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**ASSOCIATION FOR
LATIN AMERICAN ART**

NEWSLETTER VOLUME 33 No. 01 April 2021

New Books

The Tarot of Leonora Carrington

Spatial Orders, Social Forms Art and the City in Modern Brazil

Dematerialization: Art and Design in Latin America

El arte antes de la historia: Para una historia del arte andino antiguo.

Modernity for the Masses: Antonio Bonet's Dreams for Buenos Aires

Clothing the New World Church:

Liturgical Textiles of Spanish America, 1520–1820

Allora & Calzadilla: Specters of Noon

Exhibitions

El canon accidental: Mujeres artistas en Argentina (1890–1950)

*Life and Spirituality in Haitian Art. Selection
from the Betty and Isaac Rudman Trust Collection*

DECATEGORIZED: Artists from Brazil.

Fashioning Identity: Mola Textiles of Panamá

Eduardo Carrillo: Comunidad de Califas

The Califas Legacy Project: Two Virtual Exhibitions

Traducciones y Transiciones

Felipe Guaman Poma de Ayala, Inka Road Surveyors. Ink on paper, 1615.

From Nueva crónica y buen gobierno, Royal Danish Library.

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LATIN AMERICAN ART**

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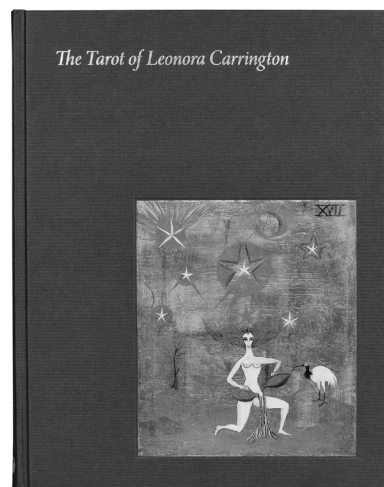
| NEW BOOKS |***The Tarot of Leonora Carrington.***

Susan Aberth and Tere Arcq

Somerset, UK: Fulgur Press, 2020.

120 pages, 59 color images, 1 black and white

The magical themes of Carrington's otherworldly paintings are well-known, but the recent discovery of a suite of tarot designs she created for the Major Arcana was a revelation for scholars and fans of Carrington alike. Drawing inspiration from the Tarot of Marseille and the popular Waite-Smith deck, Carrington brings her own approach and style to this timeless subject, creating a series of iconic images. Executed on thick board, brightly colored and squarish in format, Carrington's Major Arcana shines with gold and silver leaf, exploring tarot themes through what Gabriel Weisz Carrington describes as a 'surrealist object'. This discovery, made by the curator Tere Arcq and scholar Susan Aberth, has placed greater emphasis upon the role of the tarot in Carrington's creative life and has led to fresh research in this area.



The Tarot of Leonora Carrington is the first book dedicated to this important aspect of the artist's work. It includes a full-size facsimile of her newly discovered Major Arcana; an introduction from her son, Gabriel Weisz Carrington; and a richly illustrated essay from Tere Arcq and Susan Aberth that offers new insights — exploring the significance of tarot imagery within Carrington's wider work, her many inspirations and mysterious occult sources.

Spatial Orders, Social Forms Art and the City in Modern Brazil

Adrian Anagnost

Yale University Press, 2021

ISBN: 9780300254013

248 pages, 62 color + 52 b-w illus.

Exploring the intersections among art, architecture, and urbanism in Brazil from the 1920s through the 1960s, Adrian Anagnost shows how modernity was manifested in locally specific spatial forms linked to Brazil's colonial and imperial past. Discussing the ways artists and architects understood urban planning as a tool to reorganize the world, control human action, and remedy social problems, Anagnost offers a nuanced account of the seeming conflict between modernist aesthetics and a predominately poor and historically disenfranchised urban public, with particular attention to regionalist forms of urban development. Organized as a series of case studies of projects such as Flávio de Carvalho's performative urbanism, the construction of the Ministry of Education and Public Health building, Lina Bo and Pietro Maria Bardi's efforts to modernize Brazilian museums, and Hélio Oiticica's interstitial works, this study is full of groundbreaking insights into the ways that modernist theories of urbanism shaped the art and architecture of 20th-century Brazil.

Dematerialization: Art and Design in Latin America

Karen Benezra

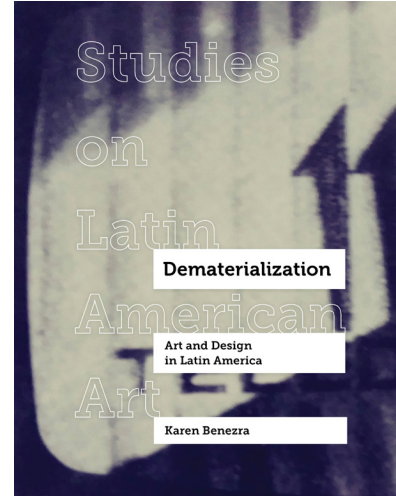
Berkeley: University of California Press, 2020

256 pp. 7 x 9 Illus: 14 color illustrations, 8 b/w illustrations

ISBN 9780520307063

Dematerialization examines the intertwined experimental practices and critical discourses of art and industrial design in Argentina, Mexico, and Chile in the 1960s and 1970s.

Provocative in nature, this book investigates the way that artists, critics, and designers considered the relationship between the crisis of the modernist concept of artistic medium and the radical social transformation brought about by the accelerated capitalist development of the preceding decades. Beginning with Oscar Masotta's *sui generis* definition of the term, Karen Benezra proposes dematerialization as a concept that allows us to see how disputes over the materiality of the art and design object functioned in order to address questions concerning the role of appearance, myth, and ideology in the dynamic logic structuring social relations in contemporary discussions of aesthetics, artistic collectivism, and industrial design. *Dematerialization* brings new insights to the fields of contemporary art history, critical theory, and Latin American cultural studies.



El arte antes de la historia:

Para una historia del arte andino antiguo.

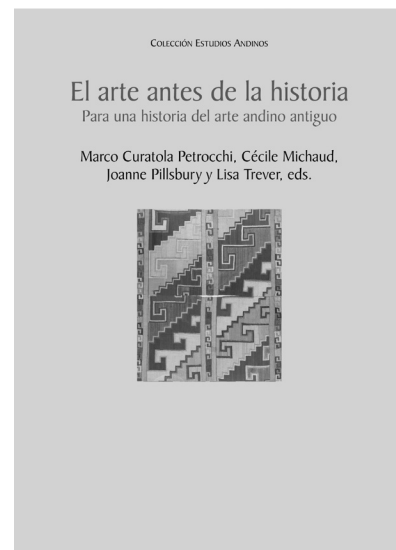
Marco Curatola Petrocchi, Cécile Michaud, Joanne Pillsbury, and Lisa Trever, editors.

Colección Estudios Andinos no. 29.

Lima, Peru: Programa de Estudios Andinos, Fondo Editorial, Pontificia Universidad Católica del Perú (2020).

ISBN: 9786123176136; 554 pages, 17 x 24 cm.

This collection of essays presents a panorama of approaches to the study of the art and visual culture of the ancient Andes and its later reverberations. Written by leading scholars in the field, the volume includes essays addressing theoretical and methodological issues as well as specific case studies, providing readers with a comprehensive overview of the state of the field.



***Modernity for the Masses:
Antonio Bonet's Dreams for Buenos Aires***

Ana María León

Austin: University of Texas Press, 2021

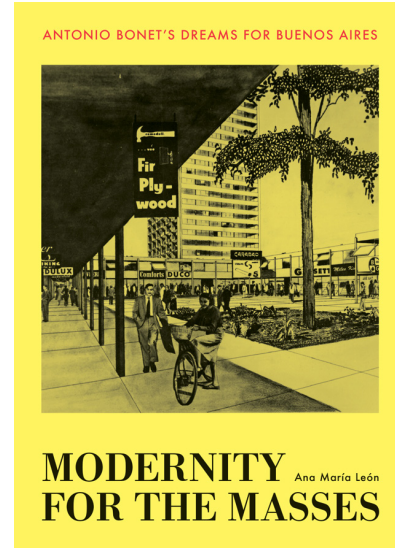
ISBN: 978-1-4773-2178-2

288 pages | 7 x 10 | 60 b&w photos

Throughout the early twentieth century, waves of migration brought working-class people to the outskirts of Buenos Aires. This prompted a dilemma: Where should these restive populations be situated relative to the city's spatial politics? Might housing serve as a tool to discipline their behavior? Enter Antonio Bonet, a Catalan architect inspired by the transatlantic modernist and surrealist movements.

Ana María León follows Bonet's decades-long, state-backed quest to house Buenos Aires's diverse and fractious population. Working with totalitarian and populist regimes, Bonet developed three large-scale housing plans, each scuttled as a new government took over. Yet these incomplete plans—Bonet's dreams—teach us much about the relationship between modernism and state power.

Modernity for the Masses finds in Bonet's projects the disconnect between modern architecture's discourse of emancipation and the reality of its rationalizing control. Although he and his patrons constantly glorified the people and depicted them in housing plans, Bonet never consulted them. Instead, he succumbed to official and elite fears of the people's latent political power. In careful readings of Bonet's work, León discovers the progressive erasure of surrealism's psychological sensitivity, replaced with an impulse, realized in modernist design, to contain the increasingly empowered population.



***Clothing the New World Church:
Liturgical Textiles of Spanish America, 1520–1820***

Maya Stanfield-Mazzi

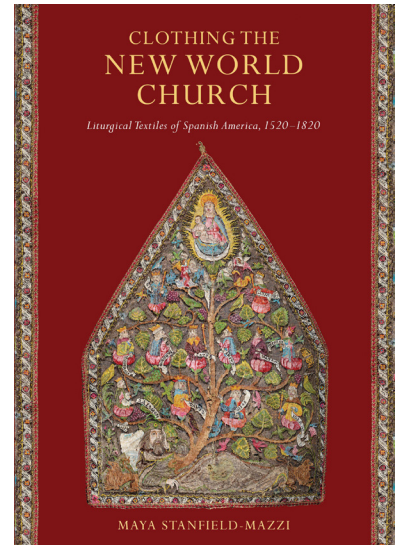
\$50 • 394 pages • February 2021

ISBN: 978-0-268-10805-2 (cloth)

EBooks available

<http://undpress.nd.edu/books/P03241>

When Catholic churches were built in the New World in the sixteenth century, they were furnished with rich textiles known in Spanish as “church clothing.” These textile ornaments covered churches’ altars, stairs, floors, and walls. Vestments clothed priests and church attendants, and garments clothed statues of saints. The value attached to these textiles, their constant use, and their stunning visual qualities suggest that they played a much greater role in the creation of the Latin American Church than has been previously recognized. In *Clothing the New World Church*, Maya Stanfield-Mazzi provides the first comprehensive survey of church adornment with textiles, addressing how these works helped establish Christianity in Spanish America and expand it over four centuries. Including 177 photos, this book examines both imported and indigenous textiles used in the church, compiling works that are now scattered around the world, and reconstructing their original contexts. Stanfield-Mazzi delves into the hybrid or mestizo qualities of these cloths and argues that when local weavers or embroiderers in the Americas created church textiles they did so consciously, with the understanding that they were creating a new church through their work.



Allora & Calzadilla: Specters of Noon

Michelle White and Roberto Tejada

With contributions by Julie Ault, Elizabeth DeLoughrey, Daniel Immerwahr, David Lang, Gerardo Mosquera, Molly Nesbit, Mari Carmen Ramirez, and Maria Stavrinaki.

New Haven: Yale University Press, 2021.

ISBN: 9780300254464

Publication Date: April 6, 2021

Distributed for the Menil Collection

The Puerto Rico-based collaborative duo Allora & Calzadilla created *Specters of Noon* as a group of seven large-scale works specifically for the Menil Collection. The ensemble is orchestrated around the idea of solar noon, a notion derived from Surrealist texts by Caillois, Césaire, and others that probe the transcultural mythology of noon—a time when shadows vanish and delirious visions momentarily reign. The works include light projections, guano, ship engines, live vocal performance, and coal. Using the Menil’s Surrealist holdings as a point of departure, *Specters of Noon* is infused throughout with a Caribbean perspective that addresses the instability of environmental and colonial politics; one work is a power transformer damaged in Hurricane Maria that is half-sheathed in bronze.

| OTHER PUBLICATIONS |

Claudia Brittenham, "Shifting Scales at La Venta." *Figurines: Figuration and the Sense of Scale*, edited by Jas' Elsner, pp. 51-87. Center for Global Ancient Art, Visual Conversations series. Oxford: Oxford University Press, 2020.

John B. 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." Moreno Toscano, Alejandra y Baltazar Brito Guadarrama, editors. *Códice Maya de México. Almanaque de Venus*. México D.F.: Secretaría de Relaciones Exteriores, 2021.

Michael D. Carrasco, Lesley A. Wolff, and Paul Niell, "Curating the Caribbean: Unsettling the Boundaries of Art and Artefact," *International Journal of Heritage Studies* (2020): 1-17. <https://doi.org/10.1080/13527258.2020.1852297>.

Nancy Deffebach. "Artist as Witness: Débora Arango's images of Jorge Eliécer Gaitán and the eruption of *la Violencia* in Colombia," *Latin American and Latinx Visual Culture*, vol. 2, no. 4 (January 2021), 30-59.

Nancy Deffebach. "The Art of Débora Arango: From Censorship to Canonization in Colombia." *In Proceedings of the 34th World Conference of Art History*, 917-926. Beijing: Commercial Press, 2019.

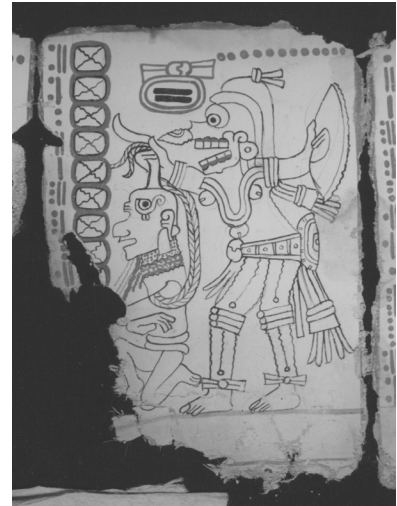
Patrick Hajovsky and Omar Rivera. "Visual Epistemologies of Resistance: Imaging Saints and Virgins in Contemporary Cuzco." *Revista de Estudios Globales & Arte Contemporáneo* vol. 7, no. 1 (2020): 237-266. Stable link to full digitized article: <https://revistes.ub.edu/index.php/REGAC/article/view/31692>

Emily Floyd and Ricardo Kusunoki. "The Virgin in Lima: Gregorio Fosman y Medina and the Transatlantic Lives of Printing Plates in the Seventeenth Century." *Print Quarterly* 37, no. 4 (2020): 432-443.

Olga U. Herrera. "A Conversation with Scherezade García." *Public Art Dialogue Journal*, 11.1 (Spring 2021). DOI:<https://doi.org/10.1080/21502552.2020.1868168>

Barbara E. Mundy, "No longer home: the smellscape of Mexico City, 1500-1600," *Ethnohistory* 68, no. 1 (January 2021), pp. 77-101.

Barbara E. Mundy, contributor and guest editor, "Kubler's 'On the Colonial Extinction of the Motifs of Pre-Columbian Art' reconsidered." *Latin American and Latinx Visual Culture* 2: 4 (2020), pp. 55-96. With contributions from Christopher S. Wood, Karen Cordero Reiman, Ana Díaz, Mónica Ramírez Bernal, Aaron M. Hyman, Timothy W. O'Brien, S.J., Kristopher Driggers, Rebecca R. Stone, and Sandra Rozental.



Códice Maya de México, antes Grolier p. 6.
Venus Evening Star (250 days). Etznab
(Tecpatl). Photo © John B. Carlson

Joanne Pillsbury, “El uncu Inca: Tradición y transformación,” in *Arte imperial Inca: Sus orígenes y transformaciones desde la conquista a la independencia* (edited by Ramón Mujica), pp. 274-311. Lima: Banco de Crédito, 2020.

Joanne Pillsbury, “Escribiendo la historia del arte sin leer: Chan Chan como caso de estudio,” in *El arte antes de la historia: Para una historia del arte andino antiguo*, edited by Marco Curatola, Cécile Michaud, Joanne Pillsbury, and Lisa Trever, pp. 69-100. Lima, Peru: Pontificia Universidad Católica del Perú, 2020.

Sarahh Scher, “Destituir a los sacerdotes: La iconografía moche, la falsa ubicuidad y la creación de un canon,” In *El arte antes de la historia: Para una historia del arte andino antiguo*. Marco Curatola Petrocchi, Cécile Michaud, Joanne Pillsbury, and Lisa Trever, editors. Colección Estudios Andinos no. 29. Lima, Peru: Programa de Estudios Andinos, Fondo Editorial, Pontificia Universidad Católica del Perú (2020).

Michael Schreffler, “A Triumphal Arch for the Count of Moctezuma: Ekphrasis and Competition in Seventeenth-Century Mexico City,” *Journal of the Society of Architectural Historians* 79, no. 4 (Dec. 2020): 414–37.

Roberto Tejada, Catalog essay for *Celia Álvarez Muñoz: Obras* (Houston, Texas: Art League Houston, 2020).

Lesley A. Wolff, “Café Culture as Decolonial Feminist Praxis: Scherezade García’s *Blame...Coffee*,” *Humanities* 10, no. 1 (Special Issue on Gender, Race, and Material Culture, 2021): 1-19. <https://doi.org/10.3390/h10010035>.



Cover: Celia Álvarez Muñoz: Obras

| DIGITAL RESOURCES |

Claudia Brittenham, “Disease, Inequality, and Resilience in Sixteenth-Century Mexico,” Learning from Premodern Plagues video series, Newberry Center for Renaissance Studies, <https://www.youtube.com/watch?v=mRyJl-msuX0>

Change = Action/Time: Generational Activism in Chicanx and Latinx Art

A program at the Monterey Museum of Art

12 videos of contemporary Latinx artist interviews and presentations

Monterey Museum of Art held the 3rd Annual Art of the State Symposium on January 9, 2021.

This year’s theme, *Change = Action/Time: Generational Activism in Chicanx and Latinx Art*

investigated the prominence of activism, how it has changed, and where it might be going next.

The morning session consisted of a conversation between the artists with works currently on exhibit in *The Califas Legacy Project: The Ancestral Journey/Viaje Ancestral* at the Monterey Museum of Art. These artists (some of whom were present at the original Califas Conference, held at the University of California Santa Cruz, in 1982) shared a personal history of Chicanx and Latinx art on the Central Coast around the Monterey Bay Crescent. This discussion was followed by a Live Question and Answer session via chat. The afternoon was divided between individual presentations and a panel discussion with the presenters.

Access the videos and more information through the museum’s web page

<https://montereyart.org/art-of-the-state-symposium/>

Julia P. Herzberg has created a website that encompasses thirty years of her writings, including essays, articles, reviews, and conversations with artists, many of them with clickable links to the full text, and 32 of them co-linked with the Museum of Fine Arts Houston ICAA documents archive. The website also has full bibliographic data on her curated exhibitions and Fulbright teaching. Access through <https://www.juliaherzberg.net/>

| EXHIBITIONS |

El canon accidental: Mujeres artistas en Argentina (1890-1950)

Museo Nacional de Bellas Artes, Buenos Aires, Argentina

March 22 - August 7, 2021

Curator: Georgina Gluzman

For the first time in its history, the Museo Nacional de Bellas Artes presents a comprehensive exhibition of women artists in Argentina. The show is divided into three sections, both chronological and thematic. The first one encompasses turn-of-the-century women, such as María Obligado and Eugenia Belin Sarmiento. The second, which starts in 1911 and ends in 1935, analyses women's presence in the Salón Nacional, a major exhibiting venue. The third, which finishes in 1950, covers the exploration of the nude by women artists, the travels they made, and some women who worked in abstraction. They all cover themes such as women artists' visibility and women's achievements in several media. It brings together works from collections all around Argentina and rare archival materials.



Lía Correa Morales, *La dama de gris*, c. 1930. Oil on canvas, 186 x 111 cm. Museo Municipal de Bellas Artes, Tandil, Argentina.

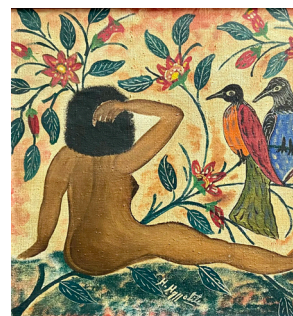
Life and Spirituality in Haitian Art. Selection from the Betty and Isaac Rudman Trust Collection

November 18, 2020 – March 14, 2021

Museum of Contemporary Art in North Miami.

A catalog will be published in the spring of 2021.

The exhibition *Life and Spirituality in Haitian Art, Selection from the Betty and Isaac Rudman Trust Collection* pays tribute to Haiti's rich cultural and artistic heritage. It features renowned twentieth-century masters from the first and second generation of artists associated with Port-au-Prince's Centre d' Art as well as some of their contemporaries and pupils. The show presents a selection of paintings from the Betty and Isaac Rudman Trust Collection, which have never been shown together. In addition to highlighting works by masters such as Hector Hyppolite, Philomé Obin, Rigaud Benoit, Louverture Poisson, Jacques-Enguérrand Gourgue, Wilson Bigaud, and Gérard Valcin, this exhibition also features paintings by Gesner Abelard, Adam Leontus, André Normil, Ernst Louizor, Gerda Louizor, Célestin Faustin, Guy F. Joachim, Roland Palanquet, and Dieudonné Vital. Their paintings provide a glance of what daily life was like in Haiti—or what they wish it were—and illustrate some of the cultural and religious practices inspired by an African heritage that was fundamental in building Haitian and Caribbean identities during the second half of the twentieth century.



Hector Hyppolite, *Femme nue avec oiseaux*. Oil on canvas, 1946. 44 x 49.5 cm. Private collection.

DECATEGORIZED: Artists from Brazil.

Virtual Exhibition at Fundación Art Nexus

Nov 14, 2020 - Feb 26, 2021

Curated by Francine Birbragher-Rozencwaig PhD
and Celia Sredni de Birbragher

The show presents itself as a response to the hegemonizing attitude that impels predetermined categories to link a concrete artistic production to movements or trends. By “decategorizing,” the goal is to present a selection of works by the artists selected and see it with the prism of individuality. Conceptually, the exhibition questions and challenges such categorizations. Instead of creating a common ground based on a style or territoriality, it presents artists who stand out for their uniqueness. This does not mean that they exist in a vacuum. On the contrary, each one enriches his or her work by establishing dialogues with predecessors and contemporaries and recognizing that they are influenced by contexts that may or may not share, such as historical, political, social, or cultural circumstances. The selection includes 22 artists from different generations who illustrate the wide range of artistic talent from Brazil.

Fashioning Identity: Mola Textiles of Panamá

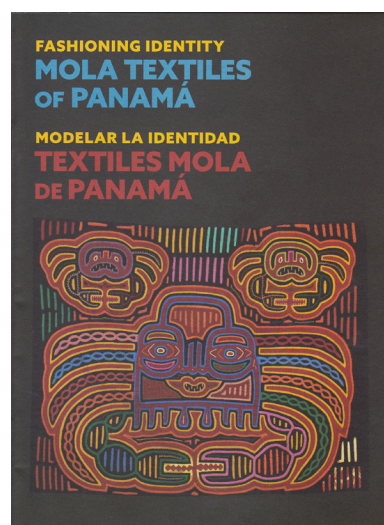
The Cleveland Museum of Art

Curated by Andrea Vázquez de Arthur

with assistance from Susan E. Bergh

January 18, 2021 – January 9, 2022

The mola is a key component of traditional dress among the indigenous Guna (formerly Kuna) women of Panamá. Guna women have been sewing molas since around the turn of the twentieth century, and the blouses have become a powerful symbol of Guna culture and identity. During the Guna Revolution of 1925, Guna people rallied around their right to make and wear molas as a statement of their independence. They ultimately gained sovereignty over their territory, an archipelago of hundreds of small islands along Panamá’s Atlantic coast, known collectively as Gunayala.



Molas are masterfully hand-sewn cotton panels made in pairs and stitched into blouses, also known as molas. The panels feature a wide array of vibrantly colored compositions, with designs that range from geometric abstraction to imaginative scenes inspired by Western popular culture. Strong expressions of duality, repetition, and equilibrium are evident, both within single panels and between the pairs of panels that comprise the front and back of a blouse. Driven by precise aesthetic values and a spirited practice of artistic critique, Guna women are passionate about making ever more innovative designs that continue to push the boundaries of their artistic tradition.

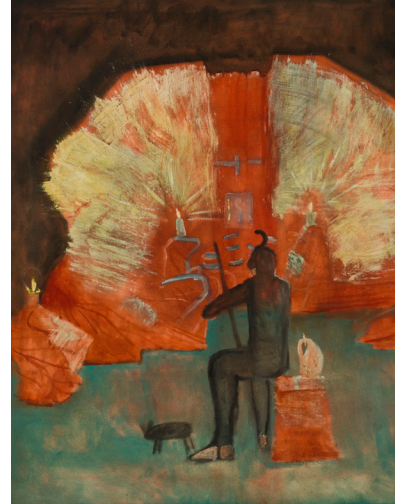
This exhibition presents both isolated panels and complete blouses from the collections of the Cleveland Museum of Art and Denison University in Granville, Ohio. The molas on display span distinct periods of Guna history, from the era of the 1925 Guna Revolution to the 1980s. More information: andrea.fabiola@gmail.com. Link to exhibition webpage and bilingual gallery guide: <https://www.clevelandart.org/exhibitions/fashioning-identity-mola-textiles-panama>

Eduardo Carrillo: Comunidad de Califas

Mary Porter Sesnon Gallery, University of California, Santa Cruz
February 3 – June 30, 2021-virtual

Eduardo Carrillo: Comunidad de Califas is a virtual exhibition offered by the Mary Porter Sesnon Gallery, UCSC. This virtual exhibition showcases the work of painter Eduardo Carrillo (1937-1997), spanning from his early career after his studies at UCLA to his later life teaching at UC Santa Cruz, and is comprehensive across oil and watercolor mediums. Works by Califas Legacy artists Amalia Mesa-Bains, Ralph D'Oliveira, Carmen León, and Felicia Rice are also included in this exhibition, displayed in conversation with works by Carrillo.

Website URL: <https://art.ucsc.edu/sesnon/eduardo-carrillo>



Eduardo Carrillo. *The Place*, 1984. Oil on canvas, 40.5" x 38.5"
Private collection. Photo: Jesse Bravo.

The Califas Legacy Project: Two Virtual Exhibitions

Santa Cruz Art League

March 5 – August 8, 2021

Monterey Museum of Art

January 8 – April 11, 2021

This Califas Legacy Project Exhibition is part of the nine-venue Califas Legacy Project spearheaded by Museo Eduardo Carrillo that fills in a missing piece of American art history by focusing on the Chicano/a/x artists of the Central California Coast. The Califas Legacy Project unifies the Monterey Bay Crescent through retrospective and multi-generational exhibitions, zoomed-in opportunities, street-side art viewing, portable murals in book format, documentary videos, panel discussions, and Latinx-based symposia.

The Exhibitions tell an untold story of Latino artists in the Central Coast. Art historical narratives about Latino artists in the US is primarily centered in large, urban environments such as Los Angeles, San Francisco, and Chicago, frequently neglecting artists from the Central Coast region. The artists include: Amalia Mesa-Bains, Carmen León, Guillermo Aranda, Ralph D'Oliveira, and Eduardo Carrillo, all of whom are featured in a unique artist's book, *CALIFAS: The Ancestral Journey/ El Viaje Ancestral*, which was acquired by the Stanford University Special Collections library. In the exhibitions, these artists are paired in a generational dialogue with artworks by a new generation of LatinX / ChicanX artists – including Victor Cervantes and Irene O'Connell, Amy Diaz Infante, Armando Franco, Angelica Muro and Jaime Sanchez. Further Information: Valeria Miranda valeria@scal.org

Access through websites:

<https://scal.org/current-exhibit/>

<https://montereyart.org/exhibitions>

Translations and Transitions / Traducciones y Transiciones:

A Celebration of Mexican & Central American Independence (1821–2021)

Walters Art Museum, Baltimore.

March 15 – Nov. 7, 2021

Information: Ellen Hoobler – choobler@thewalters.org

Vibrant and sophisticated societies have developed over thousands of years in what is today Mexico and the nations of Central America—Belize, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, and Panama. This small but rich exhibition celebrates the rich cultures of these countries, which grew from strong indigenous roots, were bent and shaped by Spanish domination, and have evolved and flourished since independence. Although Spain sought to control, commercialize, or fully eradicate local physical and cultural resources, its conquest of these cultures faced active resistance from indigenous peoples. Key aspects of local knowledge and traditions endured despite these “translations and transitions” and did not entirely disappear during three centuries of Spanish colonial rule. The peoples of Mexico and Central America finally won their freedom after years of struggle, and 1821 is commemorated today as their year of independence from Spain. Following the establishment of self-governing nations, there was a renewed appreciation for the region’s native cultures. *Translations and Transitions* explores and celebrates the survival and importance of these traditions, illustrating and contrasting forms of indigenous and European knowledge in this moment of reflection on 200 years of independence.



Cylinder Vase. Maya, 650-800 CE.
Earthenware, slip paint, height 22cm.
Walters Art Museum, Baltimore.
2009.20.177.

| LALVC |

The *Latin American and Latinx Visual Culture* journal will be publishing a special two-volume Dialogues in 2021 guest edited by Katherine Moore McAllen and Verónica Muñoz-Nájar Luque titled *Diálogos Thoma: el futuro del arte del pasado*. This publication will present a selection of bilingual papers that were presented at the symposium supported by the Thoma Foundation, *Congreso de Arte Virreinal: El futuro del arte del pasado*, held in Lima, Peru from July 18-20, 2019.

Diálogos Thoma: el futuro del arte del pasado will be published in Spanish with English appendices to share the current research of previously unpublished papers presented at the *Congreso de Arte Virreinal* to give visibility to our flourishing networks of Latin American scholars around the world. The essays in these volumes will present a diversity of perspectives to examine the complexity of viceregal art, which is not merely an art of the past, as demonstrated by examinations of contemporary artists actively engaging with colonial art today. This compilation of essays edited by McAllen and Muñoz-Nájar, who will also provide introductory essays in the two volumes, will present dialogues about Spanish colonial visual culture to transform the art history canon and consider how enormous physical distances in Spanish America generated new architectural inventions and art forms. These essays seek to elevate regional and popular arts and their localized iconographies, study the role of indigenous media in the formation of colonial art, and uncover the contributions of indigenous and mixed-race artists and patrons within this contested period of art history.

The free dissemination of these essays published bilingually was made possible by the generosity of the University of California Press and the Thoma Foundation to help the ideas of art historians working in Latin America, the United States, Europe, and Asia to circulate internationally and provide educational opportunities for all.



| MEMBER NEWS |

Trenton Barnes has been appointed Assistant Professor of Art History at the University of Texas at Arlington.

Virginia E. Miller gave the keynote address for 43rd Midwest Conference on Mesoamerican Archaeology and Ethnohistory: “Bones, Heads, and Eyes: Maya Ritual Display of Body Parts in Northern Yucatan” at Northeastern Illinois University, Chicago, March 6, 2020.

| UNIVERSITY NEWS |

New MA Program in Art History at Universidad Autónoma de Madrid

Classical Tradition and Globalization in the Early Modern World.

Historia del Arte de la Edad Moderna: Tradición Clásica y Mundo Globalizado.

This one-year MA program is hosted by the Real Academia de Bellas Artes de San Fernando (The Royal Academy of Fine Arts) in Madrid, which means that classes will take place both at the university campus and at the museum. Founded in the 18th century, the Royal Academy will open its museum, print and drawings collection, library and archive to our students, and many classes will take place in direct contact with objects and research materials.

The MA is aimed at students who wish to gain greater specialized knowledge of the period spanning from the 15th to the early 19th centuries from broad cultural perspectives which include a deeper understanding of the classical tradition but also issues about identity-formation, agency, global circulation and markets, and matters of class, gender and race. Classes will take place in Spanish. The MA also makes available a limited number of internships in museums and cultural institutions in Madrid.

The application process is now open. For more information send inquiries to:

Prof. María Cruz de Carlos mcruz.decarlos@uam.es

New BA Program at Missouri State University

The Missouri State University Department of Art and Design has rolled out the new BA Visual Art and Culture program this academic year 2020-2021. This BA offers options to major in Art History, Museum Studies, and Studio Art. It also offers opportunities for undergraduates to participate in volunteer programs, docent programs, and internships at museums and galleries, as well as service-learning courses, an Honors program, study away, exhibitions of art and research, scholarly presentations in an intercollegiate research symposium, public presentations in a First Friday Art Talks program, and publication in our journal of undergraduate research.

For more information, see:

<https://art.missouristate.edu/VisualArtAndCulture/>

Contact: Dr. Billie Follensbee, Professor of Art History

Museum Studies Program Coordinator

BillieFollensbee@MissouriState.edu

| AWARDS AND HONORS |

Adam Jasienski was awarded the 2021 Arthur Kingsley Porter Prize from the College Art Association for his article “Converting Portraits: Repainting as Art Making in the Early Modern Hispanic World,” *The Art Bulletin*, 102, 1 (March 2020): 7-30.

Anthony Meyer of University of California, Los Angeles has won all of the following:
Helen Watson Buckner Memorial Fellowship, John Carter Brown Library, Brown University, 2020; Mellon International Dissertation Research Fellowship, Social Sciences Research Council, 2020-21; Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship, U.S. Department of Education, 2020-21; Samuel H. Kress Research Fellowship in Renaissance Art History, Renaissance Society of America, 2021.

Barbara E. Mundy of Fordham University has been named the Kislak Chair at the Library of Congress for the 2021-22 academic year.

Laura E. Pérez, University of California, Berkeley and Ann Marie Leimer, Midwestern State University, 2020 Wyeth Foundation for American Art Publication Grant to support the publication of *Consuelo Jimenez Underwood: Art, Vision, Weaving*, Duke University Press.

| LECTURES & SYMPOSIA |

Eduardo Carrillo: Comunidad de Califas

Mary Porter Sesnon Gallery, University of California, Santa Cruz

Panels: February 2021, accessible on-line thereafter

The Sesnon Speak Up series are online critical conversations and panel discussions in conjunction with the Eduardo Carrillo: Comunidad de Califas virtual exhibition at UC Santa Cruz. Sponsored in collaboration with Califas Legacy Project spearheaded by Museo Eduardo Carrillo focusing on the Chicano/a/x artists of the Central California Coast.

Panel 1: February 3. Opening reception and panel discussion with Amalia Mesa-Bains, Philip Brookman, Irene Juárez O'Connell and Victor Cervantes.

<https://www.youtube.com/watch?v=3fydau5rK60>

Panel 2: February 17. Sesnon Speak Up: Community Resistance Against Erasure Conversation with local artists Irene Juárez O'Connell and Victor Cervantes about the history of the Beach Flats Park mural, their community-centered art practice, activism, and continued resistance against cultural erasure. Accessible through <http://art.ucsc.edu/sesnon>

Panel 3: February 24. Sesnon Speak Up: "Chicanx" Visual Aesthetics Guest artists Amy Díaz-Infante and Angelica Muro discuss "Chicanx" visual aesthetics and identity and how they must expand to include what Chicano tradition has excluded. Accessible through <http://art.ucsc.edu/sesnon>

Blanton Museum of Art

Distinguished Visiting Speakers Series in the art of the Spanish Americas

Accessible online through blantonmuseum.org

"Borderlines of the Conquest of Mexico"

Thursday March 18 at 5:00 CST

Danna A. Levin, Professor of History and Historiography, Universidad Autónoma Metropolitana, Azcapotzalco, and

Amara Solari, Professor of Art History and Anthropology at Penn State University.

"Silver's myths of the Americas"

Thursday May 20 at 5:00 CST

Kris Lane, France V. Scholes Professor of Colonial Latin American History, Tulane University, and

Andrés de Leo, researcher at Centro de Investigación y conservación del Patrimonio, de la Universidad de Ingeniería y Tecnología del Perú

Questions can be addressed to Rosario I. Granados, Marilynn Thoma Associate Curator, Art of the Spanish Americas, rosario.granados@blantonmuseum.org

ARTE + ACTIVISMOS IV

Des.bordes: migración + solidaridad

24 - 31 de marzo, 2021

En la 4ta edición de Arte + Activismos exploramos temas que se desprenden de la migración: las prácticas de acompañamiento a luchas migrantes y también las formas de creación de artistas migrantes. Lxs invitadxs del encuentro son Sonia Guiñansaca, Ronny Quevedo, Soledad Álvarez, Francisco Arrieta, Aldo Ledón y Pablo Domínguez. The conference is bilingual in Spanish and English.

Calendario:

Marzo 24, 6 pm (EST). Foro: Migración + solidaridad, Soledad Álvarez, Pablo Domínguez y Aldo Ledón.

Marzo 25, 4:30 pm (EST). Taller de acompañamiento a luchas migrantes, Soledad Álvarez, Pablo Domínguez y Aldo Ledón.

Marzo 26, 7pm (EST). Escuchatorio CUMBIA: canto migrante/canto de resistencia, Francisco Arrieta

Marzo 30, 6 pm (EST). Lectura de poesía, Sonia Guiñansaca

Marzo 31, 6 pm (EST). Portafolio, Ronny Quevedo

Registro: <https://bit.ly/2ZPIiVa>

Más información: agarzon@usfq.edu.ec

Reliquias y arte entre Europa y América: historias compartidas a debatir

Relics and the Arts between Europe and America: Debating Shared Histories

12-14 April 2021.

Organized by the Universidad de los Andes, Bogotá and the Universidad Autónoma de Madrid.

Modality: online.

Este congreso internacional propone poner en común y profundizar en el conocimiento actual sobre la investigación de las reliquias y los relicarios en la Edad Moderna ibérica e iberoamericana desde diversas perspectivas relacionadas con la historia del arte. Además, invita a analizar —pero también a cuestionar— la intencionalidad de un relato compartido entre España y los virreinos americanos con respecto a estos objetos, tan peculiares como insoslayables en las sociedades católicas del Antiguo Régimen. Será el primer congreso internacional dedicado a reliquias con un perfil transatlántico. Las ponencias se presentarán en español e inglés.

This international conference is the first to address relics from a transatlantic perspective. It aims to explore art historical issues regarding relics and reliquaries in the early modern period in the Iberian world. By bringing together papers that deal both with the Iberian Peninsula and Latin America, we also wish to provide a forum for wider discussion and debate regarding the presumed “shared histories” of these territories as far as concerns relics and reliquaries, objects which are as peculiar as they are inextricably tied to the Catholic societies of this age. Papers will be in English and Spanish.

The full program and information on registration, please see:

<https://historiadelarte.uniandes.edu.co/proyectos/congreso-reliquias-arte/>

| CALL FOR PAPERS |***ARTMargins***

MIT Press

Triannual (February, June, October)

128pp. per issue, 6 x 9, illustrated. Founded: 2012

2019 Google Scholar h5-index: 2ISSN: 2162-2574E-ISSN: 2162-2582

ARTMargins publishes scholarly articles and essays about contemporary art, media, architecture, and critical theory. *ARTMargins* studies art practices and visual culture in the emerging global margins, from North Africa and the Middle East to the Americas, Eastern and Western Europe, Asia and Australasia. The journal acts as a forum for scholars, theoreticians, and critics from a variety of disciplines who are interested in art and politics in transitional countries and regions; postsocialism and neoliberalism; postmodernism and postcolonialism, and their critiques; and the problem of global art and global art history and its methodologies. We receive the submission of scholarly articles, review essays, translated documents, and artist's projects on a rolling basis. Please consult our submission guidelines for more information (<https://www.mitpressjournals.org/journals/artm/sub>).

ARTMARGINS

VOLUME 9 ISSUE 3



| DISSERTATIONS COMPLETED |

Trenton Barnes, “Emptiness and the Production of Bodies in the Architecture of Teotihuacan, Mexico.” Harvard University. Committee chair: Thomas B. F. Cummins. trentonbrns@gmail.com.

Dominique E. Polanco, “Facsimiles of Colonialism: The 1565 Pintura del gobernador, alcaldes y regidores de México and Its Reproduction,” The University of Arizona, Advisors: Stacie Widdifield and Emily Umberger. Further information: depolanco@vt.edu.

Andrea Vázquez de Arthur, “Clay Bodies, Powerful Pots: On the Imagery and Ontology of Wari Faceneck Vessels.” Columbia University, March 2020. Adviser: Esther Pasztory. Email: andrea.fabiola@gmail.com.

| DISSERTATIONS BEGUN |

Louise Deglin, “Leaving Their Mark: Authorship in Wari Imperial Art (600-1000 C.E.)” University of California Los Angeles. Chair: Stella Nair. Louise.deglin@gmail.com

| ALAA ANNUAL MEETING MINUTES |

ALAA Annual Business Meeting

College Art Association, virtual conference (Zoom)

February 12, 2021, 12:30 – 2PM (EST)

Members in attendance: 75

Meeting called to order at 12:30PM (EST)

I. Minutes from 2020 Meeting approved without further amendment (two minor edits had been made on the initial draft, and the final draft circulated via the listserv for final approval)

II. 21st Annual ALAA-Arvey Foundation Book Award (Claudia Calirman, Book Committee Chair)

--The book award committee, comprised of Claudia Calirman (chair), Claudia Brittenham, and Ray Hernández-Durán, voted to present the prize for especially distinguished book in Latin American Art History to Ana María Reyes for *The Politics of Taste: Beatriz González and Cold War Aesthetics* (Duke University Press, 2019).

--Honorable Mention was awarded to Gabriela Siracusano and Agustina Rodriguez Romero, eds., for *Materia Americana: The Body of Spanish American Images, 16th to mid-19th centuries / Materia Americana: El cuerpo de las imágenes hispanoamericanas, siglos XVI a mediados del XIX* (EDUNTREF, 2020).

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

III. 2nd Annual ALAA-Thoma Foundation Exhibition Catalogue Award (Julia P. Herzberg, Exhibition Catalogue Award Chair)

--The exhibition catalogue award committee, comprised of Julia Herzberg (chair), Carol Damian, and Mark Castro, has unanimously decided to present the Exhibition Catalogue Award to Luis C. Garza and Amy Scott, curators, and Colin Gunckel, ed., for *La Raza* (UCLA Chicano Studies Research Center, 2020).

--Honorable Mention was awarded to Barbara Haskell, ed., for *Vida Americana: Mexican Muralists Remake American Art, 1925-1945* (Whitney Museum of American Art, 2020). (Mark Castro, a contributor to the catalogue, had recused himself from the deliberations)

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

IV. 3rd Annual ALAA Article Award (Carolyn Dean, Article Award Chair)

--The article award committee, comprised of Carolyn Dean (chair), Angelica Afandor, and Harper Montgomery, has voted to present the ALAA Article Award to Lisa Trever for "A Moche Riddle in Clay: Object Knowledge and Art World in Ancient Peru," *Art Bulletin* 101, no. 4 (2019): 18-38.

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

V. 2021 Dissertation Award (Lynda Klich, Chair)

--The ALAA dissertation prize is a bi-annual award. The award committee, comprised of Lynda Klich (chair), Patricia Sarro, and Patrick Hajovsky, has voted to present the ALAA Dissertation Award to Allison Caplan for “Their Flickering Creations: Value, Appearance, Animacy, and Surface in Nahua Precious Art” (2019, Tulane, diss. Chair Elizabeth H. Boone).

--We acknowledge and thank Susan Verdi Webster for the generous endowment that funds this award.

VI. Graduate Student Travel Award Update

--Due to the virtual modality of CAA 2021, no award was granted this year. Conference modality permitting, two awards will be granted for 2022.

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

VII. Listserv (Eleanor Laughlin), Newsletter (Patrick Frank), and Website (Jamie Ratliff)

-- Newsletter editor Patrick Frank is now accepting submissions for the newsletter in April. Submissions are due Friday, February 26!

--Website editor Jamie Ratliff announced forthcoming updates to website, including the addition of the ALAA-sponsored Afro-Latinx/Latin American bibliography.

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

--Due to continued concerns over the COVID-19 pandemic, and a desire to optimize on-site events, ALAA Executive Officers, in discussion with Mexico City host partners at the Instituto de Investigaciones Estéticas and the Universidad Nacional Autónoma de México, have decided to postpone the ALAA Triennial by one year, and hold it in March 2023. Details forthcoming on the listserv and website.

IX. Vice President’s report (Ana Franco)

--The highly successful Open Session for Emerging Scholars of Latin American Art, which took place at 12PM (EST) on Feb 12, was chaired by Beth Merfish and Barbara Mundy, with presentations by Julia Bozer, Nathalie Miraval, Ana Gabriela Rodríguez, and Rosalía Romero. While the virtual format was unusual, we saw good turnout of 30+ attendees at the live Q&A session. The papers will continue to be available to CAA registrants through March.

--We invite two volunteers to co-chair the ALAA Open Session for Emerging Scholars of Latin American Art for CAA 2022.

X. Secretary-Treasurer’s report (Lesley Wolff)

--ALAA is solvent and in good fiscal standing with more members than ever before at all levels of membership. Members comprise an international group of students and scholars both independent and affiliated with universities, museums, and foundations across the globe.

--Members are encouraged to use the “Auto-Renew” option now available on the ALAA website to ensure that their memberships never lapse.

--Total membership for 2020 stands at 674 with 460 members in good standing and 82 new members added to the association. These numbers show substantial increase from 2019.

--Virtual programming exclusively for ALAA members was introduced in 2020 with very positive reception. ALAA will continue to offer this programming and seeks interested sponsors to help support this funding as well as senior scholars who wish to contribute to program content.

XI. Discussion about adding new member categories/raising Member Dues (Executive Committee)

--In response to feedback from members and in light of ALAA's continual growth, Lesley Wolff put forth a motion (seconded by Patrick Frank) to restructure some of ALAA's membership categories and rates, effective Jan. 1, 2022. The motion was overwhelmingly approved (56 Yes; 2 No) by the present membership.

--The three most significant changes proposed, which were met with overwhelming approval by attendees, included the implementation of a \$150 lifetime rate for retired members, the reduction of the student rate from \$20 to \$15, and the creation of a contingent/adjunct rate of \$15.

--In deliberations, members expressed a desire to generally keep member dues affordable while creating opportunity for fluctuating (or tiered) contributions from year to year.

--ALAA Executive Officers will be communicating with membership about final rate changes and category implementations via the Listserv in the coming weeks.

--Executive Officers clarified that ALAA members are not required to be members of CAA in order to be active in this association.

XII. Report-back on ALAA Covid Fund (Executive Committee)

--Thanks to the generosity of our members, we were able to raise \$5,200, which was distributed to 11 scholars. We are extremely grateful to Tatiana Reinoza, Paul Niell, and Susanna Temkin for carefully reviewing the applications, and especially to Tatiana Reinoza for getting this initiative off the ground. Applicants who did not receive funding each received complimentary membership to ALAA for 2021. Thank you to all of our members who contributed to this fund.

XIII. Afro-Latin American/Afro-Latinx Scholarship Award (Ananda Cohen-Aponte)

--As part of ALAA's commitment to uplift Black scholars and scholarship in the field, we have partnered with LASA's Visual Culture Studies Section to co-sponsor a new Afro-Latin American/Afro-Latinx Scholarship Prize, awarded to an especially distinguished piece of scholarship or digital project that advances knowledge of Afro-Latin American and/or Afro-Latinx art history.

--ALAA is currently seeking donors interested in endowing this prize (\$500 annually).

--We are working in tandem with LASA VCS co-chairs Tamara Walker and Ernesto Capello to organize this prize and to create a cross-association prize committee.

XIV. Award Committee Vacancies

--We are in need of volunteers for the Article, Book, Exhibition Catalogue, and Dissertation awards as well as chairs for 2022 Emerging Scholars CAA Session.

--Interested volunteers are asked to (self)nominate through a Google form that will be made available through the ALAA listserv.

--We thank all of our members who have tirelessly and diligently served on ALAA committees.

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

--Emily Engel reports that LALVC has won two major awards: Best New Journal Award by the Council of Editors of Learned Journals and Best New Journal in Social Sciences and Humanities from the Professional and Scholarly Excellence Awards competition. Emily thanks ALAA members for their submissions and support of the journal. Congratulations Emily and Charlene on these wonderful accolades!

--LALVC has a forthcoming Afro-Latinx Dialogues section edited by Tatiana Flores and two Dialogues sections on colonial Latin American art sponsored by the Thoma Foundation, which will be notably published in Spanish.

XVI. New Business from the Floor

--The potential development of an ALAA initiative on the place of Indigenous voices in the field was raised by Emily Engel. Emily also clarified that LALVC operates through UC Press. ALAA members are given a special discount to the journal, but there is no institutional relationship with ALAA.

--A BIPOC (Black, Indigenous, or Person of Color) mentorship initiative geared toward undergraduates in the field who could be paired with senior scholars is in development. We are interested in developing a committee to put something in place over the next year. We acknowledge Tashima Thomas for bringing this important idea to our attention.

--Discussion of mentorship in the expanded field in terms of lack of accessibility and affordability to venues like CAA for artists and scholars in Latin America. The development of ALAA virtual workshops geared toward these members can be implemented going forward.

XVII. Call to Adjourn: 2PM EST



ASSOCIATION FOR LATIN AMERICAN ART

| 2021 MEMBERSHIP FORM |

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).

**For payment by check, please email Lesley.Wolff@ttu.edu.

Membership Categories

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

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

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

THANK YOU FOR JOINING AND SUPPORTING ALAA !

| ABOUT THE ASSOCIATION |

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

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact the Secretary-Treasurer of the Association, Helen Burgos Ellis, Getty Research Institute, Scholars Program, 1200 Getty Center Drive. Los Angeles, CA 90049-1681. email: HEllis@getty.edu.

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is in early September for publication in October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Frank, 1622 Crescent Place, Venice CA 90291. email plf@grabados.org.

| WEBSITE |

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

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

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



ASSOCIATION FOR
LATIN AMERICAN ART

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