New Books

Contemporary Cuban Art: History, Identity, and Materiality. Selections from the Jordan Schnitzer Museum of Art

Historias del Arte en Colombia. Identidades, materialidad, migraciones y geografías

La localización de un culto global. La Virgen de Loreto en México

Unseen Art: Making, Vision, and Power in Ancient Mesoamerica

Culturas visuales desde América Latina

Non-literary Fiction: Art of the Americas under Neoliberalism

Imperial Islands: Art, Architecture, and Visual Experience in the US Insular Empire after 1898

Pressing Politics: Revolutionary Graphics from Mexico and Germany

Collecting San Diego: Selections from the Dijkstra Fine Art Collection

Forming Abstraction: Art and Institutions in Postwar Brazil

Diego Rivera’s America

Lives of the Gods: Divinity in Maya Art

Consuelo Jimenez Underwood: Art, Weaving Vision

Desnudos, 1926-1932. Fotografías de Luis Márquez Romay

Maya Mold Made: Virtual impressions of ancient figurine molds in the Ruta Maya Foundation collection

Exhibitions

Diego Rivera’s America

Banana Craze

Leopoldo Méndez ¡Presente! El Artista en Su Entorno

Beyond the Record

Social Fabric: Art and Activism in Contemporary Brazil

Many Wests: Artists Shape an American Idea

Pressing Politics: Revolutionary Graphics from Mexico and Germany

Lives of the Gods: Divinity in Maya Art

Collecting San Diego: Selections from the Dijkstra Fine Art Collection

Image: Leopoldo Méndez, Illustration for Incidentes melódicos del mundo irracional, by Juan de la Cabada, Mexico City, La Estampa Mexicana, 1944.
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| NEW BOOKS |

**Contemporary Cuban Art: History, Identity, and Materiality. Selections from the Jordan Schnitzer Museum of Art**

University of Oregon: Jordan Schnitzer Museum of Art, 2022  
ISBN: 978-1-7379136-1-0

This catalogue offers a nuanced view of the political dimensions, formal strategies, and aesthetic intensity of recent art from Cuba, drawing on the considerable holdings in Cuban art assembled by Jill Hartz during her tenure as executive director of the Jordan Schnitzer Museum of Art. It was published to accompany the 2022 traveling exhibition which she curated and was on display at the Schneider Museum of Southern Oregon University and the Boise Art Museum.

Website: https://jsma.uoregon.edu/Publications  
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**Historias del Arte en Colombia. Identidades, materialidad, migraciones y geografías**

Olga Isabel Acosta, Natalia Lozada, and Juanita Solano Roa, eds.  
Bogotá: Ediciones Uniandes, November 2022  
E-book: 978-958-798-304-3

*Historias del arte en Colombia* presents new stories/histories about art produced, consumed, used and inspired in this country, based on twenty-one case studies. Organized through four themes—identities, materiality, migrations and geographies—, the book proposes a different reading of the artistic processes in today’s Colombian territory, exploring the works beyond artistic movements, chronologies and names. Thus, the book’s protagonists are plates, earrings, drawings, photographs, easel and mural paintings, sculptures and installations, among other works hitherto ignored by national historiography.
La localización de un culto global. La Virgen de Loreto en México

Luisa Elena Alcalá Donegani
Editores Abada, Madrid, 2022
462 pages | 30 color illustrations | 75 B&W illustrations
ISBN: 978-84-19008-08-4

¿Qué hacía una devoción italiana en una iglesia dedicada a los indígenas en el corazón de la capital del Virreinato de Nueva España, una de las ciudades más grandes del mundo hispánico y occidental? ¿Qué la hacía distinta a tantas otras devociones veneradas en la ciudad de México? ¿Por qué se blanqueó la imagen de la Virgen de Loreto, originalmente oscura, al llegar a México desde Italia? ¿Qué connotaciones tenía para un público indígena llamar a las copias de la Santa Casa con la palabra náhuatl «ichantzinco»? A estas y otras preguntas contesta este estudio de la historia de la Virgen de Loreto en México, ejemplo de circulación de imágenes, ideas y personas en la edad moderna.

Tras San Pedro en Roma y Santiago de Compostela, el Santuario de la Virgen de Loreto fue el mayor centro de peregrinación de Europa. Ejerció fascinación en el imaginario colectivo por sus conexiones directas con Tierra Santa, pues conservaba la Santa Casa de la Virgen, que habría volado milagrosamente de Nazaret a la costa adriática de Italia. El libro recupera su otro «viaje»: cómo llegó y se asentó como un culto cada vez más popular en el virreinato americano. Y lo hace otorgando protagonismo a su historia artística y material, demostrando que es imposible entender el mundo hispánico del pasado (y quizás del presente) sin su aparato artístico, material y visual. El arte no sólo acompañaba los cultos, sino que estaba presente de una manera activa, generadora de la propia experiencia devocional y su dimensión social.

Website: https://abadaeditores.com/historia/arte-y-localizacion-de-un-culto-global-la-virgen-de-loreto-en-mexico.html
Unseen Art: Making, Vision, and Power in Ancient Mesoamerica

Claudia Brittenham
University of Texas Press, January 2023
184 pages | 118 color photos and illustrations, 49 B&W photos and illustrations
ISBN: 9781477325964

In Unseen Art, Claudia Brittenham unravels one of the most puzzling phenomena in Mesoamerican art history: why many of the objects that we view in museums today were once so difficult to see. She examines the importance that ancient Mesoamerican people assigned to the process of making and enlivening the things we now call art, as well as Mesoamerican understandings of sight as an especially godlike and elite power, in order to trace a gradual evolution in the uses of secrecy and concealment, from a communal practice that fostered social memory to a tool of imperial power.

Addressing some of the most charismatic of all Mesoamerican sculptures, such as Olmec buried offerings, Maya lintels, and carvings on the undersides of Aztec sculptures, Brittenham shows that the creation of unseen art has important implications both for understanding status in ancient Mesoamerica and for analyzing art in the present. Spanning nearly three thousand years of the Indigenous art of Mexico, Guatemala, Honduras, and Belize, Unseen Art connects the dots between vision, power, and inequality, providing a critical perspective on our own way of looking.

Website: https://utpress.utexas.edu/9781477325964/unseen-art/
Requests for review copies can be addressed to Joel Pinckney, jpinckney@utpress.utexas.edu

Culturas visuales desde América Latina

Deborah Dorotinsky Alperstein y Rían Lozano
Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas

Culturas visuales desde América Latina recopila artículos sobre temas y problemas asociados a las imágenes que buscan renovar la historia del arte latinoamericano con el análisis de los estudios de la cultura visual. El volumen incluye textos teóricos, así como ensayos de casos concretos que abarcan desde los imaginarios del siglo XIX hasta el feminismo y la violencia, las visualidades de las diásporas y la experiencia docente.

Download free e-book: http://www.ebooks.esteticas.unam.mx/items/show/69
Non-literary Fiction: Art of the Americas under Neoliberalism

Esther Gabara
The University of Chicago Press, December 2022
328 pages | 12 color plates, 59 halftones
ISBN: 9780226822358

With *Non-literary Fiction*, Esther Gabara examines how contemporary art produced across the Americas has reacted to the rising tide of neoliberal regimes, focusing on the crucial role of fiction in daily politics. Gabara argues that these fictions depart from familiar literary narrative structures and emerge in the new mediums and practices that have revolutionized contemporary art. Each chapter details how fiction is created through visual art forms—in performance and body art, posters, mail art, found objects, and installations. For Gabara, these fictions comprise a type of art that asks viewers to collaborate in the creation of the work and helps them to withstand the brutal restrictions imposed by dominant neoliberal regimes.

During repressive regimes of the 1960s and 1970s and free trade agreements of the 1990s, artists and critics consistently said no to economic privatization, political deregulation, and reactionary social logic as they rejected inherited notions of visual, literary, and political representation. Through close analyses of artworks and writings by leading figures of these two generations, including Indigenous thinkers, Gabara shows how negation allows for the creation of fiction outside textual forms of literature.

Website: https://press.uchicago.edu/ucp/books/book/chicago/N/bo181453433.html
International Sales and Marketing – Voice: (773) 702-7898, e-mail: micahf@uchicago.edu

Contact: Dylan Joseph Montanari, djm0319@uchicago.edu, (773) 795-3772

The Maya

Meghan E. O’Neil
Reaktion Books, Lost Civilizations series, 2022
296 pages | 60 color illustrations | 24 B&W illustrations

*The Maya* reveals how this ancient civilization – its buildings, ideas, objects and identities – has been perceived, portrayed and exploited over five hundred years in the Americas, Europe and beyond. Megan E. O’Neil summarizes ancient Maya art and history from the Preclassic period to the Spanish invasion, as well as the history of engagement with the ancient Maya, from Spanish invaders in the sixteenth century to later explorers and archaeologists. Taking in scientific literature, visual arts, architecture, world’s fairs and Indigenous activism, she looks at the decipherment of Maya inscriptions, Maya museum exhibitions and artists’ responses, and contemporary Maya people’s engagements with their ancestral past, to explore the history and legacy of this fascinating culture.

Website: https://tinyurl.com/bdef2wyr OR www.reaktionbooks.co.uk
Imperial Islands: Art, Architecture, and Visual Experience in the US Insular Empire after 1898

Joseph R. Hartman, ed.
University of Hawai`i Press, Perspectives on the Global Past series, Paperback 2022
328 pages | 72 B&W illustrations

When the USS Maine mysteriously exploded in Havana’s harbor on February 15, 1898, the United States joined local rebel forces to avenge the Maine and “liberate” Cuba from the Spanish empire. “Remember the Maine! To Hell with Spain!” So went the popular slogan. Little did the Cubans know that the United States was not going to give them freedom—in less than a year the American flag replaced the Spanish flag over the various island colonies of Cuba, Guam, Puerto Rico, and the Philippines. Spurred by military successes and dreams of an island empire, the US annexed Hawai‘i that same year, even establishing island colonies throughout Micronesia and the Antilles. With the new governmental orders of creating new art, architecture, monuments, and infrastructure from the United States, the island cultures of the Caribbean and Pacific were now caught in a strategic scope of a growing imperial power. These spatial and visual objects created a visible confrontation between local Indigenous, African, Asian, Spanish, and US imperial expressions. These material and visual histories often go unacknowledged, but serve as uncomplicated “proof” for the visible confrontation between the US and the new island territories. The essays in this volume contribute to an important art-historical, visual cultural, architectural, and materialist critique of a growing body of scholarship on the US Empire and the War of 1898. Imperial Islands seeks to reimagine the history and cultural politics of art, architecture, and visual experience in the US insular context. The authors of this volume propose a new direction of visual culture and spatial experience through nuanced terrains for writing, envisioning, and revising US-American, Caribbean, and Pacific histories. These original essays address the role of art and architecture in expressions of state power; racialized and gendered representations of the United States and its island colonies; and forms of resistance to US cultural presence. Featuring interdisciplinary approaches, Imperial Islands offers readers a new way of learning the ongoing significance of vision and experience in the US empire today, particularly for Caribbean, Latinx, Pilipinx, and Pacific Island communities.

Website: https://uhpress.hawaii.edu/title/imperial-islands-art-architecture-and-visual-experience-in-the-us-insular-empire-after-1898/
Pressing Politics: Revolutionary Graphics from Mexico and Germany

Rachel Kaplan and Erin Sullivan Maynes
Los Angeles County Museum of Art, 2022
130 pages | 50 color illustrations

This publication, accompanying the exhibition of the same name, explores the shared subjects and visual strategies of two key moments in twentieth-century political printmaking: the revival of German Expressionist graphics in response to a nationwide revolution in 1918, and the formation of the Taller de Gráfica Popular (TGP) in Mexico City in the late 1930s. It features an introductory essay, jointly written by the exhibition’s co-curators, as well as 46 original object entries organized around dominant themes of these artists’ works: War and Revolution, Politics and Propaganda, and Labor. A final section highlights prints from the 1943 publication, El libro negro del terror nazi en Europa, an instance of direct collaboration between German-speaking exiles in Mexico and members of the TGP. A technical study by paper conservator Madison Brockman with conservation scientist Laura Maccarelli offers new insight into the inks and papers used in the creation of these works.

Website: https://www.thelacmastore.org/

Collecting San Diego: Selections from the Dijkstra Fine Art Collection

Claudia Leos-Banega and Bram Dijkstra

This catalogue accompanies the exhibition Collecting San Diego: Selections from the Dijkstra Fine Art Collection, an initiative of the History Center to bring those remarkable collectors and collections that reflect San Diego’s history past, present, and future to light. This San Diego North County couple built an impressive assemblage of American and European art that includes an array of works by San Diego-area artists. The Dijkstras were ahead of the curve in collecting the work of San Diego’s early artists, at a time when the stereotype was as a region that lacked serious art. With a strategy of searching out pieces that moved them, rather than being driven by recognizable “names,” the Dijkstras have amassed plentiful examples by forgotten and undervalued San Diego artists, including numerous women.

Website: https://sandiegohistory.org/exhibition/collectionsandiego_dijkstrafineart/
Contact: blawrence@sandiegohistory.org
Forming Abstraction: Art and Institutions in Postwar Brazil

Adele Nelson
University of California Press, Studies on Latin American Art, February 2022
329 pages | 50 color illustrations | 50 B&W illustrations
ISBN: 9780520379848

Art produced outside hegemonic centers is often seen as a form of derivation or relegated to a provisional status. *Forming Abstraction* turns this narrative on its head. In this book-length study of postwar Brazilian art and culture, Adele Nelson highlights the importance of exhibitionary and pedagogical institutions in the development of abstract art in Brazil. By focusing on the formation of the São Paulo Biennial in 1951; the early activities of artists Geraldo de Barros, Lygia Clark, Waldemar Cordeiro, Hélio Oiticica, Lygia Pape, and Ivan Serpa; and the ideas of critics like Mário Pedrosa, Nelson illuminates the complex, strategic processes of citation and adaption of both local and international forms. The book ultimately demonstrates that Brazilian art institutions and abstract artistic groups—and their exhibitions of abstract art in particular—served as crucial loci for the articulation of societal identities in a newly democratic nation at the onset of the Cold War.

Website: https://www.ucpress.edu/book/9780520379848/forming-abstraction

Diego Rivera’s America

James Oles, ed.
San Francisco Museum of Modern Art in association with University of California Press, 2022
272 pages | 240 color illustrations
ISBN: 9780520344402

This luxuriously illustrated catalogue – designed by Maricris Herrera in Mexico City – accompanies a major exhibition highlighting Diego Rivera’s work in Mexico and the United States from the early 1920s through the mid-1940s, which opened at SFMOMA on July 13 (and runs through January 3, 2023; the show travels to Crystal Bridges Museum of American Art, Bentonville, Arkansas, from March 11—July 31, 2023). Rivera’s murals in Mexico and the U.S. serve as points of departure for a critical and contemporary understanding of one of the most aesthetically, socially, and politically ambitious artists of the twentieth century. The exhibition includes the greatest number of paintings and drawings from this period reunited since the artist’s lifetime, presented alongside fresco panels and mural sketches; the catalogue reproduces these and many more, some published for the first time in color.
This catalogue serves as a guide to two crucial decades in Rivera’s career, illuminating his most important themes, from traditional markets to modern industry, and devoting attention to iconic paintings as well as works that will be new even to scholars—revealing fresh insights into his artistic process. It also includes a fold-out illustration of Rivera's *Pan American Unity* (1940), which is on temporary exhibit at SFMOMA, on loan from City College of San Francisco.

Essays by James Oles, Maria Castro, Dafne Cruz Porchini, Jennifer González, Claire F. Fox, Rachel Kaplan, John Lear, Adriana Zavala, and Sandra Zetina.

Website: https://www.ucpress.edu/book/9780520344402/diego-riveras-america

**Lives of the Gods: Divinity in Maya Art**

Edited by Joanne Pillsbury, Oswaldo Chinchilla Mazariegos and James A. Doyle

Published by The Metropolitan Museum of Art/

Distributed by Yale University Press

244 Pages | 190 color illustrations

ISBN: 1588397319

This engaging exploration of the Maya pantheon introduces readers to the complex stories of Mesoamerican divinity through the stunning carvings, ceramics, and metalwork of the Classic period. Focusing on the period between A.D. 250 and 900, Lives of the Gods reveals that ancient Maya artists evoked a pantheon as rich and complex as the more familiar Greco-Roman, Hindu-Buddhist, and Egyptian deities. The authors show how this powerful cosmology informed some of the greatest creative achievements of Maya civilization, represented here from the monumental to the miniature through more than 140 works in jade, stone, and clay. Thematic chapters supported by new scholarship on recent archaeological discoveries detail the different types of gods and their domains, the role of the divine in the lives of the ancient Maya, and the continuation of these traditions from the colonial period through the present day.

Contributions by Iyaxel Cojti Ren, Caitlin C. Earley, Stephen D. Houston and Daniel Salazar Lama

Website: https://yalebooks.yale.edu/book/9781588397317/lives-of-the-gods/
Consuelo Jimenez Underwood: Art, Weaving Vision

Edited by Laura E. Pérez and Ann Marie Leimer
Durham: Duke University Press, August 12, 2022
416 pages | 95 color illustrations
ISBN: 9781478015697

Consuelo Jimenez Underwood’s artwork is marked by her compassionate and urgent engagement with a range of pressing contemporary issues, from immigration and environmental precarity to the resilience of Indigenous ancestral values and the necessity of decolonial aesthetics in art making. Drawing on the fiber arts movement of the 1960s and 1970s, Chicana feminist art, and Indigenous fiber- and loom-based traditions, Jimenez Underwood’s art encompasses needlework, weaving, painted and silkscreened pieces, installations, sculptures, and performance. This volume’s contributors write about her place in feminist textile art history, situate her work among that of other Indigenous-identified feminist artists, and explore her signature works, series, techniques, images, and materials. Redefining the practice of weaving, Jimenez Underwood works with repurposed barbed wire, yellow caution tape, safety pins, and plastic bags and crosses Indigenous, Chicana, European, and Euro-American art practices, pushing the arts of the Americas beyond Eurocentric aesthetics toward culturally hybrid and Indigenous understandings of art making. Jimenez Underwood’s redefinition of weaving and painting alongside the socially and environmentally engaged dimensions of her work position her as one of the most vital artists of our time.

Contributors: Constance Cortez, Karen Mary Davalos, Carmen Febles, María Esther Fernández, Christine Laffer, Ann Marie Leimer, Amalia Mesa-Bains, Robert Milnes, Jenell Navarro, Laura E. Pérez, Marcos Pizarro, Verónica Reyes, Clara Román-Odio, Carol Sauvion, Cristina Serna, Emily Zaiden

The anthology was awarded a grant from the Wyeth Foundation for American Art Publication Fund of CAA.

Website: https://www.dukeupress.edu/consuelo-jimenez-underwood
Desnudos, 1926-1932. Fotografías de Luis Márquez Romay

Luis Márquez Romay, Ernesto Peñaloza Méndez, Deborah Dorotinsky Alperstein, Laura González Flores
Biblioteca Virtual del IIE – UNAM, 2022

Con la exposición "Desnudos 1926-1932. Fotografías de Luis Márquez Romay" y el catálogo que la acompaña, el curador Ernesto Peñaloza y las investigadoras Laura González y Deborah Dorotinsky ofrecen al público un panorama más preciso de un pequeño corpus de desnudos artísticos que forman parte de la colección fotográfica de este artista, resguardada por el Instituto de Investigaciones Estéticas de la UNAM en su Archivo Fotográfico Manuel Toussaint. Download free e-book: http://biblio.esteticas.unam.mx/items/show/12

Maya Mold Made: Virtual impressions of ancient figurine molds in the Ruta Maya Foundation collection

Mark Van Stone (Author), Paul Johnson (Author, Photographer, Book-Designer)
Tlacaélel Press, San Diego, April 30, 2022
448 pages | 800 color illustrations
ISBN: 978-0982682630

One generally does not associate ancient Maya art with the history of industrial technology. This volume was written for both scholars and non-art historians. At its core is a catalog of 208 previously-unknown works of Classic Maya art, which illuminate their rarely-discussed ancient industrial art-technology and economy. The catalog section is prefaced by a 100-page introduction to Maya figurines, and followed by another 100-page section with comparison images of Maya art and myth, to illuminate the meaning of the artworks. It adds over 200 new examples of beautiful figural art to the Maya corpus.

This book features some heretofore-unexamined questions, e.g.,: What role did figurines play in Maya culture? In light of our understanding of the meaning and use of figurines in other ancient cultures like China, Egypt, and Etruria, note that Maya figurines are rarely found in tombs, and that they were almost all musical.

No artifacts were damaged in the making of this book. Co-author Paul Johnson invented new photography and computer techniques that complement his beautiful photographs of the original molds with equally dazzling “virtual casts”. Mold-imagery is frustratingly difficult to read, but his procedure creates an image of the molds’ products that is literally indistinguishable from an original figurine.

Website: https://www.amazon.com/Maya-Mold-Made-impressions-Foundation/dp/0982682638/ref=sr_1_1


Juanita Solano Roa. “Fotógrafas más allá de la lente: emprendimiento y fotografía contemporánea en Colombia.” In Industrias Creativas: Innovación y emprendimiento de mujeres en América Latina, edited by Sándra Sánchez, José Carlos Vásquez Parra and Jimena Zuluaga Trujillo (Bogotá y Monterrey: Ediciones Uniandes y Tecnológico de Monterrey, 2022), 91-123. URL: https://www.amazon.com/Industrias-creativas-innovaci%C3%B3n-emprendimiento-mujeres/dp/B0B3FRJTTCC


| EXHIBITIONS |

**Diego Rivera’s America**

San Francisco Museum of Art  
July 13, 2022 – January 3, 2023

Crystal Bridges Museum of American Art  
(Bentonville, Arkansas)  
March 11 – July 31, 2023

The most in-depth examination of the artist’s work in over two decades, Diego Rivera’s America includes the greatest number of paintings and drawings from this period reunited since the artist’s lifetime, presented alongside fresco panels and mural sketches. Rather than surveying his entire career, the exhibition focuses on Rivera’s work from the 1920s to the mid-1940s, when he was conceiving a new vision for North America informed by his travels in Mexico and the U.S.

The show is organized thematically, with galleries devoted to his first mural, Creation; his trips to Tehuantepec; scenes of Daily Life; portraits of Mothers and Children; the ways murals circulated on paper—as sketches or in publications and prints; his two trips to San Francisco (1930-31 and 1940); his focus on the Proletariat; designs for the 1932 ballet H.P. (including two costumes recreated by Mexican artist Toztli Abril de Dios); and his studio practice of the 1930s and 1940s. Plus three specially-commissioned films in dedicated rooms showing three frescos in situ. The checklist includes over 150 works by Rivera, including paintings, watercolors, drawings, and fresco panels, from collections in the US (including 40+ drawn from SFMOMA’s extensive holdings), Mexico, England, and Argentina. Several works are shown with related preparatory drawings for the first time; others have been rarely if ever seen by the public, including a double portrait from 1941 showing the wife of actor Henry Fonda.

**Banana Craze**

Center for Visual Art at the Metropolitan State University of Denver  
August 26 – October 22, 2022

Banana Craze unites nine contemporary artists whose work examines the banana production of Caribbean and Latin American countries. As the fourth most important food crop in the world, the banana dominates food production in Latin America where they are grown on large mono-crop plantations mostly run by three multi-national corporations.
These works range from investigations of human-rights violations, recordings of lost biodiversity, and highlights of the effects of pesticides on health and environment, to a satirical reenactment of the origins of the banana monoculture. The works in this exhibition bear evidence in a stinging indictment against those who have acted in the interest of profit over humanity, resulting in profound inequities between producers and consumers. The artists in Banana Craze reflect on the dramatic footprint that the banana industry has left in both the natural and social ecosystems of banana producing nations since the beginning of the 20th Century until today. Exhibiting artists include María José Argenzio, Julián Chams, Claudia Claremi, Milko Delgado, Óscar Figueroa Chávez, Leonardo González, Rachelle Mozman Solano, Daniela Serruya Kohn, and the research agency Forensic Architecture in collaboration with The Truth Commission. Banana Craze is curated by Dr. Juanita Solano and Dr. Blanca Serrano.

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Leopoldo Méndez ¡Presente! El Artista en Su Entorno

Instituto de Artes Gráficas de Oaxaca (IAGO), Mexico
September 17 – end of November, 2022
Centro de las Artes de San Agustín Etla (CaSa), Mexico
September 18 – end of November, 2022

The exhibition, curated by Deborah Caplow, author of Leopoldo Méndez: Revolutionary Art and the Mexican Print, is a comprehensive survey of the artist’s work. It focuses on Leopoldo Méndez, one of the most important printmakers of the twentieth century. The exhibition also places Méndez in the context of his time by including prints by his fellow printmakers, and brings his work into the present with a selection of images by twelve contemporary artists who demonstrate their affinities with Méndez and his companions. Works by Méndez and others from the 1920s to the 1940s will be presented at IAGO, and CaSa will offer a large selection of prints from the 1940s to the 1960s, along with recent prints by Mexican printmakers. Méndez was an active member of the Liga de Escritores y Artistas Revolucionarios (LEAR), from 1933 to 1937. In LEAR, Méndez created political prints for publications, flyers, broadsides, portfolios, and illustrated books. He continued this work after he cofounded the Taller de Gráfica Popular (TGP), and he worked collectively with the TGP until he left at the group at the end of the 1950s. In 1959 Méndez established the Fondo Editorial de la Plástica Mexicana, the first art book publishing company in Mexico. The exhibition draws primarily from the collection of the Instituto de Artes Gráficas de Oaxaca with loans from the Museo del Estanquillo in Mexico City and invited artists.
Beyond the Record: Muriel Hasbun, Stephanie Concepción Ramírez, Jessica Carolina González

Houston Center for Photography
September 22 – November 27, 2022

Beyond the Record centers on the selection from three photographic series by the renowned Salvadoran artist and activist Muriel Hasbun (b. 1961) and two installations by younger, Houston-affiliated artists of Salvadoran descent—Stephanie Concepción Ramírez (b. 1984) and Jessica Carolina González (b. 1995). Representing two distinct generations that bookmark the Salvadoran Civil War (1979–92), all three reappropriate personal and official archives found in El Salvador and the United States to address violent legacies of the war and its effects on Salvadoran individuals and communities both in their motherland and in exile. Hasbun draws upon a diverse array of archives—from family albums, through the medical records from her father’s dental office and documents from her mother’s pioneering contemporary art gallery El laberinto, to the seismographic repository of El Salvador—to meditate on the complex negotiations and forces involved in the construction and preservation of personal and collective identities and memories. Similarly, relying on “archives of blood” and the official US immigration documents and their material support, Concepción Ramírez and González extend Hasbun’s reflection to examine the impact of the US-sponsored Civil War and the resulting trauma on the children of survivors and refugees. The products of the diaspora engendered by the war, Concepción Ramírez and González illuminate resonant political and psychological demands in the diasporic context where “belonging” constitutes a much more precarious proposition. Hasbun, Concepción Ramírez, and González ask pertinent questions about loss, mourning, affective recovery, and rebuilding of personal lives and communities in exile. While doing so, they also ask equally pertinent questions about the common assumptions related to the indexical character of the photography and related media. In their work, records and their archives reveal as much as they obscure, always superseded by imagination, desire, and affect.

Houston Center for Photography, 1441 West Alabama, Houston, Texas 77006, hcponline.org, info@hcponline.org, 713-529-4755
Social Fabric: Art and Activism in Contemporary Brazil

The Visual Arts Center at the University of Texas at Austin  
September 23, 2022 – March 10, 2023  
Museu de Arte Contemporânea da Universidade de São Paulo  
August – November 2023

Social Fabric: Art and Activism in Contemporary Brazil includes ten artists whose work addresses the long-standing histories of oppressive power structures in the territory now known as Brazil. Blurring the line between art and activism, these artists contribute to local and global conversations about the state of democracy, racial injustice, and the violence inflicted by the nation-state. They ask us to consider how the agendas and policies of those in power are visually articulated in public space and inscribed in official narratives. Their propositions, including Rosana Paulino’s Tecido social (2010) – from which the exhibition takes its title – reflect on the function of art as a platform for critical engagement with the historical, political, and cultural configurations of a particular place.

Aline Motta interrogates how memories are formed, forgotten, and revivified at the crossroads of time, while Castiel Vitorino Brasileiro and Sallisa Rosa explore how healing and justice may be possible in Black, Indigenous, and LGBTQIA+ communities. Guerreiro do Divino Amor and Lais Myrrha subvert both historical and contemporary imagery, reminding us that Brazil’s colonial past cannot be divorced from its present. Utilizing both practical tools and affective objects—from maps to photographs and typography—Jaime Lauriano, Maré de Matos, and Rosana Paulino examine the ongoing legacies of dispossession and show how these histories are linked to Black and Brown genocide and land exploitation. Denilson Baniwa and Antonio Obá consider the tensions and collisions of different worldviews and foreground other ways of knowing through the body, non-human entities, and place. The artists in Social Fabric refuse to remain neutral. In so doing, they shed light on myriad forms of gendered and racialized violence, and create spaces of vital community reevaluation and self-construction.

The exhibition is organized by Adele Nelson, Assistant Professor of Art History, UT Austin and MacKenzie Stevens, Director, Visual Arts Center, with María Emilia Fernández, Assistant Curator.

Major support for this exhibition is provided by The Andy Warhol Foundation for the Visual Arts. Lead support provided by The Diane & Bruce Halle Foundation, Shannon and Mark Hart, The Jedel Family Foundation, and Judy and Charles Tate.

Website: https://utvac.org/  
Email contact: adele.nelson@austin.utexas.edu; mstevens@utvac.org
Many Wests: Artists Shape an American Idea

Jordan Schnitzer Museum of Art, University of Oregon
September 28 – December 18, 2022

The exhibition Many Wests: Artists Shape an American Idea examines the perspectives of forty-eight modern and contemporary artists who offer a broader and more inclusive view of this region, which too often has been dominated by romanticized myths and Euro-American historical accounts. Working in painting, sculpture, photography, and mixed media, the artists featured bring a nuanced and multifaceted history to light. Many Wests highlights many voices, especially those of artists who identify as Black, Indigenous, Asian American, Latinx, and LGBTQ+.

Many Wests is the culmination of a multi-year, joint curatorial initiative made possible by the Art Bridges Foundation. It features artwork from the permanent collections of the Smithsonian American Art Museum, the Boise Art Museum in Idaho; the Jordan Schnitzer Museum of Art in Eugene, Oregon; the Utah Museum of Fine Arts in Salt Lake City; and the Whatcom Museum in Bellingham, Washington.

Website: https://jsma.uoregon.edu/ManyWests

Pressing Politics: Revolutionary Graphics from Mexico and Germany

Los Angeles County Museum of Art, Charles White Elementary School Gallery
October 29, 2022 – April 29, 2023
Curated by Rachel Kaplan and Erin Sullivan Maynes

Pressing Politics: Revolutionary Graphics from Mexico and Germany explores the shared subjects and visual strategies of two key moments in twentieth-century political printmaking: the revival of German Expressionist graphics in response to a nationwide revolution in 1918, and the formation of the Taller de Gráfica Popular in Mexico City in the late 1930s. Although rooted in distinct social and historical contexts, artists in both countries responded to their respective upheavals in print to communicate to a mass audience in forceful visual terms. Examining direct and indirect points of exchange, Pressing Politics considers the iconographic precedents for these artists’ political imagery, the range of printed works they produced, and the conditions that gave rise to their art. Drawn primarily from LACMA’s collection, the exhibition underscores the enduring power of the printed image and highlights the contributions of Mexican and German artists to a global iconography of political graphics.

This exhibition is presented at LACMA’s satellite gallery at Charles White Elementary School (2401 Wilshire Boulevard, Los Angeles, California 90057).

Website: https://www.lacma.org/art/exhibition/pressing-politics-revolutionary-graphics-mexico-and-germany
Lives of the Gods: Divinity in Maya Art

The Metropolitan Museum of Art (New York, NY)
November 21, 2022–April 2, 2023

Curated by Joanne Pillsbury, And rall E. Pearson Curator of Ancient American Art, The Michael C. Rockefeller Wing, The Metropolitan Museum of Art, with Oswaldo Chinchilla Mazariegos, Associate Professor of Anthropology, Yale University, and Laura Filloy Nadal, Associate Curator, also at The Met.

In Maya art—one of the greatest artistic traditions of the ancient Americas—the gods are depicted in all stages of life: as infants, as adults at the peak of their maturity and influence, and finally, as they age. The gods could perish, and some were born anew, providing a model of regeneration and resilience. Lives of the Gods: Divinity in Maya Art will bring together more than 100 rarely seen masterpieces and recent discoveries that depict episodes in the life cycle of the gods. Created by masters of the Classic period (A.D. 250–900) in the spectacular royal cities in the tropical forests of what is now Guatemala, Honduras, and Mexico, these landmark works evoke a world in which the divine, human, and natural realms are interrelated and intertwined. Lenders include major museum collections in Europe, Latin America, and the United States, and many of these works have never been exhibited in the U.S., including new discoveries from Copan (Honduras), El Zotz (Guatemala), and Palenque (Mexico). While artist signatures are scarce on ancient art across the world before the 19th century, Maya sculptors and painters did sign their works, occasionally prominently, on beautifully carved on stone monuments. The recent advances in the study of Maya hieroglyphs have made it possible to identify the names of several artists from the Classic period, and for the first time in a major exhibition their names will be identified.

Accompanied by a full-color, 244-page catalogue edited by Oswaldo Chinchilla Mazariegos, James A. Doyle, and Joanne Pillsbury, contributors include Iyaxel Cojti Ren, Caitlin C. Earley, Stephen D. Houston and Daniel Salazar Lama. The catalogue is available from Yale University Press: https://yalebooks.yale.edu/book/9781588397317/lives-of-the-gods/

Website: https://www.metmuseum.org/exhibitions/listings/2022/gods-divinity-maya-art
Collecting San Diego: Selections from the Dijkstra Fine Art Collection

San Diego History Center
December 3, 2022 – January 15, 202

Collecting San Diego is an initiative of the History Center to bring those remarkable collectors and collections that reflect San Diego’s history past, present, and future to light. The first exhibition in this series, curated by Claudia Leos-Banega, former Senior Curator of the San Diego History Center, features selections from the collection of Sandra and Bram Dijkstra. The couple, who reside in San Diego’s North County, have built an impressive assemblage of American art that includes many works by San Diego-area artists, including both Chicano and Baja California artists.

The Dijkstra’s were ahead of the curve in collecting the work of San Diego’s early artists, at a time when San Diego was still stereotyped as a region that had not produced serious art. The couple have always searched out art that moved them, rather than being driven by recognizable “names.” As a result, they were able to gather many examples by forgotten and undervalued San Diego artists, including many women, which have in recent years enjoyed a rediscovery and been the subject of new scholarship and exhibitions.

This selection, only part of their extensive San Diego collection, spans over 100 years, from 1900 to 2014. The works reveal how a broad spectrum of artists have interpreted San Diego’s unique landscape, culture, and growth, and demonstrate their engagement with new ideas in modern and contemporary art.

Contact: Bill Lawrence, President & CEO, blawrence@sandiegohistory.org
Website: https://sandiegohistory.org/exhibition/collectingsandiego_dijkstrafineart/
| MUSEUM NEWS |

On August 24, 2022, the International Council of Museums (ICOM) adopted a new museum definition with over 92% approval rating, after years of debating the topic. It reads: “A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.” This new definition surfaced as the result of a 18-month long, participatory process that took into account the perspective of museum professionals from over 100 countries. While retaining many of the traditional functions of the museum like research, conservation and exhibition, there are 13 new concepts that mark the increasingly important social role of museums in the 21st Century. Diversity, accessibility, sustainability, and community participation are now considered fundamental concerns of museums and museum professionals worldwide, and terms like interpretation and ethically point to the present focus on decolonization and repatriation. ALAA member Lauran Bonilla-Merchav co-chaired the committee that led this process. Feel free to contact her for more information: lauranb9@gmail.com

Dr. Adriana Miramontes Olivas joined the University of Oregon’s Jordan Schnitzer Museum of Art as the new Curator of Academic Programs and Latin American & Caribbean Art. Miramontes Olivas recently earned her PhD in Art History at the University of Pittsburgh, Pennsylvania. She holds an MA in Art History from the University of Texas at San Antonio and a BA in Art from the University of Texas at El Paso.

“The museum is delighted to have Dr. Miramontes Olivas join us in this crucial curatorial position,” said John Weber, JSMA executive director. “She’ll be working with UO faculty and students across the curriculum, fostering the growth of Latin American and Caribbean exhibitions and collection, and engaging the Latinx community on campus and off. She emerged from a national search as the unanimous choice of our search committee and brings strong scholarly background, gallery and classroom teaching experience, and new curatorial insights to our program.”

“The hire of Dr. Miramontes Olivas signals the JSMA’s ongoing commitment to diverse and engaged art exhibition programs where education is at the core,” says UO School of Journalism Professor and search committee member Gabriela Martinez. “It also highlights the importance of continue growing the Latin American and Caribbean collection and related exhibitions. The professional and lived experiences Dr. Miramontes Olivas brings will enrich the artistic, intellectual and educational connections between the JSMA and faculty and students across disciplinary boundaries while also strengthening the existing ties to local and state Latinx communities.”

Dr. Miramontes Olivas will oversee the Latinx collection, which has been one of the fastest growing areas of art for the museum. Since 2010, the JSMA has accessioned 462 Latinx works more than doubling the previous collection. The museum also connects with over 10,000 university students annually through the academic outreach from this position.

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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 joined the staff of The Michael C. Rockefeller Wing, where the Museum’s collection of Mesoamerican art is housed, this past 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.

“At The Met, our collection of art of the ancient Americas spans five millennia, more than one hundred distinct cultures, and a vast range of materials—from monumental stone sculpture to delicate, small-scale works in gold, jade, and shell. Dr. Filloy Nadal’s expertise will be invaluable in the renovation of The Michael C. Rockefeller Wing that is currently underway, and as the Museum continues the work of addressing the global scope of artistic expression,” stated Max Hollein, The Met’s Marina Kellen French Director.

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.

Stella Nair has been appointed Senior Fellow for Pre Columbian Studies at Dumbarton Oaks.
| UNIVERSITY NEWS |

Allison Caplan has been appointed Assistant Professor in the Department of the History of Art at Yale University.

Mónica Domínguez Torres was promoted to the rank of full professor starting Sep. 1, 2022.

Andrew Finegold was promoted to the rank of Associate Professor of Art History with tenure at the University of Illinois at Chicago.

James E. Ivey (Ph.D. UNM 2022), who has written extensively on missions in New Mexico, will be serving as Consultant to the Center for Archaeological Research at the University of Texas in San Antonio as he prepares new work on Texas missions for publication.

Adam Jasienski was promoted to Associate Professor at SMU. Additionally, he is currently the Berenson Fellow at Villa I Tatti and the Marilynn Thoma Fellow in Art of the Spanish Americas.

Sonia de Laforcade was appointed Assistant Professor of Modern and Contemporary Art at Radboud University in Nijmegen, The Netherlands.

Erin L. McCutcheon has been appointed Assistant Professor of Arts of the Americas in the Department of Art and Art History at the University of Rhode Island.

Stella Nair has been named Clark Professor by UCLA’s Center for 17th and 18th Century Studies for 2022-2023.

Paul Niell has been named Clark Professor by UCLA’s Center for 17th and 18th Century Studies for 2022-2023.

Kristi M. Peterson was appointed Assistant Professor of Art History at Skidmore College.

Alexis Salas has been named Endowed Assistant Professor of Arts of the Americas in Art History at the School of Art at the University of Arkansas in Fayetteville, Arkansas.

In August 2022, Florencia San Martín started a new position as assistant professor of art history at Lehigh University, where she is teaching courses on Latin American and Latinx art and culture, contemporary art, and history of photography. Florencia received her PhD in art history from Rutgers University in 2019 under the mentorship of Tatiana Flores, and was assistant professor of art history at California State University, San Bernardino from 2020 to 2022.
AWARDS AND HONORS

Annick Benavides of Harvard University received a Fulbright U.S. Scholar Award to Bolivia & Peru for Research in Art History. Benavides will research in the summer and fall of 2022 as part of a dissertation project to study the Virgen of Copacabana and the Cross of Carabuco.

Daniela Bleichmar’s article “Painting the Aztec Past in Early Colonial Mexico: Translation and Knowledge Production in the Codex Mendoza,” originally published in Renaissance Quarterly in 2020, was voted by members of the Renaissance Society of America as one of the noteworthy publications in the journal’s history and included in a special 75th-anniversary retrospective issue.

Allison Caplan was awarded the ACLS H. and T. King Fellowship in Ancient American Art and Culture and a Dumbarton Oaks Fellowship in Pre-Columbian Studies for 2022–2023.


Stella Nair has been awarded the “Research Excellence Award” by the Center for the Study of Woman, at UCLA, for her book manuscript: “Inca Architecture: Chapters in the History of a (Gendered) Profession.”

Stella Nair is part of the Project Team led by PI Jonathan Berger (Stanford University) that has been awarded a two year Templeton Grant for “Sound, Space, and the Aesthetic of the Sublime.”

Megan E. O’Neil of Emory University will be a Residential Scholar at the Getty Research Institute for the 2022–2023 academic year. Her project is “Migrating Things: Shifts of Place and Perception in the 20th-Century Pre-Hispanic Art Market.”

Catherine H. Popovici joined the Department of the History of Art at Johns Hopkins University as the 2022-24 Austen Stokes Ancient Americas Postdoctoral Fellow.

Hayley B. Woodward was awarded a Junior Fellowship in Pre-Columbian Studies at Dumbarton Oaks Research Library and Collection for 2022–2023.
Stella Nair, Associate Professor in the Department of Art History at UCLA; Paul Niell, Associate Professor in the Department of Art History at Florida State University; and Shannon Speed, Professor of Gender Studies and Anthropology at UCLA and the Director of the American Indian Studies Center (AISC), are working with Los Angeles-based Native Communities to plan and schedule three workshops, which aim to amplify the critical contributions of Native Americans and African Americans to the architecture of the Americas. The Workshops will complement “The Forgotten Canopy” conference series at the UCLA Clark Library through on-site visits to locations and collections of Native and African American significance in the Los Angeles area. These workshops are funded by the Terra Foundation for American Art.

**Art as Project, Project as Art: Antonio Dias and Painting after Conceptual Art**

Sérgio B. Martins, Professor of History, Pontifical Catholic University of Rio de Janeiro (PUC_RIO)

Wednesday, November 16, 2022 | 06:00 pm

University of Florida, Fine Arts B105

This talk explores two competing notions of “project” that informed Antonio Dias’s painting in the early 1970s, one relating to the unfinished project as a subgenre of Conceptual art and the other to Italian debates apropos of the crisis of the historicity of modern art. The lecture is presented in conjunction with the University Galleries’ exhibitions Painting Situations: Sigfredo Chacón and Liliana Porter and Más situaciones: Sigfredo Chacón and Liliana Porter (opening Oct. 12), which are part of the Institute for the Study of Latin American Art (ISLAA) Artist Initiative.

Additional sponsors: University of Florida Center for the Humanities and the Public Sphere (Rothman Endowment) and University of Florida Center for Latin American Studies.

Website: https://arts.ufl.edu/sites/harn-eminent-scholar-chair-in-art-history/lecture-series-2021-2022/
| CONFERENCES & PANELS |

Towards a Hemispheric American Art: U.S. Latinx and Latin American Art Historical Perspectives
Association of Historians of American Art (AHAA)
Crystal Bridges Museum (Bentonville, Arkansas) – October 7
Drs. María Del Mar González-González, Xuxa Rodríguez, Alexis Salas, and Florencia San Martín

Queering Art Histories: Epistemological Rebellions
Tyson Ten Conference
Crystal Bridges Museum (Bentonville, Arkansas) – October 7.
Dr. Andy Campbell, Laura Gutierrez, and Alexis Salas
Website: https://crystalbridges.org/calendar/tyson-ten/#event-schedule

The Forgotten Canopy: Ecology, Ephemeral Architecture, and Imperialism in the Caribbean, South American, and Transatlantic Worlds
Organized by Stella Nair (UCLA) and Paul Niell (Florida State University)
Co-sponsored by the Terra Foundation for American Art
Website: http://theforgottencanopy.create.fsu.edu/

The core conference program to be held by the Center for 17th– & 18th-Century Studies at UCLA’s Clark Library (2022–2023) will convene scholars around the topics of “Ecology,” “Ephemeral Architecture,” and “Imperialism” in the early modern (16th–19th-century) world. The circum-Caribbean is our starting point, specifically we use this term to refer to the deep connections between the peoples and places of the Caribbean and South America, along with parts of North America. Due to national politics, language barriers, and scholarly divisions that have their roots in the European colonization of the Americas, the long and complex history of exchange among these regions and peoples have been greatly understudied. In truth, this history of entanglement across water and land stretches back millennia, resulting in a rich and diverse built environment that is deeply tied to ecological change. This dynamic did not end with the invasion of 1492, but rather continued to expand and accelerate when people, plants, and empires came from across the Atlantic. Using ephemeral architecture, in particular the complex and exquisite creation of thatch roofs as the leading thread in these tapestries of exchange, this series of conferences highlight the profound ways in which environmental practices, botanical knowledge, technological development, architectural innovation, and creative expression were deeply tied across these distinct regions and peoples, and shaped by imperial actions. This conference series brings an unusually diverse number of disciplines together in order to unpack these complex dynamics, which challenge how we understand the built environment, the early modern Atlantic World, and the intersections between the local and the global.

Topic 1: Ecologies (November 4–5, 2022)

Ephemeral architecture has been long overlooked by scholars, with few exceptions, because of its relatively short life span, the lack of extant structures, and most importantly, the need to understand its complex ecological context. Our first conference, “Ecologies” (November 4–5, 2022), seeks to address this lacuna by exploring the complex and dynamic ecologies from which ephemeral architecture arises in the Indigenous Caribbean and South America worlds, and their transformation with the arrival of Africans and Europeans (with their flora, fauna and
technologies). Scholars from a diversity of disciplines and countries are brought together to explore and challenge a variety of perspectives and theoretical approaches to local and cross regional ecologies and histories, from unique plants and cultural knowledge, to complex ecosystems and critical human interventions. In the case of thatched roofs, which often drew upon short-lived grasses and had to be remade regularly, even slight ecological changes would have had profound impacts. It is precisely the material condition of this ephemeral architecture that ties its existence to even subtle changes in local ecologies, while also revealing overlooked histories and silenced voices of the early modern world.

**Topic 2: Ephemeral Architectures (February 10–11, 2023)**

Having explored the dynamic conditions, complexities, and perspectives of ecology in the first gathering, the second conference “Ephemeral Architectures” (Feb. 10–11, 2023) will bring into focus the ways in which distinct peoples, regions, and states used their local ecology to design, shape, and transform their built environments—often in the face of threats from imperial states. By shining a critical light on the fascinating but fleeting (and often overlooked) ephemeral architecture, in particular, thatch roofs, we will begin to see how ecologies and architectures became deeply entangled, such as in the form of technological, cultural, and environmental knowledge as well as artistic innovation. Scholars from multiple disciplines along with builders will come together to share and discuss a strikingly diverse and dynamic corpus from across the Americas and West Africa. These scholars will explore these “forgotten canopies” in all their material complexities, including the larger structures (built of out of wood, adobe, wattle and daub, brick, and stone), spaces (single, multi-room, rectangular, round, etc.), functions (political, religious, and domestic) and environments (tropical island, dry deserts, highland mountain, etc., as well as urban and rural landscapes) of which they were a part.

**Topic 3: Imperialism (April 14–15, 2023)**

Critical consideration of the interrelationships between ecologies and ephemeral architectures sets the stage for the theme of the third conference “Imperialism” (April 14–15, 2023) which will address the imperial transformations of the Caribbean and South America and their impact on and entanglement with the larger early modern Atlantic world. Participating scholars in this conference will use studies of ephemeral architecture, especially thatched roofs, to focus attention on processes of imperialism and landscape transformation relating to Indigenous and Black Americans. In particular, this conference will highlight the complex ways in which Imperial authorities impacted, transformed, and were transformed by, long standing ecological practices and ephemeral architectural knowledge. In doing so, the conference underscores the vital role of ephemeral architecture, such as thatched roofs, in telling histories, even that of global empires, and thus is a reminder of the critical need for the study and preservation of this “Forgotten Canopy.”

**Performing Space, Place, and History in Indigenous North America**  
The 21st Kenneth Nebenzahl, Jr. Lectures in the History of Cartography  
The Newberry Library  
Friday, November 4, 2022 | 12:45–2:45pm  
Website: https://www.newberry.org/11042022-mapping-performance
| DISSERTATIONS IN PROGRESS |

Juliana Ramírez Herrera, “Rescates: Transvaluations of Indigenous Gold from the Colombia-Panama Borderlands.” Harvard University. Advisor: Dr. Thomas B. F. Cummins. Contact: julianaramirezherrera@g.harvard.edu

Eleanor Kane, “Contributing to the Ideal of the Religiosa Perfecta: Novohispanic Nuns as Art Patrons.” University of New Mexico in Albuquerque. Advisor: Ray Hernández-Durán. Committee: James Cordova, Cristina Cruz González, Kirsten Buick, and Justine Andrews. Contact: eekane@unm.edu

| DISSERTATIONS COMPLETED |

Maggie Borowitz, “Caught by Surprise: Affect and Feminist Politics in the Art of Magali Lara.” University of Chicago. Advisor: Megan Sullivan. Contact: mkbwitz@uchicago.edu

Alice Heeren, “The Art of the Present in the Country of the Future: Brasília in Contemporary Art.” Southern Methodist University. Adviser: Dr. Roberto Conduru. Author’s affiliation and contact: California State University, Stanislaus, aheeren@csustan.edu


Catherine H. Popovici, “Stones of Statehood: Art, Politics, and Placemaking in a Classic Maya Landscape.” The University of Texas at Austin. Co-advisors: Julia Guernsey and David Stuart. Contact: cpopovi2@jhu.edu

JoAnna M. Reyes, “Piety, Plata, and Place: Civic Development and Devotion in Colonial Zacatecas.” University of California, Los Angeles. Advisor: Charlene Villaseñor Black. Current affiliation and contact: Presidential Postdoctoral Fellow at ASU’s Herberger Institute for Design and the Arts, jmreye14@asu.edu

Emily Kathleen Thames, “Empire, Race, and Agency in the Work of José Campeche, Artist and Subject in Late Spanish Colonial Puerto Rico (1751-1809).” Florida State University. Advisor: Paul Niell. Contact: ethames@fsu.edu
The Walters Museum of Art is seeking qualified candidates for a postdoctoral curatorial fellowship funded by the Andrew W. Mellon Foundation and other supporters. This is a two-year fellowship, with the possibility of renewal for a third year. The fellowship provides exceptional curatorial training and supports scholarly research related to the collection of the Walters Art Museum, with access to the museum’s outstanding collections, archives, and research library. The Mellon Postdoctoral Fellow is fully integrated into the Curatorial Department of the Walters and works closely with the curatorial team as well as staff in the conservation, collections, installations, publications, and museum education departments. The fellow’s time will be divided between specific projects and general curatorial work within the department. The Mellon Fellow takes part in the day-to-day work of the Walters Art Museum as well as in the scholarly research that undergirds the work of the institution.

To see more, and to apply, please consult: https://www.paycomonline.net/v4/ats/web.php/jobs/ViewJobDetails?job=49000&clientkey=D683F6C4BF4F32C0680A3E193A2F9666

Or email Ellen Hoobler with questions: ehoobler@thewalters.org
CALL FOR PARTICIPATION

7th Annual Rocky Mountain Pre-Columbian Association Research Colloquium
Current Research in the Ancient Americas
Denver Museum of Nature & Science
November 18, 2022 | 9:30am–5:00pm, Reception to follow

The day is organized around a series of consecutive sessions in which participants present informal, illustrated discussions of 10-15 minutes. The call for papers at this colloquium is open to research projects at any stage of completion, from preliminary research questions to completed projects. The organizing committee is accepting proposals for individual presentations that will be grouped together into separate panels, and also encourages the submission of session topics and complete panels. Abstracts of approximately 200-300 words should include author name(s), email, and institutional affiliation (if any).

All submissions due to: catherine.dicesare@colostate.edu by September 30, 2022.

Crossing the Americas: Art and Ideas in Motion (1500-1800)
Cusco, Perú | July 19-21, 2023

This conference explores connections that artworks express from within the American territories: from California to Aracuaní (North/South), from Acapulco to Rio de Janeiro (West/East), and from Potosí to Buenos Aires (High/Low). We propose the concept of “crossing” as the analytical framework, aiming to demonstrate not only intra-American hybridity, but also the distances, places of contact, and cultural translations present. The Americas were an artistic laboratory, where materials, techniques, and styles from distinct geographical coordinates combined and harmonized to create original solutions throughout the period of Iberian domination. We invite proposals based on original investigation that consider intra-American exchanges and broach new questions and conceptual frameworks.

Please send proposals (500 words) along with an abbreviated CV (200 words) to: cruzandolasamericas@gmail.com

Deadline for proposals: November 1, 2022
Languages: We will accept papers in Spanish, English, and Portuguese.

See also: https://sites.google.com/view/cruzandolasamericas
| CALL FOR NOMINATIONS |

ALAA is calling for nominations and self-nominations for the positions of Vice President and Secretary-Treasurer. Ana María Franco, our current Vice President, automatically becomes President-Elect. Below are brief descriptions of the responsibilities for each position. If you have questions, please do not hesitate to email us.

**DEADLINE for Nominations: Dec. 1, 2022.**

Nominations and self-nominations should be sent via e-mail to Ananda Cohen-Aponte aic42@cornell.edu). Please include a short bio (100-200 words) describing your relevant experience and background in the field.

The Association’s regularly scheduled elections will occur by proxy (December 16, 2022 – January 24, 2023) and at the 2023 Business Meeting at CAA in New York. Winners will be announced at the meeting in New York City.

The **VICE PRESIDENT** serves, together with the President and Secretary-Treasurer, on the Association’s Executive Committee, and acts as liaison to the College Art Association coordinating all ALAA business directly connected to the annual CAA conference. Through the Listserv and the Newsletter, the Vice President puts forth the call for nominations to chair the ALAA special session, and, in connection with the chosen chair, the call for papers. In conjunction with CAA, the V.P. arranges for rooms, audio-visual equipment, and catering for the ALAA business meeting, the special session, and the ALAA-sponsored regular session. At the end of the three-year term, the Vice President assumes the duties of President. For more information, contact Ana Franco (anfranco@uniandes.edu.co).

The **SECRETARY-TREASURER** is responsible for registering members, keeping financial records in order and maintaining the Membership Directory. Tasks related to those activities include correspondence with individuals regarding membership status and contact information, collection and accrediting of dues, inscription of members to listserv, keeping membership database current, soliciting revisions from members for directory, bookkeeping and filing tax returns. In addition to general support for all aspects of Executive Committee business, the Secretary-Treasurer is also expected to tabulate fiduciary and membership statistics for an annual report to be delivered at the regular College Art Association meetings. The candidate should be very detail-oriented and have basic database management skills. Given the nature of bank and Venmo transactions, it is preferable that this position goes to a US-based candidate. For more information, contact Lesley Wolff (lwolff@ut.edu).

The regular term of office is three years. Nominees should be members in good standing and be able to attend the annual business meetings and most ALAA events. Further information concerning Association Bylaws is available at the ALAA website (http://associationlatinamericanart.org/).

Working with the Association for Latin American Art’s diverse membership is an excellent way to network with others of similar professional interests, while making an important contribution to the advocacy and increased awareness of Latin American visual culture among the public.
MEMBERSHIP YEAR 2022

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

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

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 inquires, comments, and suggestions regarding the association may 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 LWolff@ut.edu

 NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is in early March for publication in April. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Erin L. McCutcheon, erin.mccutcheon@uri.edu

 WEBSITE |

For information regarding the Association’s website (www.associationlatinamericanart.org), please contact Daen Palma Huse, History of Art Department, University College London, Gower Street, London, UK WC1E 6BT. Email: daen.huse.20@ucl.ac.uk

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