



## ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 35 No. 01 April 2023

### New Books

*Spolia Sancta. Reliquias y arte entre el Viejo y el Nuevo Mundos*

*Dissident Practices: Brazilian Women Artists, 1960s–2020s*

*Natural Things in Early Modern Worlds*

*Resurrecting Tenochtitlan: Imagining the Aztec Capital in Modern Mexico City*

*Praying to Portraits: Audience, Identity, and the Inquisition in the Early Modern Hispanic World*

*The Science and Art of Maya Painted Ceramic Vessels: Contextualizing a Collection*

*The First Viral Images: Maerten de Vos, Antwerp Print, and the Early Modern Globe*

*Collective Creativity and Artistic Agency in Colonial Latin America*

*Cold War in the White Cube: U.S. Exhibitions of Latin American Art, 1959–1968*

### Exhibitions

*Pressing Politics: Revolutionary Graphics  
from Mexico and Germany*

*What We Leave Behind*

*Unsovereign Elements: Geological Poetics in  
Contemporary Art from the Caribbean and its Diaspora*

*ÍDOLOS: Persistencias/Resistencias*

*An Unfinished Journey: Embodying the Feminist City*

*Dissident Practices: How Brazilian Women Artists  
Respond to Social Change*

*Delilah Montoya: Contemporary Casta Portraiture*

*The Compassionate Lens: Recent Photo and Video*

*Chosen Memories: Contemporary Latin American Art*

*XXIII Bienal de Arte Paiz*

*Forces of Nature*

Image: Detail of Juan O'Gorman mosaic, Southern façade of  
Biblioteca Central at UNAM, Mexico City, Mexico.

ALAA  
TRIENNIAL

6TH TRIENNIAL  
ASSOCIATION FOR  
LATIN AMERICAN ART

ENCOUNTERS WITH THE  
ARCHIVE IN LATIN AMERICAN  
AND LATINX ART

MEXICO CITY

MARCH 15-18, 2023

Register at:

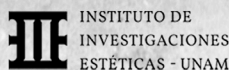
<https://associationlatinamericanart.org/>

[www.esteticas.unam.mx](http://www.esteticas.unam.mx)

[alaatriennial@gmail.com](mailto:alaatriennial@gmail.com)

[difusion.esteticas.unam@gmail.com](mailto:difusion.esteticas.unam@gmail.com)

Fotografía: Dra. Rebeca Monroy Nasr



# ALAA Sixth Triennial

## Encounters with the Archive in Latin American and Latinx Art

6a Trienal de la Asociación de Arte Latinoamericano  
Encuentros con el archivo en el arte latinoamericano y latinx

Mexico City | Ciudad de México, March | Marzo 15-18, 2023

### DAY 1 | DÍA 1

Wednesday March 15th, 2023 | Miércoles 15 de marzo de 2023  
Auditorium, MUAC-UNAM | Auditorio MUAC-UNAM

**10:00–10:30 am**

#### Introductory remarks | Inauguración

Amanda de la Garza, MUAC/DGAV, Universidad Nacional Autónoma de México

Ana María Franco, Presidenta ALAA-Universidad de los Andes

Angélica Velázquez, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Deborah Dorotinsky, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

**10:30–11:30 am**

#### Keynote | Conferencia magistral

Re-escrituras desde los archivos: *Desafío a la estabilidad* y los nuevos relatos

Rita Eder, Daniel Escoto, Cristóbal Jácome, Elva Peniche

Universidad Nacional Autónoma de México

Presenta/Introduce: Luis Vargas Santiago, Instituto de Investigaciones Estéticas, UNAM

**11:30–11:45 am | Coffee Break | Café**

**11:45 am–1:30 pm**

#### Panel 1 | Feminist Strategies to Combat Erasures | Estrategias feministas contra los borramientos

Moderator | Moderadora

Natalia de la Rosa, Universidad Nacional Autónoma de México

Eclecticism and Erasure in the Archives of Three Women Artists from the Andes

Michele Greet, George Mason University

Re-Engaging Archives in the U.S. and Mexico, A Chicana Feminist Approach to Writing Chicana/x and Latina/x Women Artist and their Murals into Art History

Gabriela Rodríguez-Gomez, University of California, Los Angeles

Archival Absences, the Chicago Monuments Project, and the Festival de Mujeres 1979: Locating Mexicana-Chicana Feminism and Arts in Chicago

Hinda Seif, University of Illinois Springfield

Activating Archives: Feminist Curatorial Strategies

Karen Cordero Reiman, Independent Art Historian and Curator

**1:30–3:00 pm | Break for lunch | Receso para comer**

**3:00–5:00 pm**

#### Panel 2 | Expanding the Archive, Countering Hegemonic Narratives | Expandir el archivo, confrontar las narrativas hegemónicas

Moderator | Moderadora

Ana María Franco, Universidad de los Andes

Encountering Fetishized Colonialism in the Archive: The Pintura del gobernador, alcaldes y regidores de México i Biblioteca Nacional de España

Dominique E. Polanco, Virginia Polytechnic Institute and University

Indigeneity and Artesanía: archives and counter-archives contemporary art

Chloë Courtney, Institute of Fine Arts, New York Unive

The Futility of the Archive: Collecting Images and Sound: Óscar Muñoz's work

Jerónimo Duarte Riascos, Columbia University

Archival Openness in Alfredo Jaar's Estudios sobre la Felicidad

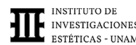
Edward Vázquez, Middlebury College

**5:30–6:30 pm | Exhibition Tours at MUAC | Visitas guiadas a MUAC**

Francis Alÿs. Juegos de niñxs 1999-2022

Gala Porras-Kim. Entre lapsos de historias  
Giro Gráfico. Como en el muro la hiedra

**6:00–8:00 pm | Cocktail | Coctel**



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## **| INDIVIDUAL SUSTAINING MEMBERS |**

ALAA wishes to acknowledge and thank our 2023 Individual Sustaining Members:

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Eduardo de Jesús Douglas

Cristina Cruz González

Michele Greet

Dominik Izdebski

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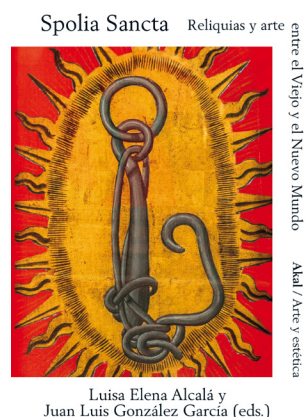
Patricia J. Sarro



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## | NEW BOOKS |



### **Spolia Sancta. Reliquias y arte entre el Viejo y el Nuevo Mundo**

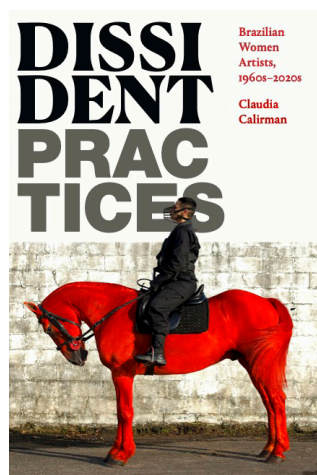
Luisa Elena Alcalá and Juan Luis González García (eds.)

Akal, 2023

ISBN: 978-84-460-5224-1

This is a collected volume of essays written by an international group of scholars and focusing on four themes related to the circulation of relics in the Hispanic world during the early modern period.

For more information and the index, and to order copies: [https://www.akal.com/libro/spolia-sancta\\_52032/](https://www.akal.com/libro/spolia-sancta_52032/)



### **Dissident Practices: Brazilian Women Artists, 1960s-2020s**

Claudia Calirman

Duke University Press, April 2023

264 pages, 98 color illustrations

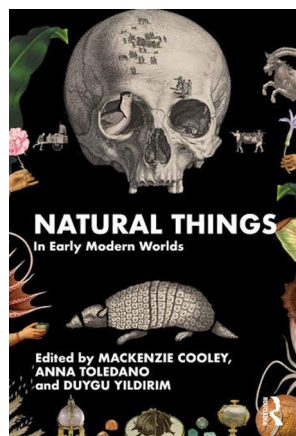
Paper ISBN: 978-1-4780-1940-4/Cloth ISBN: 978-1-4780-1677-9

Price: \$26.95

Dissident Practices: Brazilian Women Artists, 1960s-2020s examines sixty years of visual art by more than 18 prominent and emerging Brazilian women artists from the 1960s to the present. Through their radical sociopolitical agendas, they affirm their differences and produce diversity in a society where women remain targets of brutality and discrimination. Though they were lauded as key figures in Brazilian art and enjoyed a unique position in terms of visibility and prominence in the country, these artists still faced adversity and constraints because of their gender.

Dissident Practices, in full color with 98 illustrations, spans the years from the military dictatorship in the mid-1960s to the return to democracy in the mid-1980s, the social changes of the 2000s, the rise of the Right in the late-2010s, and the recent development of a more diverse younger generation fighting for gender equality and LGBTQI+ rights. Calirman, Associate Professor and Chair of the Department of Art and Music at John Jay College of Criminal Justice, is also the author of *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles* (Duke University Press, 2012).

An exhibition accompanying the book launch will be on view at the Anya and Andrew Shiva Art Gallery at John Jay College of Criminal Justice, 860 11th Avenue, New York, from April 19-June 16, 2023. In conjunction with the exhibition a roundtable discussion will be held on May 3, from 5-6.45 p.m. with speakers Julia Bryan-Wilson, Professor of LGBTQ Art History and core faculty in Columbia's Institute for the Study of Sexuality and Gender; André Lepecki, Chair and Professor of Performance Studies at New York University; and Vivian Crockett, Curator at the New Museum, NY. The exhibition opening reception and book launch will follow from 7-9 p.m. at the Shiva Gallery.



### **Natural Things in Early Modern Worlds**

Edited by Mackenzie Cooley, Anna Toledano, and Duygu Yildirim.

New York: Routledge, 2023

ISBN 9781032397207

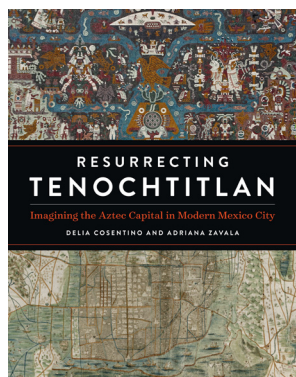
The essays and original visualizations collected in *Natural Things in Early Modern Worlds* explore the relationships among natural things—ranging from pollen in a gust of wind to a carnivorous pitcher plant to a shell-like skinned armadillo—and the humans enthralled with them.

Episodes from 1500 to the early 1900s reveal connected histories across early modern worlds as natural things traveled across the Indian Ocean, the Ottoman Empire, Pacific islands, Southeast Asia, the Spanish Empire, and Western Europe.

In distant worlds that were constantly changing with expanding networks of trade, colonial aspirations, and the rise of empiricism, natural things obtained new meanings and became alienated from their origins. Tracing the processes of their displacement, each chapter starts with a piece of original artwork that relies on digital collage to pull image sources out of place and to represent meanings that natural things lost and remade.

Accessible and elegant, *Natural Things* is the first study of its kind to combine original visualizations with the history of science. Museum-goers, scholars, scientists, and students will find new histories of nature and collecting within. Its playful visuality will capture the imagination of non-academic and academic readers alike while reminding us of the alienating capacity of the modern life sciences.

Website: <https://www.routledge.com/Natural-Things-in-Early-Modern-Worlds/Cooley-Toledano-Yildirim/p/book/9781032397207>



### **Resurrecting Tenochtitlan: Imagining the Aztec Capital in Modern Mexico City**

Delia Cosentino and Adriana Zavala

University of Texas Press, May 2023

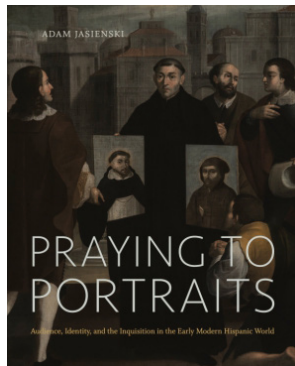
ISBN: 9781477326992

How Mexican artists and intellectuals created a new identity for modern Mexico City through its ties to Aztec Tenochtitlan. After archaeologists rediscovered a corner of the Templo Mayor in 1914, artists, intellectuals, and government officials attempted to revive Tenochtitlan as an instrument for reassessing Mexican national identity in the wake of the Revolution of 1910. What followed was a conceptual excavation of the original Mexica capital in relation to the transforming urban landscape of modern Mexico City.

Revolutionary-era scholars took a renewed interest in sixteenth century maps as they recognized an intersection between Tenochtitlan and the foundation of a Spanish colonial settlement directly over it. Meanwhile, Mexico City developed with modern roads and expanded civic areas as agents of nationalism promoted concepts like indigenismo, the embrace of Indigenous cultural expressions. The promotion of artworks and new architectural projects such as Diego Rivera's Anahuacalli Museum helped to make real the notion of a

modern Tenochtitlan. Employing archival materials, newspaper reports, and art criticism from 1914 to 1964, *Resurrecting Tenochtitlan* connects art history with urban studies to reveal the construction of a complex physical and cultural layout for Mexico's modern capital.

Website: <https://utpress.utexas.edu/9781477326992/#generate-pdf>



### **Praying to Portraits: Audience, Identity, and the Inquisition in the Early Modern Hispanic World**

Adam Jasienski

Penn State University Press, May 2023

232 pages | 50 color/15 b&w illustrations

ISBN: 978-0-271-09344-4

In *Praying to Portraits*, art historian Adam Jasienski examines the history, meaning, and cultural significance of a crucial image type in the early modern Hispanic world: the sacred portrait.

Across early modern Spain and Latin America, people prayed to portraits. They prayed to “true” effigies of saints, to simple portraits that were repainted as devotional objects, and even to images of living sitters depicted as holy figures. Jasienski places these difficult-to-classify image types within their historical context. He shows that rather than being harbingers of secular modernity and autonomous selfhood, portraits were privileged sites for mediating an individual's relationship to the divine. Using Inquisition records, hagiographies, art-theoretical treatises, poems, and plays, Jasienski convincingly demonstrates that portraiture was at the very center of broader debates about the status of images in Spain and its colonies.

Highly original and persuasive, *Praying to Portraits* profoundly revises our understanding of early modern portraiture. It will intrigue art historians across geographical boundaries, and it will also find an audience among scholars of architecture, history, and religion in the early modern Hispanic world.

Website: <https://www.psupress.org/books/titles/978-0-271-09344-4.html>

### **The Science and Art of Maya Painted Ceramic Vessels: Contextualizing a Collection**

Diana Magaloni Kerpel and Megan E. O'Neil, eds.

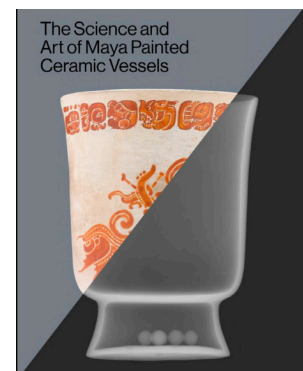
Los Angeles: LACMA (2022)

Open access online book, in English and Spanish

This unique publication—part methodological handbook, part catalogue, and part art historical volume studying ceramic vessels in the LACMA collection, is the result of collaborations among curators, a conservator, conservation scientists, a conservation photographer, and art historians and archaeologists. It includes contributions by Oswaldo Chinchilla Mazariegos, Charlotte Eng, Héctor Leonel Escobedo Ayala, John W. Hix, Stephen Houston, Laura Maccarelli, Diana Magaloni, Mary E. Miller, Megan E. O'Neil, Yosi Pozeilov, and Dorie Reents-Budet and Ronald L. Bishop.

English: <https://archive.org/details/maya-painted-ceramic-vessels/>

Spanish: <https://archive.org/details/vasijas-policromas-mayas/>





## **The First Viral Images: Maerten de Vos, Antwerp Print, and the Early Modern Globe**

Stephanie Porras

State College: PSU Press, 2023

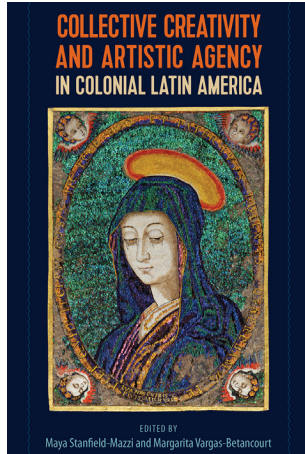
ISBN: 978-0-271-09283-6

As a social phenomenon and a commonplace of internet culture, virality provides a critical vocabulary for addressing questions raised by the global mobility and reproduction of early modern artworks. This book uses the concept of virality to study artworks' role in the uneven processes of early modern globalization.

Drawing from archival research in Asia, Europe, and the Americas, Stephanie Porras traces the trajectories of two interrelated objects made in Antwerp in the late sixteenth century: Gerónimo Nadal's *Evangelicae historiae imagines*, an illustrated devotional text published and promoted by the Society of Jesus, and a singular composition by Maerten de Vos, *St. Michael the Archangel*. Both were reproduced and adapted across the early modern world in the seventeenth century. Porras examines how and why these objects traveled and were adopted as models by Spanish and Latin American painters, Chinese printmakers, Mughal miniaturists, and Filipino ivory carvers. Reassessing the creative labor underpinning the production of a diverse array of copies, citations, and reproductions, Porras uses virality to elucidate the interstices of the agency of individual artists or patrons, powerful gatekeepers and social networks, and economic, political, and religious infrastructures. In doing so, she tests and contests several analytical models that have dominated art-historical scholarship of the global early modern period, putting pressure on notions of copying, agency, context, and viewership.

Vital and engaging, *The First Viral Images* sheds new light on how artworks, as agents of globalization, navigated and contributed to the emerging and intertwined global infrastructures of Catholicism, commerce, and colonialism.

30% OFF WITH CODE NR23: <https://www.psupress.org/books/titles/978-0-271-09283-6.html>



## **Collective Creativity and Artistic Agency in Colonial Latin America**

Edited by Maya Stanfield-Mazzi and Margarita Vargas-Betancourt

Hardcover ISBN 13: 9781683403524 - Pub Date: 5/9/2023

Paper ISBN 13: 9781683403661 - Pub Date: 5/9/2023

Details: 320 pages, 6x9

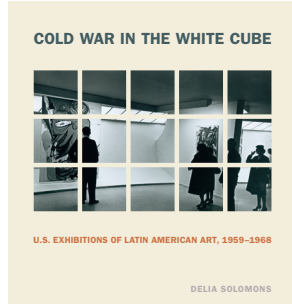
University of Florida Press

Contributors: Derek S. Burdette | Ananda Cohen-Aponte | Emily C. Floyd | Aaron M. Hyman | Barbara E. Mundy | Linda Marie Rodriguez | Jennifer R. Saracino | Maya Stanfield-Mazzi | Margarita Vargas-Betancourt

This volume addresses and expands the role of the artist in colonial Latin American society, featuring essays by specialists in the field that consider the ways society conceived of artists and the ways artists defined themselves. Broadening the range of ways that creativity can be understood, contributors show that artists functioned as political figures, activists, agents in commerce, definers of a canon, and revolutionaries.

Chapters provide studies of artists in Peru, Ecuador, Mexico, and Cuba between the sixteenth and early nineteenth centuries. Instead of adopting the paradigm of individuals working alone to chart new artistic paths, contributors focus on human relationships, collaborations, and exchanges. The volume offers new perspectives on colonial artworks, including discussions of manuscript painting, featherwork, oil painting, sculpture, and mural painting.

Most notably, the volume examines attitudes and policies related to race and ethnicity, exploring various ethnoracial dynamics of artists within their social contexts. Through a decolonial lens, *Collective Creativity and Artistic Agency in Colonial Latin America* examines artists' engagement in society and their impact within it.



**Cold War in the White Cube:  
U.S. Exhibitions of Latin American Art, 1959-1968**

Delia Solomons

Penn State University Press, February 2023

244 pages, 77 images (32 color, 45 b&w)

ISBN: 978-0-271-09329-1

In 1959, the very year the Cuban Revolution amplified Cold War tensions in the Americas, museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art. Surveying the 1960s boom of such exhibits, this book documents how art produced in regions considered susceptible to communist influence was staged on U.S. soil for U.S. audiences.

Held in high-profile venues such as the Guggenheim Museum, the Walker Art Center, MoMA, and the Art Institute of Chicago, the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U.S. audiences. Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided. Ultimately, through multiple means—including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter-American frictions—the U.S. curators who organized these shows crafted projections of Pan-American partnership and harmony, with the United States as leader, interpreter, and good neighbor, during an era of brutal U.S. interference across the Americas.

Website: <https://www.psupress.org/books/titles/978-0-271-09329-1.html>

## | OTHER PUBLICATIONS |

Angélica J. Afanador-Pujol, “Conquest, Reason, and Cannibalism in a Sixteenth-century Mexican Manuscript.” *The Art Bulletin* 104, no. 2 (2022): 47-62.

Claudia Brittenham, “The Art of Assemblage at La Venta.” *Art History* 45, no. 4 (September 2022): 832-57. Open Access at <https://doi.org/10.1111/1467-8365.12678>

Helen Burgos-Ellis, “Pollen: The Sexual Life of Plants in Mesoamerica,” in *Natural Things: Ecologies of Knowledge in the Early Modern World*, edited by McKenzie Cooley, Anna Toledano, and Duygu Yildirim (London: Routledge, 2023), 23–52.

James M Córdova, “New Mexico’s Unmistakable Santos: Artistic Bricolage and the Formation of Style.” In *Appropriation & Invention: Three Centuries of Art in Spanish America*, edited by Jorge F. Rivas Pérez (Denver and Munich: Denver Art Museum, Mayer Center for Ancient and Latin American Art, and Hirmer Publishers, 2022), 224-233.

Abigail Lapin Dardashti, “Afro-Latinx Intersections: Nuyorican and Afro-Brazilian Art and Activism in New York City.” *American Art* 36, no. 3 (Fall 2022): 98-125. <https://www.journals.uchicago.edu/doi/epdf/10.1086/722529>

Abigail Lapin Dardashti, “Exhibiting “Afro-Brazilian Art” Abroad: Mestre Didi and the International Rootedness of Blackness in Brazil.” *Third Text Africa* no. 13 (Winter 2023): 88-104. <https://asai.co.za/3rd-text-africa/>

Catherine DiCesare, “A New Sun Emerges: The Aztec New Fire Ceremony in Word and Image.” *Word & Image* 38, no. 3 (2022): 190-206. <https://doi.org/10.1080/02666286.2021.1958289>

Catherine DiCesare, Paperback edition of 2009 book: *Sweeping the Way: Divine Transformation in the Aztec Festival of Ochpaniztli*. Mesoamerican Worlds Series (Denver, CO: University Press of Colorado, 2023).

Jerónimo Duarte-Riascos, “La estrategia del pájaro carpintero. Consideraciones sobre la vigencia y singularidad de las Yeguas del Apocalipsis.” *Conceptual Stumblings. Arte en Chile, 1960-2000s* edited by Sergio Delgado Moya, María José Delpiano, and José Falconi, December, 2022. <https://www.conceptualstumblings.cl/>

George F. Flaherty, “‘Anxious Desires’: Hyperbolic Beautification and Affective Infrastructure under Mexico’s National Border Program, 1961-1971.” *Social Text* 40, no. 4 (December 2022): 69-95. <https://doi.org/10.1215/01642472-10013318>

George F. Flaherty, “Prólogo.” In *El Arte como revolución: debates, redes y actualidad del Instituto de Arte Latinoamericano*, edited by Claudia Cofré, Francisco González Castro, and Lucy Quezada (Santiago de Chile: Ediciones Metales Pesados, 2022). <https://edicionesmetalespesados.cl/product/el-arte-como-revolucion/>

Emily C. Floyd with Suzanne Stratton-Pruitt, “Juan Francisco Rosa: Engraver to the Elite in Eighteenth-Century Lima.” *Print Quarterly* 40, no. 1 (2023): 33-51.

Billie J. A. Follensbee, "Function Follows Form: Assessing the Functionality of Shells and Greenstone Shell Effigies as Formative Period Mesoamerican Textile Fabrication Tools, Part 1: *Tagelus plebeius* Atlantic Stout Razor Clam Shells" *EXARC Journal* Issue 2022/4. <https://exarc.net/issue-2022-4/ea/function-follows-form>

Michele Greet, "Evoking Place: María Luisa Pacheco's Abstract Paintings." *Archives of American Art Journal* 61, no. 2 (Fall 2022): 26-47.

Julia P. Herzberg, "Extraordinary Realities Are Unending." *Asian Diasporic Visual Cultures and the Americas* 7 (2021): 185 – 191. <https://doi.org/10.1163/23523085-07010013>.

\* NOTE: This article focuses on the work of Shahzia Sikander.

Jennifer Jolly, "Animating Internationalism: David Alfaro Siqueiros and Antifascist Art in the 1930s." *Art History* 45, No. 4 (September 2022): 798-831. <https://doi.org/10.1111/1467-8365.12677>

Sarahh Scher, "From Cloth to Clay: Identities and Im/permanence in Moche Ceramics." In *Perspectives on In/stability* edited by Delinda Collier and Robyn Farrell (Chicago, IL: Art Institute of Chicago, 2022). <https://www.artic.edu/digital-publications/36/perspectives-on-instability>

Adriana Zavala, "Flowers and Songs: Memory, Nature, and the Empowered Feminine in the Prints and Books of Amalia Mesa Bains." In *The Archaeology of Memory*, edited by Laura E. Pérez and María Esther Fernández, exhibition catalog (UC Berkeley Art Museum and Pacific Film Archive and University of California Press, 2023).

## | EXHIBITIONS |

### 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



(Left) Leopoldo Méndez, *Protest (La protesta)*, 1937, published 1943, Los Angeles County Museum of Art, Gift of Jules and Gloria Heller, © Estate of Leopoldo Méndez, authorized by Pablo Méndez Hernández, photo © Museum Associates/LACMA; (Right) Constantin von Mitschke-Collande, *Freedom (Freiheit)*, 1919, Los Angeles County Museum of Art, the Robert Gore Rifkind Center for German Expressionist Studies, © Estate of Constantin von Mitschke-Collande, photo © Museum Associates/LACMA

“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-andgermany>

## What We Leave Behind

Morris Graves Gallery  
 Jordan Schnitzer Museum of Art, University of Oregon  
 January 6 – June 4, 2023  
 Curated by Adriana Miramontes Olivas, PhD

***What We Leave Behind*** invites viewers to examine the notion of global mobility as a fundamental human right. In works by artists Juan Carlos Alom (b.1964, Cuba), Norma Vila Rivero (b. 1982, Puerto Rico), Lilliam Nieves (b. 1975, Puerto Rico), Sandra Ramos (b. 1969, Cuba), and Luis Palacios Kaim (b. 1946, Mexico), the exhibition explores the causes of the contemporary diaspora as well as the consequences of the surveillance state and a global border apparatus. It questions the systems that commodify bodies while allowing the free movement of goods, businesses, and a corporate class, while criminalizing those who seek to escape violence and uninhabitable spaces.

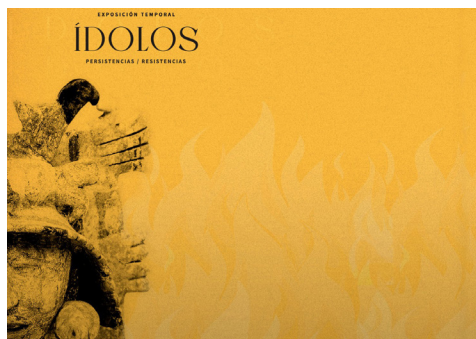
***What We Leave Behind*** evaluates the network of forces that compel many to leave “home” and the challenges encountered through borderization. Adopting Achille Mbembe’s inquiries, it asks, “What, then, is this ‘borderization,’ if not the process by which world powers permanently transform certain spaces into impassable places for certain classes of populations? What is it about, if not the conscious multiplication of spaces of loss and mourning, where the lives of a multitude of people judged to be undesirable come to be shattered?” Other themes in the exhibition include family separation, the failures of modernization, climate change, and domestic violence.

The exhibition’s title, ***What We Leave Behind***, is inspired by the documentary of the same name, by Director Ileana Sosa (2022), that focuses on relationships, memory, and transnational interactions. Both the exhibition and documentary embrace the concepts of mobility and of freedom.

For more information: <https://jsma.uoregon.edu/What-We-Leave-Behind>; 541-346-3027



Juan Carlos Alom (b. 1964 Cuba) ***Mandy and Tara***, 2004 Photoengraving, 30 x 22 in sheet. Gift of Dr. and Mrs. Irwin R. Berman. 2011:1.1



## ÍDOLOS: Persistencias/Resistencias

Opening February 8, 2023  
Museo Regional de Yucatán, Palacio Cantón  
Mérida, Yucatán, México

An exhibit on el Auto de Fe en Mani sponsored by the National Institute of Anthropology and History of Mexico and the Regional Museum of the Palacio Cantón in Mérida, Yucatán, México.



## Unsovereign Elements: Geological Poetics in Contemporary Art from the Caribbean and its Diaspora

The Brodsky Gallery and Slought Art Foundation  
(University of Pennsylvania)  
March 30 – May 10, 2023  
Curated by Cecilia González Godino

Caribbean cultural products and critical approaches are highly permeated by submarine, geological and at-

mospheric aesthetics, too often enclosed within frameworks of unavoidable catastrophe or fetishized tropicalism that posit the geological as either a destructive or a picturesque force. Starting with colonization and the invention of the Americas, geological elements were relegated—and still seem to be—to a fossilized backdrop status, which contributed to the traditional and utterly colonial image of the archipelago as a linguistically, geopolitically fragmented entity.

This exhibition examines the ambiguous role of geological elements and natural phenomena in the (re)production of the Caribbean from the premise that the physical and conceptual spaces of the archipelago and the bodies inhabiting them were imagined by others. Certainly exhausted by modernity as discursive instruments, natural imaginaries have been at the center of colonial and postcolonial projects, even though these elements always exceed stereotyped narratives, attempts to figuration, and even their own materiality.

*Unsovereign Elements* arises from the constitutive tension between the figurative control of nature and its inherent impossibilities.

Drawing from Yarimar Bonilla's formulations, this exhibition claims that geological elements are a distinctive part of the "unsovereign" history of the Caribbean insofar that they are non-codifying and non-figurative entities which are still deeply enmeshed in the processes of producing and evading modernity. Featuring 11 artists from the Caribbean and its diaspora, it puts into question the colonial visual economy and its imperatives by claiming that geological elements share what Édouard Glissant formulated as the colonized's right to opacity and to obscurity, namely the right not to be legible under colonial lenses.

Artists featured: Deborah Jack, Dede Brown, Jamilah Sabur, Johanna Castillo, Joiri Minaya, Kelly Sinnaph Mary, Lilian Garcia-Roig, Nadia Huggins, Sofia Gallisá, Tessa Mars, and Thelma Vanahí.

Contact Information: Cecilia González Godino, [ceciliag@sas.upenn.edu](mailto:ceciliag@sas.upenn.edu)

Instagram: @unsovereignelements

## An Unfinished Journey: Embodying the Feminist City

Artist Project Space Gallery

Jordan Schnitzer Museum of Art, University of Oregon

April 22 – August 27, 2023

Curated by Adriana Miramontes Olivas, PhD

An Unfinished Journey: Embodying the Feminist City speaks of an enduring endeavor to attain and maintain women's rights. Through mixed media artworks by Sandra C. Fernández (b. 1964 New York), Tania Candiani (b. 1974 Mexico City), and Lilliam Nieves (b. 1975 Puerto Rico) the exhibition asks how bodies can claim a sense of belonging and agency, how they can act against systems of oppression that devalue humans and different forms of seeing and being in our communities. How does urban design—architecture, zoning laws, and infrastructure—sustain or dismantle hegemonic power structures? And how can the city, as a space of relationality, and its inhabitants, exhort and advance social justice, as individuals continue to strive for their rights?

The “feminist city” imagines sites where bodies are respected and freed from violence. It recognizes that cities and bodies, much like the category of women and feminism, are contested terms and loci that continue to be redefined and reconceptualized. As feminist geographer Leslie Kern mentions, the feminist city is “an ongoing experiment in living differently, living better, and living more justly.” The feminist city adopts an intersectional approach to acknowledge and addresses both private and public acts of violence against the body. The feminist city brings awareness of different forms of exclusion, devaluation, and misogyny. It also invites us to demand women's rights and to seek the empowerment of the individual and collective female body. The artists in this exhibition adopt video, painting, sewing, and printing techniques, to reclaim space, their bodies, and their rights in an unfinished journey to embody the feminist city.

For more information: <https://jsma.uoregon.edu/AnUnfinishedJourney>; 541-346-3027



### An Unfinished Journey Embodying the Feminist City

April 22 – August 27, 2023

*An Unfinished Journey: Embodying the Feminist City* speaks of an enduring endeavor to attain and maintain women's rights. Through mixed media artworks by Sandra C. Fernández (b. 1964 New York), Tania Candiani (b. 1974 Mexico City), and Lilliam Nieves (b. 1975 Puerto Rico) the exhibition asks how bodies can claim a sense of belonging and agency, how they can act against systems of oppression that devalue humans and different forms of seeing and being in our communities. How does urban design—architecture, zoning laws, and infrastructure—sustain or dismantle hegemonic power structures? And how can the city, as a space of relationality, and its inhabitants, exhort and advance social justice, as individuals continue to strive for their rights? The artists in this exhibition adopt video, painting, sewing, and printing techniques, to reclaim space, their bodies, and their rights in an unfinished journey to embody the feminist city. *An Unfinished Journey* is curated by Adriana Miramontes Olivas, PhD.

Lilliam Nieves, *Beauty Queen IV* (detail), 2019. Red oak panel, surface inked with black ink, 96 x 48 x 3/4. Museum purchase with funds from the Ballinger Endowment Fund. Jordan Schnitzer Museum of Art, University of Oregon.

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MUSEUM OF ART

Lilliam Nieves, *Beauty Queen IV*, 2019. Red oak panel, surface inked with black ink, 96 x 48 x 3/4. Museum purchase with funds from the Ballinger Endowment Fund. Jordan Schnitzer Museum of Art, University of Oregon.



Berna Reale, *Palomo*, 2012,  
Courtesy of the artist.

### **Dissident Practices: How Brazilian Women Artists Respond to Social Change**

Anya and Andrew Shiva Art Gallery

John Jay College of Criminal Justice, 860 11th Avenue, New York  
April 19 – June 16, 2023

Curated by Claudia Calirman in conjunction with the launch of her new book *Dissident Practices: Brazilian Women Artists, 1960s-2020s* (April, Duke University Press). Presenting Artists: Lenora de Barros, Fabiana Faleiros, Renata Felinto, Anna Bella Geiger, Anna Maria Maiolino, Lyz Parayzo, Leticia Parente, Rosana Paulino, Berna Reale, Gretta Sarfaty, Aleta Valente, and Regina Vater.

A roundtable discussion will be held on May 3, from 5-6.45 p.m. with speakers Julia Bryan-Wilson, Professor of LGBTQ Art History and core faculty in Columbia's Institute for the Study of Sexuality and Gender; André Lepecki, Chair and Professor of Performance Studies at New York University; and Vivian Crockett, Curator at the New Museum, NY. The exhibition opening reception and book launch will follow from 7-9 p.m. at the Shiva Gallery.



Delilah Montoya, *Casta #2* from Contemporary Casta Portraiture: Nuestra Calidad; 2018; photograph and mixed media; 38 x 26 inches

### **Delilah Montoya: Contemporary Casta Portraiture**

Staniar Gallery at Washington and Lee University

Lexington VA 24450

April 24 – May 25, 2023

This exhibition by Delilah Montoya is based on the artist's research into the racial categorizing that was expressed in 18th century paintings made in Spanish Americas known as "casta paintings." The historical works visually reinforced stereotypes by representing different racial mixes from the children of Spaniards who coupled with people in the "New World." Montoya's contemporary photographic portraits of Houston and New Mexico colonial families are presented DNA analysis of the sitters and a global map of their families' 100,000 years migration. The ethnographic art project addresses themes of identity and the impact of race and class distinctions. Montoya is an emerita professor from the University of Houston in the School of Art. Her work has been recognized with numerous awards and has been exhibited throughout the United States including New Mexico, Texas, New York, California as well as internationally in Puerto Rico, Russia, Japan, France, and Mexico.

Visit the artist's website: <http://www.delilahmontoya.com/>



Néreo López, *El Río Magdalena*. Not dated.  
Photograph, 18 1/4 x 19 inches.

### The Compassionate Lens: Recent Photo and Video

Museum of Latin American Art, Long Beach CA

April 29 – December 31, 2023

Curated by Patrick Frank (plf@grabados.org)

This 30-piece exhibition highlights works from the MOLAA permanent collection, along with a few loaned works, that focus on building community, broadening horizons, or exposing injustice. The artists come from across the continent: Bolivia, Peru, Colombia, Costa Rica, Brazil, Argentina, and the United States.



Photo credit: Mauro Restiffe. *Empossamento #9 (Inauguration No. 9)*, 2003. Gelatin silver print, 14 1/2 x 22" (36.8 x 55.9 cm). Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Barry Bergdoll. © Mauro Restiffe

### Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond

Museum of Modern Art, New York

April 30–September 9, 2023

Chosen Memories brings together selected contemporary works by Latin American artists who have been investigating history as source material for their work. "History is a living organism," said the Brazilian artist Rosângela Rennó, one of the 40 artists featured in the exhibition. Bringing together videos, photographs, paintings, and sculptures made over the past four decades, the exhibition reveals how some of today's most relevant art is conceived through investigating and retelling history in new ways.

Anchored by a transformative gift of works from trustee Patricia Phelps de Cisneros, and shown in dialogue with other Latin American works from the Museum's collection, the exhibition presents work by some of the region's most important artists, including Rennó, Alejandro Cesarco (Uruguay), Regina José Galindo (Guatemala), Mario García Torres (Mexico), Leandro Katz (Argentina), Suwon Lee (Venezuela), Gilda Mantilla (Peru) and Raimond Chaves (Colombia), and José Alejandro Restrepo (Colombia). From reframing long histories of colonialism in the region and exploring the different ways in which artists revisit undervalued cultural heritages, to looking at the ways in which kinship and belonging are strengthened, the exhibition offers us new ways of looking at the past to better understand, and shape, our current moment.

Organized by Inés Katzenstein, Curator of Latin American Art and Director of the Patricia Phelps de Cisneros Research Institute for the Study of Art from Latin America; with Julia Detchon, Curatorial Assistant, Department of Drawings and Prints.

For a schedule of programs related to the exhibition, visit <https://www.moma.org/calendar/exhibitions/5528>

## XXIII Bienal de Arte Paiz

Ciudad de Guatemala and Antigua Guatemala, Guatemala

July 13–30, 2023

Francine Birbragher-Rozencwaig and Juan Canela, Curators

The title of the XXIII Bienal de Arte Paiz, “I drank words immersed in dreams,” is a fragment of a poem by Maya Cu Choc, one of the referents of Mayan poetry in Guatemala, who, since the eighties of the last century, has written a body of work that represents the search for her own identity, establishing a feminine genealogy and a resistance inheritance.

Curators Francine Birbragher-Rozencwaig and Juan Canela are conceiving a project braided from the existing links between language, body, and territory, articulating narratives that challenge the hegemonic story and imagining futures that delve into the possibilities of lives in common. Language, writing, orality, story, corporality, presence, movement, community, territoriality, landscape, nature, city, and community are some concepts shared and intertwined in many of the works featured.

Participating artists: Carolina Alvarado (Guatemala), Margarita Azurdia (Guatemala), Minia Biabiany (Guadalpe), Marilyn Boror Bor (Guatemala), Josué Castro (Guatemala), Zoila Andrea Coc-Chang (Guatemala-United States), Colectivo IXQCREAR - Elena Caal, Ixmukane e Ixmayab Quib (Guatemala), Colectivo Tzaqol - Marta Tuyuc y Victor Manuel Barillas Crispin (Guatemala), Colectivo Tz’aqaat Cheen Cortez - Manuel Chavajay (Guatemala), Lourdes de la Riva (Guatemala), La Nueva Cultura Material - Bryan Castro y Valeria Leiva (Guatemala), Yavheni de Leon (Guatemala), Roberto Benjamin Escobar (Guatemala), Laia Estruch (Spain), Adler Guerrier (Haiti-United States), Fina Miralles (Spain), Helen Mirra (United States), Julieth Morales (Colombia), Verónica Navas Gonzalez (Costa Rica), María Thereza Negreiros (Brazil-Colombia), Itziar Okaritz (Spain), Eliazar Ortiz Roa (Dominican Republic), Sallisa Rosa (Brazil), Duen Sacchi (Argentina), Juana Valdés (Cuba-United States), Cecilia Vicuña (Chile-United States), Martin Wannam (Guatemala-United States), Risseth Yanguéz Singh (Panama), and Itzel Yard (Panama)

In addition to presenting exhibitions in Ciudad de Guatemala and Antigua Guatemala, the Biennial will emphasize an educational program of “Shared Knowledge,” in which dialogues between international artists and Guatemalan artists will take place through lectures, panel discussions, and workshops, among other activities. For information, please contact Adrian Lorenzana: [adrian.lorenzana@fundacionpaiz.org.gt](mailto:adrian.lorenzana@fundacionpaiz.org.gt)



## Forces of Nature

Blanton Museum of Art

August 27, 2023 – January 7, 2024

“Forces of Nature” explores the rich world of the supernatural in Classic-period Maya art, featuring almost 200 works from Los Angeles County Museum of Art (LACMA)’s premier collection of Ancient American art. The exhibition investigates how artists portrayed the supernatural world and how rulers and their courts engaged with that world through ritual, performance, and the display of power. Organized by Megan E. O’Neil (now Assistant Professor and Faculty Curator, Art of the Americas, at the Michael C. Carlos Museum at Emory University), the project travelled throughout China in 2018 and it is now available for the first time to an extended audience in the United States.

## | MUSEUM AND PUBLIC ARTS NEWS |

Julia P. Herzberg is on the newly constituted Sculpture Committee for The Fund for Park Avenue. The Brazilian artist Raul Mourão will exhibit “Cage Head” 2023 on the mall at East 68 Street and Park Avenue in front of The Americas Society from March 20 to November 5, 2023. The five meter high, Corten steel sculpture is Commissioned by Americas Society and presented by The Fund for Park Avenue and NYC Parks.

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Rachel Kaplan was promoted to Associate Curator of Latin American Art at the Los Angeles County Museum of Art.

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The Gilberto Cárdenas and Dolores García Collection of Latino Art at the Blanton Museum of Art and new curatorial position for Latino art.

Building on the foundation of its pioneering Latin American program, the Blanton also aspires to become a leader in collecting and exhibiting Latinx art. The Museum has recently acquired the Gilberto and Dolores Cárdenas Collection, one of the most significant collections of historic Latinx art in the country. Its central strength is Chicana printmaking since the 1960s, but it also covers other Latinx areas and artistic media. Through studying, displaying, and digitizing this collection of approximately 6,000 objects, the Blanton will foster innovative scholarly research on Chicana and Latinx art, and has now dedicated two new galleries to this area. In addition, the Museum currently seeks an Associate Curator of Latino Art, who will be this collection’s steward both at the Museum and throughout the field at large. The Museum will seek further acquisitions to ensure its Latinx collection represents a variety of experiences and voices from communities across the U.S.

The collection features a range of artists, from early participants in the Chicano Art Movement to younger artists, in some cases following their production over the years: Carlos Almaraz, Connie Arismendi, Carlos A. Cortez, Sandra F. Fernández, Juan R. Fuentes, Esperanza Gama, Carmen Lomas Garza, Gronk, Luis Jiménez, Yolanda López, César Martínez, Michael Menchaca, Delilah Montoya, José Montoya, Maceo Montoya, Malaquías Montoya, Dulce Pinzón, Artemio Rodríguez, Alejandro Romero, and John Valadez. Represented as well are art collectives and studios from around the country, such as Self Help Graphics, Xicoindio Studio, Taller Mestizarte, Taller Fronterizo/Border Workshop, and Coronado Studio. The collection also includes contemporary artists of Caribbean and Central American descent, such as Dominicans Miguel Luciano and Scherezade Garcia; Cubans José Bernal and José Bedia; Guatemalan Luis Gonzalez Palma; and Nuyorican Juan Sanchez.



Raul Mourão, *Cage Head*, 2023. Courtesy of the artist.

## | AWARDS, FELLOWSHIPS, AND HONORS |

“Painted Cloth: Fashion and Ritual in Colonial Latin America” (Tower Books, 2002), the catalogue accompanying the eponymous exhibition organized by Dr. Rosario Granados, the Blanton Museum of Art’s Marilynn Thoma Associate Curator of Art of the Spanish Americas, received an Honorable Mention for The Jonathan Brown Award, which recognizes exceptional achievement in an exhibition catalogue dedicated to an Iberian or global Iberian theme. It is granted by the Society for Iberian Global Art (SIGA), committed to the promotion across the United States, of the study of the arts, architecture, and visual cultures of the Iberian world (encompassing Spain, Portugal, Latin America, Asia, the Caribbean, and the Pacific).

Marisol Villela Balderama (PhD candidate, University of Pittsburgh) was awarded the 2nd Annual ALAA Graduate Student Travel Award.

James M. Córdova is an Ailsa Mellon Bruce Visiting Senior Fellow, Center for Advanced Study of the Visual Arts (CASVA), The National Gallery of Art, Washington, D.C. (Spring 2023).

Jesús Escobar (Northwestern University) was awarded the 2023 Eleanor Tufts Book Award for *Habsburg Madrid: Architecture and the Spanish Monarchy* (Penn State University Press, 2022).

Jesús Escobar will be the Center for Spain in America Fellow at the Clark Art Institute in Fall 2023. He will work on an article related to ongoing research about architecture and institutions in the early modern Spanish Empire. The project examines architectural culture on both sides of the Atlantic Ocean during the late seventeenth and early eighteenth centuries.

Erika Lucía Escutia Sánchez was awarded the 9th Biennial 2023 Dissertation Award for “Poseer e inventar: los objetos y la interpretación de las prácticas estéticas americanas en las casas reales europeas (1493-1565),” advised and nominated by Dra. María Estela Ocampo Siquier at the Universitat Pompeu Fabra, Barcelona.

Georgina G. Gluzman has received the DFK-Madrid Institute for Advanced Studies fellowship. For six months, she will explore the topic “The authentic image of the Nation: the Argentine Republic at the Ibero-American Exhibition in Seville (1929) and at the International Exhibition in Paris (1937)”.

Aaron M. Hyman’s (Johns Hopkins University) book *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (Getty Research Institute, 2021) was awarded Honorable Mention for the Renaissance Society of America’s Phyllis Goodhart Gordon Prize for Best Book in Renaissance Studies.

Aaron M. Hyman’s *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (Getty Foundation, 2021) received an honorable mention for the 23rd Annual ALAA-Arvey Foundation Book Award.

Aaron M. Hyman and Dana Leibsohn were awarded the 5th Annual ALAA Article Prize for “Lost and Found at Sea, or a Shipwreck’s Art History” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 28, no. 1 (2021): 43-74.

Adam Jasienksi was awarded a François Chevalier fellowship at the Madrid Institute for Advanced Study at the Casa de Velázquez for spring 2023.

Abigail Lapin-Dardashti was awarded the 2nd Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize for “Abstracted Resistance: Third-Worldism in Rubem Valentim’s Afro-Brazilian Symbolism, 1963-66.” *Art Journal* 80, no. 3 (2021): 56-77.

Victoria Lyall and Terezita Romo (eds.) were awarded the 4th Annual ALAA-Thoma Foundation Exhibition Catalogue Award for *Traitor, Survivor, Icon: The Legacy of La Malinche* (Yale University Press, 2022) with contributions by Karen Cordero, Sandra Messinger Cypess, Ines Hernandez-Avila, Camilla Townsend, Alicia Gaspar de Alba, Charlene Villasenor Black, Emmanuel Ortega, Lisa Sousa and Luis Vargas-Santiago.

Natalia Majluf’s *Inventing Indigenism: Francisco Laso’s Image of Modern Peru* (University of Texas Press, 2021) won the 23rd Annual ALAA-Arvey Foundation Book Award.

Benjamin O. Murphy received an honorable mention for the 9th Biennial 2023 Dissertation Award for “Second-Order Images: Reflexive Strategies in Early Latin American Video Art,” advised and nominated by Irene V. Small of Princeton University.

James Oles (ed.) received an honorable mention for the 4th Annual ALAA-Thoma Foundation Exhibition Catalogue Award for *Diego Rivera’s America* (University of California Press, 2022).

Brendan Weaver received an honorable mention for the 2nd Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize for “La Estética Política, Espectadores Artísticos y la Arqueología de la Esclavitud: Las Haciendas Jesuitas de Nasca, Perú.” *Revista de Arqueología Histórica Argentina y Latinoamericana* 15, no. 2 (2021).

Hayley Woodward (PhD Candidate, Tulane University) was awarded the 2nd Annual ALAA Graduate Student Travel Award.

Adriana Zavala, Associate Professor, History of Art and Architecture is currently on fellowship as the Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

## | UNIVERSITY NEWS |

C. Ondine Chavoya was appointed the John D. Murchison Regents Professorship in Art in the Department of Art and Art History at the University of Texas at Austin.

Maya Jiménez has been appointed Lecturer of Art History at Borough of Manhattan Community College, CUNY, New York, NY.

Catalina Ospina will join the History of Art department at Yale University as Assistant Professor in June 2024.

Juliana Ramírez Herrera has been awarded a Social Sciences and Humanities Research Council (SSHRC) Postdoctoral Fellowship. She will hold the award at the University of Toronto and the Gardiner Museum of Ceramic Art.

## | DISSERTATIONS BEGUN |

Lauren E. Hooten, “Cracks in the Theoretical Foundation, Innovations in Practice: Fortification Design in Colonial Latin America.” University of Colorado Boulder, Advisor: James M. Córdova. Contact: Lauren.Hooten@colorado.edu

## | DISSERTATIONS COMPLETED |

Verónica Muñoz-Nájjar Luque, “The Place of Art in the Bourbon Amazon: Landscape, Martyrdom, and Neo-classical Appropriation.” University of California, Berkeley, Advisor: Lisa Trever. Contact: vmunoznajar@berkeley.edu

Madeline Murphy Turner, “What Women Write: Artist’s Books, Postal Objects, and Independent Theater in Mexico City (1979-1992).” The Institute of Fine Arts, New York University, Advisor: Edward J. Sullivan. Contact: madelinemurphyturner@gmail.com

## | DIGITAL RESOURCES |

**Conceptual Stumblings** – <https://www.conceptualstumblings.cl/>

Conceptual Stumblings was a multifaceted project, spearheaded by the David Rockefeller center of Latin American Studies at Harvard University, that studied Chilean art from the 1960s to the 2000s. Developed over the course of a decade, it included exhibitions, conversations, and academic writing. This illustrated volume compiles some of the results of the project and was published in December 2022.

## | CONFERENCES, LECTURES, AND PANELS |

THE ART HISTORY SOCIETY OF CAL STATE LA PRESENTS  
**QUESTIONS OF LIFE AND DEATH IN THE MOCHE CULTURE AND BEYOND**  
 A SYMPOSIUM IN HOMAGE TO WALTER ALVA  
 MARCH 11, 2023

**ELENA PHIPPS**  
 UCLA AND METROPOLITAN MUSEUM OF ART, NEW YORK

**AMY OAKLAND**  
 CAL STATE EAST BAY

**MANUEL AGUILAR-MORENO**  
 CAL STATE LA

**STELLA NAIR**  
 UCLA

**GABRIEL PRIETO**  
 UNIVERSITY OF FLORIDA, GAINESVILLE

**WALTER ALVA**  
 DIRECTOR EMERITUS OF THE ROYAL TOMBS OF SIPÁN MUSEUM, LAMAYTEQUE

**PILLSBURY**  
 IOM OF ART, NEW YORK

**ER DONNAN**  
 UCLA

**J. MACKAY**  
 NORTHIDGE

**T JACKSON**  
 ST NEW MEXICO

**SHIMADA**  
 UNIVERSITY, CARBONDALE

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ARVEY FOUNDATION

## 2023 Andean Symposium in Homage to Walter Alva: "Questions of Life and Death in the Moche Culture and Beyond"

California State University, Los Angeles (Cal State LA) – March 11, 2023

Our 2023 Andean Symposium, organized by the Art History Society of California State University, Los Angeles, will focus in the Moche Culture which flourished along the northern coast and valleys of Peru, in particular, in the Chicama and Trujillo Valleys, between 1 and 750 AD. The Moche Culture was highly

sophisticated and is particularly celebrated for their elaborate painted ceramics, gold work, monumental constructions (huacas), and irrigation systems. The Moche ceramics show meticulous and naturalistic scenes of their daily life, such as fishing, hunting, ceremonies, sacrifice, fighting, sexual encounters, animals, plants and funerary rituals. It is an art rich in imagery that invites us to explore their world. Our symposium is in homage to Walter Alva, one of the most distinguished archaeologists in Peru that worked and excavated in the Moche region for 45 years. Among his many achievements is the discovery and excavation of the Royal Tombs of Sipán, and the creation of the site museum that he directed for 20 years. He has become a leading figure against the activities of tomb looters and he teaches the local communities to respect and protect their national patrimony. Our guest speakers that are among the top scholars in the Andean field will explore the diverse aspects of Moche archaeology and art, whose legacy was very influential in the development of later cultures, such as the Huari, Sicán, Chancay and Chimú.

## Intersecciones. Crear en contexto

Columbia University – April 7, 2023

Invited Speakers: Jonathas De Andrade, Camila Marambio, Fernanda Trías, and Vivi Tellas

En la experiencia global del arte y la literatura contemporáneos, muchxs artistas y escritores crean obras en diálogo con las escenas locales. Diálogos con los activismos de género, las intervenciones ecológicas, las experiencias autobiográficas, la consolidación de memorias históricas, los usos cotidianos del lenguaje. Al mismo tiempo, estas prácticas plantean aproximaciones a lo real mediadas por la reconstrucción, la acción y la ficción y, como consecuencia, sugieren y/o materializan nuevos centros de agencia política y artística. Este evento se propone indagar en los proyectos de cuatro artistas y escritores latinoamericanxs y su relación con prácticas estéticas y sociales.

For more information contact Jerónimo Duarte-Riascos at [jd3715@columbia.edu](mailto:jd3715@columbia.edu)

## **Unsovereign Elements**

Slought Art Foundation, University of Pennsylvania – April 14, 2023

Articulated around the exhibition under the same name, this symposium is meant as a space for discussion where academic, curatorial, and artistic perspectives are in conversation. Featuring 11 artists from the Caribbean and its diaspora, the exhibition, titled *Unsovereign Elements* and on view from March 30th to May 10th at the Brodsky Gallery and Slought Art Foundation (University of Pennsylvania), examines the ambiguous role of geological elements in the (re)production of the Caribbean archipelago from the premise that the physical and conceptual spaces of the archipelago and the bodies inhabiting them were imagined by others. Certainly exhausted by modernity as discursive instruments, natural imaginaries have been at the center of colonial and postcolonial projects, even though these elements always exceed stereotyped narratives, attempts to figuration, and even their own materiality. The symposium will delve into these questions and explore the constitutive tension between the figurative control of nature and its inherent impossibilities. Topics that will be discussed include the colonial visual economy, archipelagic thinking, Afro-Caribbean ecologies, geographies and futurities, unsovereign histories, global mobilities and diasporic imaginaries. Some confirmed speakers include Michelle Stephens (Rutgers U), Rachel Price (Princeton U), Aldeide Delgado (WOPHA Foundation), Rebeca Hey-Colón (Temple U), and Yomaira Figueroa-Vasquez (MSU), among others.

Contact Information: Cecilia González Godino, [ceciliag@sas.upenn.edu](mailto:ceciliag@sas.upenn.edu)

Instagram: [@unsovereignelements](https://www.instagram.com/unsovereignelements).

## **Conference 3: “Imperialism” in the Core Program: “The Forgotten Canopy: Ecology, Ephemeral Architecture, and Imperialism in the Caribbean, American, and Transatlantic Worlds”**

Conference series hosted by the UCLA Center for 17th and 18th Century Studies and the William Andrew Clark Memorial Library – April 14–15, 2023

Co-organized by Stella Nair (UCLA) and Paul Niell (Florida State University)

Critical consideration of the interrelationships between ecologies and ephemeral architectures sets the stage for the theme of the third conference, “Imperialism”, which will address ephemeral architecture and its imperial transformations in the Caribbean and South America and 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 other power dynamics) and its impact on landscape transformation relating to Indigenous and Black Americans. In particular, this conference will highlight the complex ways in which 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.”

**ISLAA Forum:****Latin American and Latinx Art and Visual Culture Dissertation Workshop**

Center for Latin American Visual Studies, University of Texas at Austin

April 20-22, 2023

This workshop is intended to serve doctoral students of modern and contemporary Latin American and Latinx art and visual culture from the nineteenth century to the present day. Full-time students with at least one year of completed doctoral coursework at an accredited university, and currently working on a dissertation proposal or a chapter manuscript, are eligible to apply. Generous support from ISLAA will cover the full cost of round-trip air travel to Austin, lodging, and ground transportation. Meals will also be provided.

This 3-day program invites up to 6 doctoral students to develop their dissertation proposals and chapter manuscripts with a group of scholars with a variety of geographic, thematic, and methodological interests, including Drs. George Flaherty and Adele Nelson, and our new colleague Dr. C. Ondine Chavoya as invited senior scholar.

In the workshop, students will give brief overviews of their dissertation projects and engage in extended discussion of their proposal or chapter manuscript, offering and receiving constructive commentary toward improving their research plan and writing. Discussions will emphasize strengthening conceptual and narrative frameworks and potential for interdisciplinary approaches, as well as identifying additional primary sources, relevant literatures, and possible interlocutors. We will also visit several of UT Austin's research collections, which include the Blanton Museum, Benson Library, and Ransom Center. The goal is to support highly original and fully historicized dissertations that directly contribute to a more rigorous, international, and collaborative field.

Invited scholar/keynote lecture: C. Ondine Chavoya (University of Texas at Austin)

For more information: <https://sites.utexas.edu/clavis/islaa-forum/>

**(Re)Constructing the Real:****Fiction and Borders in Contemporary Latin American Art**

Columbia University – April 28, 2023

Invited Speakers: Rosângela Rennó, Thyago Nogueira, Rolf and Heidi Abderhalden (Mapa Teatro), and Claire Bishop.

Since its inception, Latin America has been grappling with ways in which to construct and divide the real. Seldom understood as the opposite of reality, fiction functions uniquely in the region. This blurring of the traditional opposition between reality and fiction has, consequently, been productively explored and exploited by both art and politics. This conference will gather contemporary artists and scholars that make visible in their work this understanding of fiction. Often, their works react to the furious debates about factuality that have been altering notions of the common in Latin America, and enact stark critiques of arguably oppressive historical fictions—proposing affect-imbued versions of the real and its demarcations.

For more information contact Jerónimo Duarte-Riascos at [jd3715@columbia.edu](mailto:jd3715@columbia.edu)

## Pressing Matters: Prints and Political Activism in the 20th and 21st Centuries

Los Angeles County Museum of Art, Charles White Elementary School Gallery  
2401 Wilshire Boulevard, Los Angeles, California 90057  
April 29, 2023

Organized in conjunction with the exhibition “Pressing Politics: Revolutionary Graphics from Mexico and Germany,” LACMA and the Association of Print Scholars are pleased to convene a one-day symposium exploring the role of the graphic arts during periods of political transformation. Speakers will consider how prints have been used to support—and oppose—political movements worldwide, and how they have contributed to the exchange of ideas and the development of a visual language of activism from the 20th century to the present. The presentations will conclude with a curator-led walkthrough of the exhibition. This event is free and open to the public.

More information, including speakers and rsvp details, is forthcoming: <https://www.lacma.org/art/exhibition/pressing-politics-revolutionary-graphics-mexico-and-germany>.



## Encounters with Contemporary Art: A Conversation with Sandra Ramos

Jordan Schnitzer Museum of Art,  
University of Oregon  
May 17, 2023 @ 4:00 – 5:00 pm (PT)  
Online, via zoom

In conjunction with the exhibit *What We Leave Behind*, join us in a conversation with artist Sandra Ramos for an overview of the artist’s artistic trajectory and ongoing projects. Ramos will discuss the contemporary diaspora, social dislocation, and resilience as well as isolation, abandonment, and challenges encountered due to immigration. These themes and others are seen throughout her oeuvre as well as in her artwork *Esclavos del amor, en mi cárcel de papel*, and *prisioneros del tiempo*, on view in *What We Leave Behind*.

Ramos obtained her MFA from the San Francisco Art Institute and her BA from Instituto Superior de Arte in Havana, Cuba and a degree from the Academia Nacional de Bellas Artes San Alejandro, Havana, Cuba.

For more information: <https://jsma.uoregon.edu/events/encounters-contemporary-art-conversation-sandra-ramos>; 541-346-3027

**| CALL FOR PAPERS |**

Unsovereign Elements: Geological Poetics in Caribbean Visual Art and Culture (Symposium)  
University of Pennsylvania – April 14, 2023

Caribbean cultural products and critical approaches are highly permeated by submarine, geological and atmospheric aesthetics, too often enclosed within frameworks of unavoidable catastrophe or fetishized tropicalism that posit the geological as either a destructive or a picturesque force. Starting with colonization and the invention of the Americas, geological elements were relegated—and still seem to be—to a fossilized backdrop status, which contributed to the traditional and utterly colonial image of the archipelago as a linguistically, geopolitically fragmented entity. This symposium will examine the ambiguous role of geological elements and natural phenomena in the (re)production of the Caribbean from the premise that the physical and conceptual spaces of the archipelago and the bodies inhabiting them were imagined by others. Certainly exhausted by modernity as discursive instruments, natural imaginaries have been at the center of colonial and postcolonial projects, even though these elements always exceed stereotyped narratives, attempts to figuration, and even their own materiality. Unsovereign Elements arises from the constitutive tension between the figurative control of nature and its inherent impossibilities. Topics include (but are not limited to) - colonial visual economy - archipelagic thinking - Afro-Caribbean ecologies, geographies and futurities - unsovereign histories - global and diasporic mobilities - geological imaginaries

Please send proposals of no more than 250 words to [unsovereignelements@gmail.com](mailto:unsovereignelements@gmail.com) with academic or non-academic affiliation. Contact Information: Cecilia González Godino, [ceciliag@sas.upenn.edu](mailto:ceciliag@sas.upenn.edu), Instagram: @unsovereignelements.

## **ASSOCIATION FOR LATIN AMERICAN ART (ALAA)**

College Art Association Annual Business Meeting  
New York Hilton Midtown

Executive Committee Officers Presiding: Ananda Cohen-Aponte (President), Ana Franco (Vice President), and Lesley Wolff (Secretary-Treasurer)

Meeting called to order Thursday, February 16, 2023, 1:00PM (EST)  
In attendance: 65 members

### MEETING MINUTES

**1. Approval of Minutes from 2022 Meeting**

--Minutes formally approved without revision.

**2. 23<sup>rd</sup> Annual ALAA-Arvey Foundation Book Award (Ananda Cohen-Aponte, on behalf of the Book Award Committee)**

--The book award committee, comprised of Ray Hernández-Durán (chair), Michele Greet, and Andrew Hamilton, voted to present the prize for especially distinguished book in Latin American Art History to Natalia Majluf for *Inventing Indigenism: Francisco Laso's Image of Modern Peru* (University of Texas Press, 2021).

--Honorable Mention is awarded to Aaron Hyman for *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (Getty Foundation, 2021).

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

**3. 4<sup>th</sup> Annual ALAA-Thoma Foundation Exhibition Catalogue Award (Mark Castro, Chair)**

--The exhibition catalogue award committee, comprised of Mark Castro (chair), Carol Damian, and George Flaherty, has unanimously voted to present the exhibition catalogue award to Victoria Lyall and Terezita Romo, eds., for *Traitor, Survivor, Icon: The Legacy of La Malinche* (Yale University Press, 2022) with contributions by Karen Cordero, Sandra Messinger Cypess, Ines Hernandez-Avila, Camilla Townsend, Alicia Gaspar de Alba, Charlene Villasenor Black, Emmanuel Ortega, Lisa Sousa and Luis Vargas-Santiago.

--Honorable Mention is awarded to James Oles, ed., for *Diego Rivera's America* (University of California Press, 2022).

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

**4. 5<sup>th</sup> Annual ALAA Article Prize (Delia Solomons, Chair)**

--The article award committee, comprised of Delia Solomons (chair), Lisa Trever, and Derek Burdette, has voted to present the article award to Aaron Hyman and Dana Leibsohn for "Lost and Found at Sea, or a Shipwreck's Art History" (*West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 28, no. 1, 2021: 43-74)

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

5. **2<sup>nd</sup> Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize (Ananda Cohen-Aponte, on behalf of the Prize Committee)**

--The ALAA/LASA-VCS Afro Latin American/Afro-Latinx scholarship prize committee, comprised of Paul Niell (chair), Mey-Yen Moriuchi, and Jessica Gordon-Burroughs, has voted to present the ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize to Abigail Lapin-Dardashti for “Abstracted Resistance: Third-Worldism in Rubem Valentim’s Afro-Brazilian Symbolism, 1963-66” (*Art Journal* 80, no. 3, 2021: 56-77).

--Honorable Mention is awarded to Brendan Weaver for “La Estética Política, Espectadores Artísticos y la Arqueología de la Esclavitud: Las Haciendas Jesuitas de Nasca, Perú” (*Revista de Arqueología Histórica Argentina y Latinoamericana* 15, no. 2, 2021).

--We acknowledge LASA-VCS co-chairs Meghan Tierney and Lorna Dillon for their partnership in this initiative.

6. **9<sup>th</sup> Biennial 2023 Dissertation Award (Lynda Klich, on behalf of the Award Committee)**

--The dissertation award committee, comprised of Patrick Hajovsky (chair), Lynda Klich, and Adam Jasienski, has voted to present the biennial award to Erika Lucía Escutia Sánchez for “Poseer e inventor: los objetos y la interpretación de las prácticas estéticas americanas en las casas reales europeas (1493-1565),” advised and nominated by Dra. María Estela Ocampo Siquier at the Universitat Pompeu Fabra, Barcelona.

--Honorable Mention is awarded to Benjamin O. Murphy for “Second-Order Images: Reflexive Strategies in Early Latin American Video Art,” advised and nominated by Irene V. Small of Princeton University.

--We acknowledge and thank Susan Verdi Webster for generously funding this award.

7. **2<sup>nd</sup> Annual Graduate Student Travel Award (Ananda Cohen-Aponte)**

--The ALAA Executive Committee has voted to present the travel award to Marisol Villela Balderama (PhD candidate, University of Pittsburgh) and to Hayley Woodward (PhD Candidate, Tulane University).

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

8. **Newsletter (Erin McCutcheon), Website (Daen Huse), and Social Media (Megan Flattley)**

--Social Media Coordinator Megan Flattley reports that ALAA has over 500 followers on Instagram. Follow ALAA on Instagram @associationlatinamericanart. Publicize events, exhibitions, publications, news, and other content by emailing Megan directly (mflattle@tulane.edu) or by submitting on ALAA’s website.

--Webmaster Daen Huse requests that members assist with updates to the website by reaching out with in-process and recently completed dissertations as well as faculty changes to Latin American art graduate programs. Other new or useful resources not yet published on the website are always welcome. Email Daen Huse with website updates and requests.

--Newsletter Editor Erin McCutcheon is accepting submissions for the Spring newsletter through Friday, March 3<sup>rd</sup>. News items can now be shared via Google Form, which will be circulated via listserv and found at this **Form Link**.

--Ananda Cohen-Aponte encourages members to share news and events with both ALAA’s Instagram and the Newsletter.

## 9. **President's Report (Ananda Cohen-Aponte)**

--After 9 years on the Executive Committee, it is with some sadness that I step down as President of the Association for Latin American Art. Before I go, I'd like to thank all of our members as well as those serving on ALAA's various committees for having trusted me with keeping this organization on track. But I'd especially like to thank our Vice President Ana Franco and Secretary/Treasurer Lesley Wolff for their partnership and service on the Executive Committee. I am proud to have launched a new award (the Afro Latin American/ Afro-Latinx Scholarship Prize) during my term. During these tumultuous times, we also raised over \$5200 for the Covid-19 emergency fund in 2021, which was distributed to 11 scholars. Applicants who did not receive funding each received complimentary membership to ALAA for 2021. In 2020, we worked with a number of graduate students and faculty members to produce one of the most comprehensive interactive bibliographies of Afro Latin American and Afro-Latinx art history, which is still accessible and continually updated on our website. I am confident that our new Executive Committee members will continue to help this organization grow and thrive!

## 10. **Update on Sixth ALAA Triennial Conference 2023 (Ana Franco)**

--ALAA's Sixth Triennial, "Encounters with the Archive in Latin American and Latinx Art" (Mexico City, March 15-18, 2023), will be in collaboration with the Instituto de Investigaciones Estéticas, UNAM.  
 --We will host two keynote speakers, including scholar Rita Eder (UNAM) and artist Sandy Rodriguez, whose talk has been generously co-sponsored by the Institute for Studies in Latin American Art (ISLAA).  
 --A full program and registration link for the conference are available on ALAA's website.

## 11. **Vice President's Report (Ana Franco)**

--The ALAA Open Session for Emerging Scholars of Latin American Art took place on February 16th, from 11am to 12:30pm. This year's speakers were Sara Garzón (absent due to illness), Alba Menéndez Pereda, and Krista Mileva-Frank. We thank this year's session co-chairs Patricia J. Sarro and Megan A. Sullivan for their efforts coordinating this convening.  
 --We invite volunteers to co-chair next year's ALAA Emerging Scholars Open Session at CAA. Interested parties should contact Lesley Wolff (lwolff@ut.edu).

## 12. **Secretary-Treasurer's Report (Lesley Wolff)**

--ALAA is in good fiscal standing with more dues-paying members than ever before. The association is comprised of over 500 active scholars, experts, and students across the world.  
 --We gratefully acknowledge the 100+ members who have already paid dues for 2023 and the 300+ members who paid dues in 2022. We gratefully acknowledge our individual sustaining members and generous benefactors whose contributions fund ALAA's awards and programs.  
 --We remind members to renew for 2023. Discounted auto-renewal subscriptions, member categories, rates, and payment can be found on ALAA's website.

## 13. **Proposed Changes to Executive Committee Funding for ALAA-Related Travel (Ananda Cohen-Aponte)**

--In light of increasingly restricted institutional funding, Exec. Committee proposes changes to financial support for travel to ALAA events and meetings. The proposed change states that Exec. Committee members may receive reimbursement from ALAA for reasonable expenses related to travel, lodging, and conference registration so as to fulfill their duties of attending ALAA-related meetings and events.  
 --The measure is put to a vote and passes by majority without opposition.

**14. Award Committee Vacancies and New Procedures (Lori Diel)**

--Lori Diel is serving in new role as ALAA Awards Committee Coordinator. She will send out a call and receive all nominations for potential award committee members. Nominations will be collected in early March and award committee members will be selected based on scholarly experience, expertise, and with an eye toward equity of committee perspectives.

--Current need for members to join Book, Exhibition Catalogue, and Article Awards.

--Members are encouraged to nominate others and self nominate for award committees. The service is an important way to stay current on research in the field and support fellow scholars.

**15. ALAA Election for New Executive Officers (Ananda Cohen-Aponte)**

--Per ALAA bylaws, Ana Franco automatically assumes the role of President.

--With 40 online votes (voting via Google Form took place from Dec. 22, 2022 – Jan. 20, 2023), we have unanimous votes in an uncontested election for Lesley Wolff as Vice President and JoAnna Reyes as Secretary-Treasurer.

**16. New Business from the Floor**

--CAA Annual Conference Chair Theresa Avila encourages more Latin American and Latinx submissions—particularly in the form of complete panel sessions—for future conferences, noting an absence of contributions from the field in the submission pool. Participation in CAA committees and the Council of Readers is also needed by Latin American and Latinx art specialists.

--*Art Bulletin* Board Member Claudia Brittenham encourages submissions on Central and South American art for the journal. The journal is also seeking reviews editors and new board members. Interested individuals may reach out to Claudia directly and visit the journal's table at CAA, located on the third floor.

--*Art Journal* and *AJO* Board Member Ana María Reyes notes that the journal seeks nominations for Editor in Chief with interviews to begin in 2023, followed by a one-year training period. More Latin American representation in the journal is encouraged.

--CAA Reviews Field Editor Lisa Trever encourages submission of new book titles for consideration. Field Editor Aaron Hyman notes that the journal has the capacity to translate from Spanish and English.

--Patricia J. Sarro notes the urgency for ALAA members to put forth nominations and self nominations for service in the field and to submit scholarship for publication and presentation.

**17. Call to adjourn at 1:52pm.**

## | MEMBERSHIP YEAR 2023 |

Please indicate the appropriate membership category below, and return the completed form via email to the Secretary-Treasurer: Jmreyel4@asu.edu

Membership dues have been paid online via

- ☐ PayPal.  
☐ Venmo (@ALAA1979).



### Membership Categories for 2023 Calendar Year\*

- |   |                                 |
|---|---------------------------------|
| Student (\$15)  |                                 |
| Contingent faculty/adjunct, part- or full-time (\$15) |                                 |
| Retired, or non-U.S. (\$15)                           |                                 |
| Regular (\$45)  | Regular Auto-Renew (\$35)       |
| Institutional (\$60)                                  | Institutional Auto-Renew (\$50) |
| Sustaining (\$110)                                    | Sustaining Auto-Renew (\$100)   |
| Lifetime Retired (\$150) *one time payment            |                                 |

Name: \_\_\_\_\_

Current Position: \_\_\_\_\_

Institution: \_\_\_\_\_

Email Address: \_\_\_\_\_

Institutional Address: \_\_\_\_\_

Home Address: \_\_\_\_\_

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

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

THANK YOU FOR JOINING AND SUPPORTING ALAA  
<http://associationlatinamericanart.org/>.

All Members receive the following benefits:

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

Lifetime Retired - \$150\*

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

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

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

Additional Benefit:

- Acknowledgement in ALAA Newsletter

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

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

Additional Benefit:

- Membership for up to three individuals on faculty/staff

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

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

Student - \$15

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

Retired/Non-US - \$15

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

Contingent Faculty/Adjunct - \$15

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

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

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

## **| ABOUT THE ASSOCIATION |**

The Association for Latin American Art is a non-for-profit 501(c)3 institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President Ana Franco, at [anfranco@uniandes.edu.co](mailto:anfranco@uniandes.edu.co)

## **| 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, JoAnna Reyes at [jmreyel4@asu.edu](mailto:jmreyel4@asu.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 may be sent to the Newsletter Editor, Erin L. McCutcheon at [erin.mccutcheon@uri.edu](mailto:erin.mccutcheon@uri.edu). Materials may be uploaded by members at: <https://associationlatinamericanart.org/archive/>

## **| WEBSITE |**

For information regarding the Association's website ([www.associationlatinamericanart.org](http://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](mailto:daen.huse.20@ucl.ac.uk)

## **| 112th CAA ANNUAL CONFERENCE 2024, Chicago, IL, February 14–17, 2024 |**



**ASSOCIATION FOR  
LATIN AMERICAN ART**

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