



ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 35 No. 02 October 2023

New Books

Alfredo Boulton: Looking at Venezuela, 1928-1978

Laura Anderson Barbata: Singing Leaf

Indigenous and African Diaspora Religions in the Americas

*Birds and Beasts of Ancient Mesoamerica:
Animal Symbolism in the Postclassic Period*

*The New Public Art: Collectivity and Activism in Mexico
since the 1980s*

Containing the Divine: Ancient Peruvian Pots

*Templo, palacio y centro social: la arquitectura y la
ornamentación del Teatro Nacional de Costa Rica*

*The History of a Periphery: Spanish Colonial
Cartography from Colombia's Pacific Lowlands*

Exhibitions

Something Beautiful: Reframing La Colección

To misma fui mi ruta

Alfredo Boulton: Looking at Venezuela, 1928-1978

El Dorado: Myths of Gold

Laura Anderson Barbata: Singing Leaf

*Unbreakable: Feminist Visions from the Gilberto
Cárdenas and Dolores Garcia Collection*

*Art and Imagination in Spanish America, 1500-1800:
Highlights from LACMA's Collection*

Devenir tierra [Becoming Soil]

Unidentified artist, *Virgin of Bethlehem (Virgen de Belén)*, Peru, Cuzco School, circa 1700-1720, oil on canvas, 64 3/8 × 41 1/8 in. (163.5 × 104.5 cm), Gift of Eunice and Douglas Goodan (M.2009.158), Los Angeles County Museum of Art, Photo © Museum Associates/ LACMA

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**ASSOCIATION FOR
LATIN AMERICAN ART**

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| NEW BOOKS |

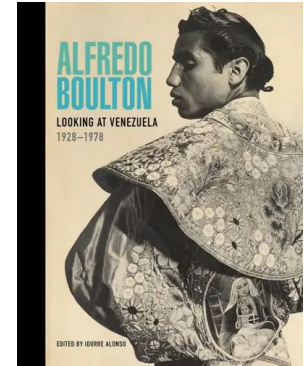
Alfredo Boulton: Looking at Venezuela, 1928-1978

Edited by Idurre Alonso

Los Angeles, Getty Research Institute, 2023

Alfredo Boulton (1908–1995) is considered one of the most important champions of modern art in Venezuela and a key intellectual of twentieth-century modernism. This volume analyzes Boulton's groundbreaking photographic practice, his central role in the construction of a modern national artistic canon, and his influence in formalizing and developing art history and criticism in Venezuela. Based on the extensive materials held in Boulton's archive at the Getty Research Institute, Alfredo Boulton brings together essays by leading scholars in the field to offer a commanding, original perspective on his contributions to the formation of a distinctive modernity at home and beyond.

Website: <https://www.getty.edu/news/alfredo-boulton-looking-at-venezuela-1928-1978/>



Laura Anderson Barbata: Singing Leaf

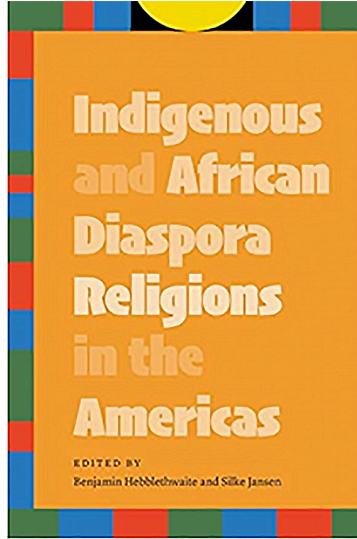
Laura Anderson Barbata, Edward J. Sullivan, and Madeline Murphy Turner (contributors)

New York: Marlborough Gallery, 2023

ISBN: 978-0-89797-455-4

This catalogue is published on the occasion of the exhibition, *Laura Anderson Barbata: Singing Leaf*, the transdisciplinary Mexican artist's first solo exhibition with Marlborough Gallery. The fully illustrated publication features over seventy color plates and new essays by Edward J. Sullivan, the Helen Gould Shepard Professor of Art History at New York University, and Madeline Murphy Turner, Ph.D., Emily Rauh Pulitzer Curatorial Fellow in Contemporary Drawings, Harvard Art Museums.

Contact: Vesper Lu, vesper@marlboroughgallery.com, +1 (212) 541 4900



Indigenous and African Diaspora Religions in the Americas

Benjamin Hebblethwaite and Silke Jansen, eds.

University of Nebraska Press, 2023

25 photographs | 7 illustrations | 5 maps | 2 charts

ISBN: 978-1496236074

Indigenous and African Diaspora Religions in the Americas explores spirit-based religious traditions across vast geographical and cultural expanses, including Canada, the United States, Haiti, the Dominican Republic, Cuba, Trinidad and Tobago, Mexico, Brazil, and Chile. Using interdisciplinary research methods, this collection of original perspectives breaks new ground by examining these traditions as typologically and historically related. This curated selection of the traditions allows readers to compare and highlight convergences, while the description and comparison of the traditions challenges colonial erasures and expands knowledge about endangered cultures.

The inclusion of spirit-based traditions from a broad geographical area emphasizes the typology of religion over ethnic compartmentalization. The individuals and communities studied in this collection serve spirits through rituals, song, instruments, initiation, embodiment via possession or trance, veneration of nature, and, among some Indigenous people, the consumption of ritual psychoactive entheogens. Indigenous and African diaspora practices focused on service to ancestors and spirits reflect ancient substrates of religiosity. The rationale to separate them on disciplinary, ethnic, linguistic, geographical, or historical grounds evaporates in our interconnected world. Shared cultural, historical, and structural features of American indigenous and African diaspora spirit-based traditions mutually deserve our attention since the analyses and dialogues give way to discoveries about deep commonalities and divergences among religions and philosophies.

Website: <https://www.nebraskapress.unl.edu/nebraska/9781496235732/>

***Birds and Beasts of Ancient Mesoamerica:
Animal Symbolism in the Postclassic Period***

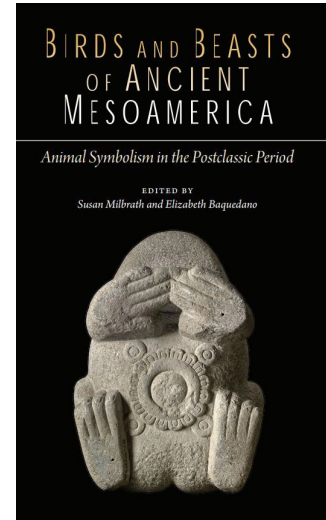
Edited by Susan Milbrath and Elizabeth Baquedano
University Press of Colorado, 2023
Hardcover ISBN: 978-1-64642-460-3

Birds and Beasts of Ancient Mesoamerica links Precolumbian animal imagery with scientific data related to animal morphology and behavior, providing in-depth studies of the symbolic importance of animals and birds in Postclassic-period Mesoamerica.

Representations of animal deities in Mesoamerica can be traced back at least to Middle Preclassic Olmec murals, stone carvings, and portable art such as lapidary work and ceramics. Throughout the history of Mesoamerica real animals were merged with fantastical creatures, creating zoological oddities not unlike medieval European bestiaries. According to Spanish chroniclers, the Aztec emperor was known to keep exotic animals in royal aviaries and zoos. The Postclassic period was characterized by an iconography that was shared from central Mexico to the Yucatan peninsula and south to Belize. In addition to highlighting the symbolic importance of non-human creatures in general, the volume focuses on the importance of the calendrical and astronomical symbolism associated with animals and birds. Inspired by and dedicated to the work of Mesoamerican scholar Cecelia Klein and featuring imagery from painted books, monumental sculpture, portable arts, and archaeological evidence from the field of zooarchaeology, *Birds and Beasts of Ancient Mesoamerica* highlights the significance of the animal world in Postclassic and early colonial Mesoamerica. It will be of importance to students and scholars studying Mesoamerican art history, archaeology, ethnohistory, and zoology.

Contributors: Elizabeth Aguilera, Elizabeth Hill Boone, Allen Christenson, Jeanne L. Gillespie, Keith Jordan, Cecelia F. Klein, Cynthia Kristan-Graham, Leonardo López Luján, Elena Mazzetto, Israel Elizalde Mendez, Alejandra Aguirre Molina, Meredith Paxton, Jeanette Peterson, Emily Umberger, and Gabrielle Vail

Website: <https://upcolorado.com/university-press-of-colorado/item/6424-birds-and-beasts-of-ancient-meso-america>





The New Public Art: Collectivity and Activism in Mexico since the 1980s

Edited by Mara Polgovsky Ezcurra
 University of Texas Press, September 2023
 304 pages | 46 b&w photos | 7 b&w illustrations
 Hardcover ISBN: 9781477327623
 E-Book ISBN: 9781477328859

Mexico has long been lauded and studied for its post-revolutionary public art, but recent artistic practices have raised questions about how public art is created and for whom it is intended. In *The New Public Art*, Mara Polgovsky Ezcurra, together with a number of scholars, artists, and activists, looks at the rise of community-focused art projects, from collective cinema to off-stage dance and theatre, and the creation of anti-monuments that have redefined what public art is and how people have engaged with it across the country since the 1980s.

The New Public Art investigates the reemergence of collective practices in response to privatization, individualism, and alienating violence. Focusing on the intersection of art, politics, and notions of public participation and belonging, contributors argue that a new, non-state-led understanding of “the public” came into being in Mexico between the mid-1980s and the late 2010s. During this period, community-based public art bore witness to the human costs of abuses of state and economic power while proposing alternative forms of artistic creation, activism, and cultural organization.

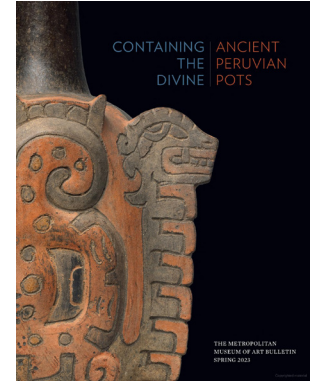
With essays by Mara Polgovsky Ezcurra, Natalia de la Rosa and Julio García Murillo, Ana Torres, Karen Cordero Reiman, Erin L. McCutcheon, Carlos Fonseca and Enea Zaramella, Abeyamí Ortega Domínguez and Sarah Abel, Adriana Ortega Orozco, Michael R. Orwicz and Robin Adèle Greeley, Arturo Ortiz-Struck, and Erica Segre, and dossiers on Grupo Germen, Campamento Audiovisual Itinerante (CAI), Colectivo A.M., Teatro Ojo, La Casa de El Hijo del Ahuizote, Aeromoto, Antimonuments: The Brigade for Memory, and Brigada Tlayacapan.

Website: <https://utpress.utexas.edu/9781477327623/>

Containing the Divine: Ancient Peruvian Pots

Hugo C. Ikehara-Tsukayama, Dawn Kriss, and Joanne Pillsbury
The Metropolitan Museum of Art Bulletin Vol. LXXX, Number 4 (Spring 2023)
 ISBN 978-1-58839-772-0

Hugo C. Ikehara-Tsukayama, Dawn Kriss, and Joanne Pillsbury are pleased to announce the publication of *Containing the Divine: Ancient Peruvian Pots* (*The Metropolitan Museum of Art Bulletin* Vol. LXXX, Number 4 (Spring 2023; ISBN 978-1-58839-772-0). Pottery is one of the world's most ancient and widespread technologies. While clay vessels can be found throughout the archaeological record, in certain times and places pottery took on an extraordinarily important role as a primary bearer of meaning. This volume explores 2,500 years of creative exploration of the ceramic arts in the Andes, taking a close look at remarkably imaginative works that served as conduits to worldly and divine power.



The volume is available in paper and as a free download:

https://www.metmuseum.org/art/metpublications/Containing_the_Divine_Ancient_Peruvian_Pots



Templo, palacio y centro social: la arquitectura y la ornamentación del Teatro Nacional de Costa Rica

Leonardo Santamaría Montero
 Editorial Universidad de Costa Rica, 2023
 234 pages
 ISBN: 978-9968-02-054-1

The architectural and ornamental design of the National Theater of Costa Rica (1891-1897) is examined considering its three original functions: temple of art, republican palace, and center of bourgeois sociabilities. The architecture and allegorical ornaments of the National Theater are analyzed in relation to the architectural and iconographic background of the official Costa Rican republican aesthetic of the period 1848-1895, the stylistic and iconographic influences, and the ideas of the people involved in its design and decoration. The construction process of the opera house is studied in detail, as well as the relationship of its design with the artistic, political, and social needs that justified the construction of the building. Likewise, the possible decorative program of the National Theater is determined, which allows analyzing the allegorical sculptures and paintings in two thematic axes: on the one hand, Greek mythological beings, famous artists, and personifications of the arts; on the other hand, metaphors of republican political values and utopias referring to the economic and social progress of Costa Rica.

Website: <https://editorial.ucr.ac.cr/ciencias-sociales/item/2654-templo,-palacio-y-centro-social-la-arquitectura-y-la-ornamentaci%C3%B3n-del-teatro-nacional-de-costa-rica.html>

The History of a Periphery: Spanish Colonial Cartography from Colombia's Pacific Lowlands

Juliet B. Wiersema

University of Texas Press, January 9, 2024

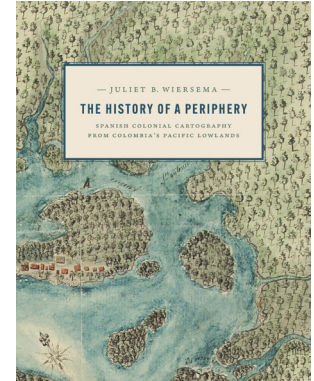
256 pages | one 8-page color insert | 66 b&w illustrations

ISBN: 9781477327746

An exploration of Colombian maps in New Granada. During the late Spanish colonial period, the Pacific Lowlands, also called the Greater Chocó, was famed for its rich placer deposits. Gold mined here was central to New Granada's economy yet this Pacific frontier in today's Colombia was considered the "periphery of the periphery." Infamous for its fierce, unconquered Indigenous inhabitants and its brutal tropical climate, it was rarely visited by Spanish administrators, engineers, or topographers and seldom appeared in detail on printed maps of the period.

In this lavishly illustrated and meticulously researched volume, Juliet Wiersema uncovers little-known manuscript cartography and makes visible an unexamined corner of the Spanish empire. In concert with thousands of archival documents from Colombia, Spain, and the United States, she reveals how a "periphery" was imagined and projected, largely for political or economic reasons. Along the way, she unearths untold narratives about ephemeral settlements, African adaptation and autonomy, Indigenous strategies of resistance, and tenuous colonialisms on the margins of a beleaguered viceroyalty.

Website: <https://utpress.utexas.edu/9781477327746/the-history-of-a-periphery/>



| OTHER PUBLICATIONS |

Claudia Brittenham, “Text in Context: Relief and Hierarchy on Piedras Negras Panel 3.” In *Seen Not Heard: Composition, Iconicity, and the Classifier Systems of Logosyllabic Scripts*, ed. Ilona Zsolnay, pp. 3-30. ISAC Seminars 14. Chicago: Institute for the Study of Ancient Cultures of the University of Chicago, 2023. <https://isac.uchicago.edu/sites/default/files/uploads/shared/docs/Publications/OIS/isacs14.pdf>

Claudia Brittenham, Yukio Lippit, Sam Rose, Zoë Strother, and Christopher S. Wood, “Points aveugles en histoire de l’art.” *Débats* discussion moderated by Christopher S. Wood, *Perspectives: actualité en histoire de l’art* 2023 no. 1 (2023): 21-50. <https://doi.org/10.4000/perspective.28874>

Claudia Brittenham and Virginia E. Miller, “The Triple Legacy of Teotihuacan at Chichen Itza.” In *East Meets West: Chichen Itza, Tula, and Early Postclassic Mesoamerica*, ed. Travis W. Stanton, Karl A. Taube, Jeremy D. Coltman, and Nelda I. Marengo Camacho, pp. 63-83. Oxford: BAR Publishing, 2023.

Helen Burgos-Ellis, “Pollen: The Sexual Life of Plants in Mesoamerica.” In *Natural Things in Early Modern Worlds*, edited by Mackenzie Cooley, Anna Toledano, and Duygu Yildirim (London and New York: Routledge, 2023), 23–52. <https://www.routledge.com/Natural-Things-in-Early-Modern-Worlds/Cooley-Toledano-Yildirim/p/book/9781032397207>

Jesús Escobar and Michael Schreffler, “Transatlantic Renaissance and Baroque Architecture in Spain and Latin America,” in *The Cambridge Guide to the Architecture of Christianity*, ed. Richard Etlin (Cambridge: Cambridge University Press, 2022), 2:799–815.

Follensbee, Billie J. A. “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.” Article, *EXARC Journal*, Leiden, The Netherlands. <https://exarc.net/issue-2022-4/ea/function-follows-form>

Follensbee, Billie J. A., Society for American Archaeology Fiber/Perishables Interest Group newsletter. <https://files.constantcontact.com/2b9105a1401/24692fe9-fd89-4d10-8a0e-baf7aff91911.pdf>

Robin Adele Greeley and Michael R. Orwicz, “Conceptualizing the Public: Femicide, Memorialization, and Human Rights Law,” in *The New Public Art. Collectivity and Activism in Mexico Since the 1980s*, ed. Mara Polgovsky Ezcurra (Austin: University of Texas Press, 2023).

Michele Greet, “Two Pioneering Women bring Abstraction to the Andes,” *Historical Narratives of Global Modern Art: An Anthology*. Irina D. Costache & Clare Kunny, eds. Routledge Research in Art History series. New York and London: Routledge, 2023, 192-203.

Michele Greet, “Introduction: Alejandro Mario Yllanes’ Bolivian Indigenism” in *Alejandro Mario Yllanes*, Ex. Cat. Ben Elwes Fine Art, London, 2023.

Joseph R. Hartman, "Temporal Visions: Hurricanes as Chronotopes in Caribbean Art History." *Miradas-Zeitschrift für Kunst-und Kulturgeschichte der Américas und der iberischen Halbinsel* 7 (2023): 122-147. Stable URL: <https://journals.ub.uni-heidelberg.de/index.php/miradas/issue/view/6395>

Joseph R. Hartman, "Hurricanes in Havana: El Ciclón de '26 as Cultural Agent in Machado's Cuba." *Cuban Studies* 52, no. 1 (2023): 71-100. Stable URL: <https://muse.jhu.edu/article/899795>

Jennifer Jolly. "José María Morelos, Brownness, and the Visibility of Race in Nineteenth-Century Mexico," *Mexican Studies/Estudios Mexicanos* 39, no. 2 (2023): 302-342. <https://doi.org/10.1525/msem.2023.39.2.302>

Klein, Cecelia F. "The Fire Priests of Chichén Itzá and Beyond: Tracking the Origins and Spread of a Venerable Mesoamerican Institution," In *When East Meets West: Chichen Itza, Tula, and the Postclassic Mesoamerican World*, eds. Travis W. Stanton, Karl A. Taube, Jeremy D. Coltman, and Nelda I. Marengo Camacho, vol. I, 651-692. BAR International Series 3134.2 vols. Oxford, UK: BAR (British Archaeological Reports) Publishing (2023).

Patricia Lagarde, "Sculpting with the Sun: Phenomenology of Light in Architectural Sculpture at Chavín de Huántar, Peru." *Latin American and Latinx Visual Culture* 5, no. 3 (2023): 32-49. <https://doi.org/10.1525/lavc.2023.5.3.32>

Eleanor A. Laughlin, "The Many Faces of Marie Laveau and Voudou in Nineteenth-Century New Orleans." In *Indigenous and African Diaspora Religions in the Americas*, edited by Benjamin Hebblethwaite and Silke Jansen, 83-110. Lincoln: University of Nebraska Press, 2023. <https://www.nebraskapress.unl.edu/nebraska/9781496235732/>

Elisa C. Mandell. "Picturing the Dead: Posthumous Portraits of Infants and Children in Turn-of-the-Century Mexican Photography." In *Historical Narratives of Global Modern Art*, edited by Irina D. Costache and Clare Kunny, 31-43. New York and London: Routledge, 2024.

Erin L. McCutcheon, "Performative Resurrections: Necropublics and the Work of Guadalupe García-Vásquez." In *The New Public Art: Collectivity and Activism in Mexico since the 1980s*, edited by Mara Polgovsky Ezcurra (University of Texas Press, 2023), 115-135.

Anthony Meyer, "Stony Bundles and Precious Wrappings: The Making of Patio Crosses in Sixteenth-Century New Spain." In *Conversion Machines in Early Modern Europe: Apparatus, Artifice, Body*, edited by Bronwen Wilson and Paul Yachnin, 76-109. Edinburgh, UK: Edinburgh University Press, 2023.

Stella Nair, "La tierra sagrada y la arquitectura inka." In *Los Incas, más allá de un imperio*. Edited by Julio Rucabado and Cecilia Pardo. Lima: Museo de Arte de Lima (MALI) 2023, 101-111.

Stella Nair, "Inca Architecture in Two Empires: History, Identity, and the Challenges for Historic Preservation in the Andean Built Environment." In *in-discipline: dialoghi sul patrimonio culturale*, (2023): 169-188. Edited by Michele Beccu, Elisabetta Pallottino, Paola Poretta, and Francesca Romana Stabile. Rome, Italy: Università Roma Tre Press, Rome.

Stella Nair, “La plaza inca: arquitectura, paisaje, y teatro en Chinchero.” In *Actas del I Congreso Internacional de Arquitectura Andina: arquitectos y arqueología, en homenaje a Emilio Harth-Terré* (2022): 159-172. Edited by Miguel Guzmán. Lima, Perú: Editorial Universitaria Universidad Ricardo Palma.

Paul Niell and Ray Hernández-Durán co-edited a special issue of *Cuban Studies* 52 published by the University of Pittsburgh Press. The dossier is titled, “Havana: New Research and Critical Reflections on an Urban Palimpsest after Five Centuries,” and it includes essays by Joseph R. Hartman, Ray Hernández-Durán, Paul Niell, Alfredo Rivera, and Lee Sessions. <https://upittpress.org/books/9780822947462/>

Juliana Ramirez Herrera, “The Bio-Art History of Care: Mummy-Sculptures of the Atacama Desert.” *Sculpture Journal* 32, no. 2 (June, 2023): 157-174. <https://doi.org/10.3828/sj.2023.32.2.02>

Irene V. Small, “Trompe l’oreille: Rumors of Sight and Sound.” In *Philippe Vergne*, ed., *Allora y Calzadilla*, exh. cat. (Museu Serralves, 2023), 179-188.

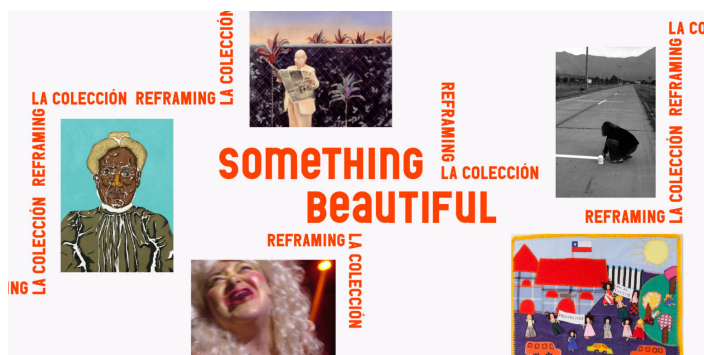
Vera Tiesler and Virginia E. Miller, “Heads, Skulls, and Sacred Scaffolds. New studies on Ritual Body Processing and Display at Chichen Itza and Beyond.” For special section on Chichén Itzá, edited by Rafael Cobos, in *Ancient Mesoamerica* 34, no. 2 (Summer 2023): 563-585.

Lisa Trever, guest editor for special issue “Uneasy Dialogues across Ancient Art History, Archaeology, and Contemporary Art Practice in the Americas,” with contributions by Darryl Wilkinson, Severin Fowles, Mary E. Miller, Cecilia Pardo, Jesse Lerner, Robert J. Kett, Flora Vilches, Ulla Holmquist, Kukuli Velarde, and Carolina Luna. *21: Inquiries into Art, History, and the Visual – Beiträge zur Kunstgeschichte und visuellen Kultur* 4, no. 2 (2023). <https://doi.org/10.11588/xxi.2023.2>

Juliet Wiersema. “Mine Owners, Moneylenders, Enslavers, and Litigants. Free Black Mining Dynasties in the Colombian Chocó, 1744-1784.” In *At the Heart of the Borderlands: Africans and Afro-Descendants on the Edges of Colonial Spanish America*, edited by Cameron Jones and Jay Harrison, 108-32. Albuquerque: University of New Mexico Press, 2023.

Yifan Zou and Claudia Brittenham, “Pyramids, Mountains, and Sightlines: The Diachronic Evolution of Teotihuacan’s Monumental Structures.” *Latin American and Latinx Visual Culture* 5 no. 2 (April 2023): 9-25. <https://doi.org/10.1525/lavc.2023.5.2.9>

| EXHIBITIONS |



El Museo del Barrio, New York/Graphic Design Estúdio Gráfico

Something Beautiful: Reframing La Colección

El Museo del Barrio, New York, NY
May 19, 2023 – March 10, 2024

Something Beautiful: Reframing La Colección is El Museo del Barrio's most ambitious presentation of its unique, complex, and culturally diverse Permanent Collection in over two decades. The exhibition is the result of a multi-year research project dedicated to re-evaluating El

Museo's wide-ranging holdings, collected over the course of the institution's more than fifty-year trajectory. Organized based on newly conceived typologies, *Something Beautiful* cuts across traditional chronological, stylistic, and media-specific categories to reflect a more nuanced approach to Puerto Rican, Latinx, Caribbean, and Latin American cultural production and identities. Drawing from El Museo del Barrio's own history and legacy, these concepts offer a rich panorama that explores African and Indigenous heritages, urban experiences, self-representational strategies, craft intersections, and beyond. The title, *Something Beautiful*, draws from a print in the collection by artist Marcos Dimas with a poem of the same name by Tania Niomi Ramirez. The work both celebrates and invokes the challenges of political, cultural, and historical inheritances, and as such, metaphorically reflects larger ideas proposed by this new reframing of El Museo's Permanent Collection.

On view from May 2023 through March 2024, *Something Beautiful* is organized by Rodrigo Moura, Chief Curator, Susanna V. Temkin, Curator, and Lee Sessions, Permanent Collection Associate Curator. The show is the result of a collection initiative titled *Identity Reimagined: Reframing La Colección*, during which the Museum engaged over 40 professionals in dialogues around the potentialities of the institution's collection. The exhibition will highlight over 500 artworks, presented through two rotating displays divided into thematic sections. *Something Beautiful* will include new acquisitions, historical highlights from the collection, as well as numerous rarely seen artworks. New commissions will also debut, with artists Maria Gaspar and Glendalys Medina to be featured in the first rotation.

Website: <https://www.elmuseo.org/exhibition/something-beautiful-reframing-la-coleccion/>

“Yo misma fui mi ruta”

University of Florida, Smather’s Library, Latin American and Caribbean Collections and Virtual

August 14 – October 30, 2023

Curated by Beatriz Dominguez Aleman

under the supervision of Margarita Vargas-Betancourt

This exhibit, inspired by Julia de Burgos’ poem “Yo misma fui mi ruta,” represents various aspects that have contributed to the construction of Puerto Rican women’s image. With images of everyday life, articles about forced sterilizations, and the struggles of Puerto Rican political leaders, this exhibit seeks to create meaningful conversations about Puerto Rican feminism and Puerto Rican women’s fight against systematic oppression. From voices of dissonance to empowering messages, we invite you to explore the diverse points of view regarding Puerto Rican women that have developed since 1899.

Contact: beatrizdominguez@ufl.edu, 3055618841

Online version: (English) <https://exhibits.domains.uflib.ufl.edu/miruta/>

(Spanish): <https://exhibits.domains.uflib.ufl.edu/miruta/elementor-131/>



Alfredo Boulton, *Eladio Montiel jugando bolas criollas, Los Guayabitos* (Eladio Montiel playing bolas criollas, *Los Guayabitos*) (detail), 1944. Partial donation of the Alberto Vollmer Foundation. Getty Research Institute, 2021.M.1

Alfredo Boulton: Looking at Venezuela, 1928-1978

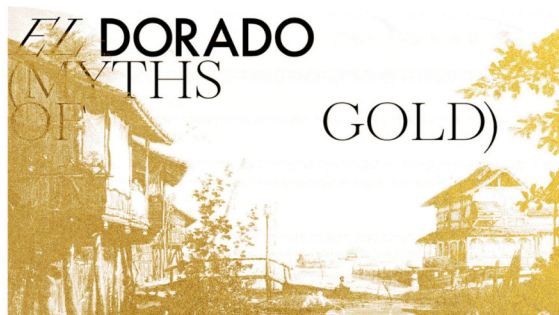
Getty Research Institute, Los Angeles

August 29, 2023 – January 7, 2024

Alfredo Boulton is considered one of the most important champions of modern art in Venezuela and a key intellectual of 20th-century modernism. He was a pioneer of photography, an art critic, a researcher and historian of Venezuelan art, and a friend to many of the great artists and architects of his time. This exhibition explores Boulton’s multidimensional persona by showcasing his photographic work, his relationships with modern artists, and his influence on the formalization of art history in his country.

Contact information: [Idurre Alonso ialonso@getty.edu](mailto:Idurre.Alonso@getty.edu) phone: 310-4406097

Website: https://www.getty.edu/research/exhibitions_events/exhibitions/alfredo_boulton/index.html



El Dorado: Myths of Gold

Americas Society

(680 Park Avenue, New York, NY)

September 6, 2023 – May 18, 2024

Curated by Aimé Iglesias Lukin, Tie Jojima,
and Edward J. Sullivan

Americas Society presents the first part of *El Dorado: Myths of Gold*, a two-part group exhibition exploring the legend of El Dorado as a foundational myth of the Americas. The exhibition presents artworks by more than sixty artists, from the pre-Hispanic period to the contemporary era, that challenge, reinforce, and question the continuity and effects of the myth in the Americas into the present.

El Dorado is a tale of searches and quests, delirium, and violence. During the colonization of the Americas, rumors of an Indigenous kingdom replete with gold and precious stones quickly permeated the European imagination, galvanizing the invasion of the continent without regard for Indigenous lives, ancestral territories, or environmental concerns. Despite never being found, the mythical El Dorado functioned as a foundational ethos for the colonization of the Americas that persists until today. The city of gold has transformed into more intangible, though equally powerful, personal and collective values—such as individualism, greed, and consumerism—that are central to contemporary capitalist societies.

As we grapple with the enormous long-term sociopolitical and environmental effects of this operating dynamic, there is a pressing need to reevaluate its influence on our identification as human beings and members of a globalized society. Presenting artworks from the precolonial period to today, this exhibition complicates and reevaluates the idea of El Dorado, employing the myth as a framework for understanding the Americas. By placing historical and contemporary artworks together, the exhibition facilitates dialogues between past and present to investigate how the myth has shaped the value of gold, as well as that of territories, peoples, religious beliefs, and nature.

Part I of the exhibition will be on display from September 6 through December 16, 2023 and part II will take place from January 24 through May 18, 2024.

Website: <https://www.as-coa.org/exhibitions/el-dorado-myths-gold>

Laura Anderson Barbata: *Singing Leaf*

Marlborough Gallery, New York
September 9 – October 28, 2023

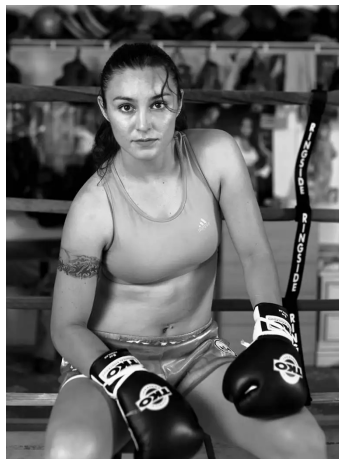
Marlborough New York is delighted to present *Singing Leaf*, the gallery's first solo exhibition of the Mexican transdisciplinary artist, Laura Anderson Barbata. Occupying two floors of the gallery, *Singing Leaf* highlights nearly three decades of the artist's rich and varied output. The exhibition will open on September 9, 2023, and will remain on view through October 28, 2023 at 545 West 25th Street. Since the early 1990s, Laura Anderson Barbara has initiated art-centered projects in the United States, the Venezuelan Amazon, Trinidad and Tobago, Mexico, and Norway which emphasize reciprocity, shared knowledge, and decolonial thinking. Through anchoring objects, *Singing Leaf* gathers many traditions, voices, and communities that are empowered by the artist's expansive definitions of authorship and collaboration. Works on view include photography, drawings, collages, textiles, video, installation, and sculpture, as well as mixed-media documentation from a selection of social projects initiated with numerous collaborators.

Contact: Vesper Lu, vesper@marlboroughgallery.com,
+1 (212) 541 4900

Website: <https://www.marlboroughnewyork.com/exhibitions/laura-anderson-barbata-singing-leaf#tab:slideshow>



Laura Anderson Barbata, *Antiguo luto*, 1993
charcoal, graphite, and pastel on canvas 50
1/2 x 58 1/2 in. / 128.3 x 148.6 cm Photo:
Pierre Le Hors



Delilah Montoya, *Jackie Chavez*, from the *Women Boxers: The New Warriors Series*, 2005/2013, Gelatin Silver Print, sheet: 32 x 24 in. Blanton Museum of Art, The University of Texas at Austin, Gilberto Cárdenas Collection, gift of Gilberto Cárdenas and Dolores Garcia, 2023.

Unbreakable: Feminist Visions from the Gilberto Cárdenas and Dolores Garcia Collection

Blanton Museum of Art Latino Galleries

September 16 – December 3, 2023

Curated by Claudia Zapata, Associate Curator, Latino Art

Unbreakable is the inaugural exhibition developed by the Blanton's first Associate Curator of Latino Art, Claudia Zapata, for their Latino galleries. *Unbreakable* presents artworks with an emphasis on Latina and Chicana artists and their stories of survival and resilience. Selected from the landmark Gilberto Cárdenas and Dolores Garcia Collection, which the Blanton recently acquired, these works explore a major theme shaping the couple's distinctive collecting practice: art with a feminist framework. Created with various techniques since the 1970s, these works of art represent the act of surviving difficult or violent realities, ranging from immigration and poverty to misogyny and genocide. Artists make figures visible in society who have been overlooked or exploited over time, championing matriarchs, community members, *malcriadas* [bad-mannered girls], domestic workers, and the rebellious "other." The artists in "Unbreakable" present the ways in which women and gender nonconforming people navigate, surpass, and dismiss societal boundaries, advocating the belief that a feminist future is possible.

The Blanton's Latino galleries will quarterly feature works from the permanent collection of Latino art and the Cárdenas/Garcia collection, which contains over six thousand works, many of which have never been exhibited before. The museum thus champions a new chapter of Latino art for its visitors to experience and enjoy year-round.

Website: <https://blantonmuseum.org/rotation/unbreakable/>

Art and Imagination in Spanish America, 1500–1800: Highlights from LACMA’s Collection

Frist Art Museum, Nashville

Oct 20, 2023 – Jan 28, 2024

Curator: Ilona Katzew, Department Head and Curator,
Latin American Art, LACMA

Imperial expansion, conquest, colonization, and the transatlantic slave trade marked the period spanning from 1500 to 1800. Cataclysmic social and geopolitical shifts brought people into closer contact than ever before in real and imagined ways, propelling the creative refashioning of the material culture that surrounded them. After the Spaniards began colonizing the Americas in the late fifteenth century and set out to spread Christianity, artists working there drew from a range of traditions—Indigenous, European, Asian, and African—reflecting the interconnectedness of the world. Private homes and civic and ecclesiastic institutions soon teemed with imported and local objects. Spanish America was neither a homogeneous nor a monolithic entity, and local artists, including those who remain unidentified, were not passive absorbers of foreign traditions. While acknowledging the profound violence that marked the process of conquest and colonization, this exhibition explores the intricate social, economic, and artistic dynamics of these societies that led to the creation of astounding new artworks—many shipped to other places in their own day. This exhibition of paintings, sculptures, and decorative arts underscores the generative power of Spanish America and its central position as a global crossroads. The works are drawn from the Los Angeles County Museum of Art’s notable collection of Spanish colonial art, which has largely been formed in the last fifteen years. First presented at the Los Angeles County Museum of Art as *Archive of the World: Art and Imagination in Spanish America, 1500–1800* (June 12–Oct 30, 2022), the Frist presentation will include a number of exciting new acquisitions shown there for the first time.

Frist website: <https://fristartmuseum.org/exhibition/art-and-imagination-in-spanish-america/>

LACMA website: <https://www.lacma.org/art/exhibition/archive-of-the-world>



Unidentified artist, *Virgin of Bethlehem* (*Virgen de Belén*), Peru, Cuzco School, circa 1700–1720, oil on canvas, 64 3/8 × 41 1/8 in. (163.5 × 104.5 cm), Gift of Eunice and Douglas Goodan (M.2009.158), Los Angeles County Museum of Art, Photo © Museum Associates/ LACMA

Devenir tierra [Becoming Soil]

80m2 – Livia Benavides (Lima, Peru)

Opening November 23, 2022

Curated by Gabriela Germana and Florencia Portocarrero

As the future of human life is put under pressure by global warming, ontology has re-emerged as a central problem in philosophy, science, and technology. Progressively critical theory cannot demonstrate the superiority of the human over other forms of life, but even the difference between life and non-life is being put in brackets. In *The Three Figures of Geontology* (2017), anthropologist Elizabeth Povinelli raises the need to broaden our conceptual frameworks about what is alive, especially after many indigenous groups have demonstrated the wide range of beings that participate in the social life of their communities. Povinelli criticizes what she calls “carbon chauvinism” (the biochemical approach that she considers carbon as an indispensable condition to define life) and proposes a perspective that recognizes the different ways in which many societies constitute communities of life with beings that they are not necessarily organic. Povinelli’s proposal resonates deeply in the history of Peru and its telluric imaginary. Crossed by the Andean Mountains, the territory is divided into three distinct but connected regions: the arid coastal desert, the imposing mountains, and the humid Amazonian soil. Before the Spanish invasion, indigenous peoples communicated and interacted with topographic elements such as mountains, rivers, lakes, stones, caves, and springs, which were considered elements with agency and intentionality. However, the European occupation violently repressed this knowledge and imposed an anthropocentric worldview that reduced nature to a resource to be exploited. Since then, the history of Peru has been closely linked to the extraction of minerals from the subsoil. Despite this, the animist and telluric imaginary has persisted to this day, coexisting face to face with the socio-environmental conflicts caused by indiscriminate mining.



Vered Engelhard,
Dando Tumbos (Sin Palabras), mixed media
assembly. Courtesy of
the artist with 3-channel
sound, 2019 courtesy
of the artist

Devenir tierra [Becoming Soil] brings together the practices of an intergenerational group of artists who foreground reciprocity and exchange with soil in their practices. Rooted in diverse communities and artistic vocabularies, the exhibition highlights the hybridization of languages historically separated by artistic modernity, questioning the criteria that have differentiated art from crafts. From indigenous, diasporic, black, and feminist perspectives, the works challenge and propose us to rethink our role in the construction of rooted worlds that put mutual responsibility towards the Earth in the foreground.

Participating artists: Claudia Martínez Garay, Eamon Ore-Girón, Josué Sánchez, Vered Engelhard, Luz Maritha Rodríguez, Daniela Zambrano, Elizabeth Vásquez, Raquel Jodorowsky, among others.

Contact information: galeria80m2@gmail.com, florenciaportocarrero@gmail.com, ggermanar@gmail.com

| MUSEUM NEWS |

Lucía Abramovich Sánchez has been appointed the Carolyn and Peter Lynch Associate Curator of American Decorative Arts & Sculpture at the Museum of Fine Arts, Boston.

William T. Gassaway has been hired as Assistant Curator at the Albuquerque Museum, where he is currently organizing the exhibition “Coast to Coast to Coast: Indigenous Art from the McMichael Canadian Art Collection” (Feb. 3–Apr. 21, 2023). He also serves on the Board of the Pre-Columbian Society of New York.

Madeline Murphy Turner has been named the 2023-2025 Emily Rauh Pulitzer Curatorial Fellow in Contemporary Drawings at the Harvard Art Museums.

Dr. Claudia Zapata has joined the Blanton Museum of Art as the inaugural Associate Curator of Latino Art, part of the museum’s focus on expanding its emphasis on Latino art. This initiative also includes the major acquisition of the Gilberto Cárdenas and Dolores Garcia Collection, comprising more than 6,000 works. In their new position, Zapata will direct the project to inventory, research, catalogue, and digitize these artworks, in addition to producing a publication on this landmark gift. They will oversee collection rotations in the Blanton’s recently opened galleries dedicated to Latino art. “Undoubtedly, the Cárdenas/Garcia Collection gift to the Blanton is one of the most historic events in Latino art,” said Zapata. “I am honored to join the Blanton curatorial team to guide the advancement of Latino art’s study and presentation using this expansive and comprehensive collection.” Prior to joining the Blanton, Zapata was a Chancellor’s Postdoctoral Fellow in the Departments of Art History and Chicana/o and Central American Studies at UCLA. Most recently, they served as curatorial assistant for Latinx art at the Smithsonian American Art Museum in support of the exhibition “¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now,” and was the first curator of exhibitions and programs at Austin’s Mexic-Arte Museum from 2010 to 2014. Zapata holds a doctorate in Art History from Southern Methodist University and a Master’s in Art History from The University of Texas at Austin. The associate curator of Latino art position is funded by the Advancing Latinx Art in Museums initiative to nurture and prioritize U.S. Latino art, supported by the Ford Foundation, the Getty Foundation, the Mellon Foundation, and the Terra Foundation for American Art.

| UNIVERSITY NEWS |

Claudia Brittenham has been promoted to Professor in the Department of Art History at the University of Chicago.

Mya Dosch was awarded tenure and promoted to the rank of Associate Professor of Art of the Americas at California State University, Sacramento.

Benjamin O. Murphy will join the Department of Art History and Art at Case Western Reserve University as Assistant Professor in Fall 2024.

Paul Niell was an invited researcher at the Institut national d’histoire de l’art in Paris, France, June 1–July 9, 2023.

Camilla Querin joined the department of Fine Arts at Ohio Wesleyan University as Assistant Professor.

| AWARDS, FELLOWSHIPS, AND HONORS |

Sonja E. Gandert, (Ph.D. candidate, The Graduate Center, CUNY) was awarded a Smithsonian Institution Predoctoral Fellowship at the Smithsonian American Art Museum, a Luce/ACLS Dissertation Fellowship in American Art, and a Short-Term Fellowship at the Huntington Library, Art Museum, and Botanical Gardens.

Robin Adele Greeley, University of Connecticut (with Co-PIs Heather Battaly (UConn) & Lynne Tirrell (UConn)) was awarded an Arizona State University-John Templeton Foundation Grant (2023-2025) for “Humble Inquiry in the Practices of Truth and Reconciliation Commissions in Rwanda and Mexico: Measurement and Evaluation.”

Patricia Lagarde was named Wieler-Mellon Postdoctoral Curatorial Fellow, Arts of the Americas at the Walters Art Museum.

Alba Menéndez Pereda (University of California, Los Angeles) will be a Short Term Fellow at the John Carter Brown Library at Brown University and was awarded an Orlando Ridout V Fieldwork Fellowship from Vernacular Architecture Forum.

Anthony Meyer (UCLA) was named Fellow in Pre-Columbian Studies, Dumbarton Oaks Research Library & Collection for 2023–24 and appointed as the new Emerging Professional Member of the caa.reviews editorial board.

Stella Nair was awarded a Hurford Family Fellowship and NEH Fellowship, National Humanities Center, Research Triangle Park, North Carolina, for 2023–24.

C. Ondine Chavoya (University of Texas at Austin) is a 2023-24 MoMA Scholar in Residence.

Alanna S. Radlo-Dzur is a Postdoctoral Research Associate in Indigenous and Native North American Studies in the Department of Art and Archaeology, Princeton University (Autumn 2023).

Alanna S. Radlo-Dzur, Mackenzie Cooley, Emily Kaplan, Leah Bright, E. Keats Webb, Mary Elizabeth Haude, Tana Villafana, and Amanda K. Satorius were awarded the Joseph T. Criscenti Best Article Award by the New England Council of Latin American Studies for “The Tira of don Martín: A Living Nahua Chronicle” *Latin American and Latinx Visual Culture*, 3.3 (2021): 7-37. doi.org/10.1525/lavc.2021.3.3.7

Judith Enyeart Reynolds was nominated by department head and college dean, reviewed, selected, and invited to present in the inaugural college faculty research symposium. Presentation: “Finding the Right Niche: Overlap, Ambiguity, and Meaning in Olmec Large Stone Sculpture.” Judith Enyeart Reynolds College of Arts and Letters Research Symposium. March 3, 2023. <https://blogs.missouristate.edu/coalexpressions/rcoal-research-symposium-spring-2023/>

Jennifer Saracino has been awarded the Barbara Thom postdoctoral fellowship from the Huntington Library in San Marino, CA for the 2023-24 academic year to work on her book project on the Uppsala Map of Mexico-Tenochtitlan (c. 1540).

Michael Schreffler (University of Notre Dame) was awarded the 2023 Spiro Kostof Book Award from The Society of Architectural Historians for his book *Cuzco: Incas, Spaniards, and the Making of a Colonial City* (Yale University Press, 2020).

Sheila Scoville (PhD Candidate, Florida State University) was awarded 2023–24 short-term fellowships from the Huntington Library and John Carter Brown Library to research her dissertation on agave-human symbiosis in colonial Nahua imagery.

Juliet Wiersema (Associate Professor, University of Texas, San Antonio) was awarded a Huntington Library Fellowship for Spring 2024 for research on “Ports of Plunder and Islands of Entanglement: William Hacke’s “Pirate Maps” of the Spanish South Sea.”

| DISSERTATIONS BEGUN |

Alba Menéndez Pereda, “Sensorial Sacredness: The Architecture and Ephemerality of the Coricancha.” University of California, Los Angeles, Advisor: Dr. Stella Nair. Contact: albamenendez@ucla.edu.

Beth (Lauren) Wilson Norwood, “Narrative Ceramics and Networks of Practice: West Mexican Visual Traditions in the Late Formative-Early Classic Periods.” University of New Mexico, Advisor: Margaret A. Jackson. Contact: bwilsonnorwood@unm.edu.

Sheila Layton Scoville, “Full of Sweet Magueys: Visualizing Agave-Human Symbiosis in Colonial Nahua Codices.” Florida State University, Advisors: Michael Carrasco and Paul Niell. Contact: sheshekabob@gmail.com.

| DISSERTATIONS COMPLETED |

Anthony Meyer, “The Givers of Things: Tlamacazqueh and the Art of Religious Making in the Mexica and Early Transatlantic Worlds.” University of California, Los Angeles, Advisor: Stella E. Nair. Contact: ajmeyer-maya@ucla.edu.

Alanna S. Radlo-Dzur, “Mixtitlan Ayauhtitlan (in the Clouds, in the Mist): The Invisible in Early Modern Nahua Art.” Ohio State University, Advisor: Byron E. Hamann. Contact: radlo-dzur.1@osu.edu.

William H. Schwaller, “Translating Arte de Sistemas: The Centro de Arte y Comunicación in Buenos Aires and Abroad, 1969-1977.” Temple University, Advisor: Mariola V. Alvarez. Contact: william.schwaller@gmail.com.

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.

Dr. Barbara Jane Tyner, “THE FLORESCENCE OF WOMEN ARTISTS IN MEXICO: Strategies, Surprises and Resistances (1938-1958) / LA FLORESCENCIA DE LAS MUJERES ARTISTAS EN MÉXICO: Estrategias, Sorpresas y Resistencias (1938-1958).” Centro de Cultura Casa Lamm, Mexico City, Mexico (Highest Honours/Mención Honorífica), Thesis Director: Dr. Alejandro Ugalde Ramírez. Contact: barbaratee@rocketmail.com.

Camilla Querin, “Dialectics of Malandragem: The Art of Resistance in Modern Brazil.” University of California, Riverside, Advisor: Aleca Le Blanc. Contact: cquer001@ucr.edu.

| SPECIAL EVENTS, CONFERENCES, AND SYMPOSIA |

Celebrating Indigenous Peoples' Day

The Getty Center

Saturday, October 7, 2023, from 12–4 pm

In honor of Indigenous Peoples' Day, Getty hosts its second annual family event to learn about Southern California's vibrant Native American cultures. There will be activities sharing traditional and contemporary Indigenous perspectives and narratives. This event complements the launch of the Digital Florentine Codex.

For more information, please visit:

https://www.getty.edu/visit/cal/events/ev_3965.html



Papalomichi ("butterfly fish") in Book 11 of the Florentine Codex (detail). Bernardino de Sahagún, Antonio Valeriano, Alonso Vegerano, Martín Jacobita, Pedro de San Buenaventura, Diego de Grado, Bonifacio Maximiliano, Mateo Severino, et al., Ms. Mediceo Palatino 220, 1577, fol. 62v. Courtesy the Biblioteca Medicea Laurenziana, Florence, and by permission of MiBACT



Images of plants and animals from Book 11 of the Florentine Codex: Cuitlactli ("wolf" or "bear"), Tapachtli ("shell" or "river mollusk"), Nopalli ("prickly pear cactus"), EloTL ("young ear of maize or corn"). Bernardino de Sahagún, Antonio Valeriano, Alonso Vegerano, Martín Jacobita, Pedro de San Buenaventura, Diego de Grado, Bonifacio Maximiliano, Mateo Severino, et al., Ms. Mediceo Palatino 220, 1577, fol. 5v, 64v, 126, 249v respectively. Courtesy the Biblioteca Medicea Laurenziana, Florence, and by permission of MiBACT

Indigenous Voices of Mexico in the Digital Age / Voces Indígenas de México en la Era Digital

Thursday, October 26, 2023, 10:00 am - 3:30 pm Online Only

This program will be offered in English and Spanish Register via Zoom. [https://getty.zoom.us/webinar/register/WN_luF_RTAOR7yXZWwREJdDDA]

Celebrating the global launch of the Digital Florentine Codex (DFC), this virtual conference will gather experts involved in the creation of a digital edition of the 16th-century encyclopedic manuscript of Nahuatl culture and language. The DFC features a newly digitized, downloadable manuscript; transcriptions and translations of the original Nahuatl and Spanish texts; and searchable images that will stimulate new lines of scholarship on Mexico culture and transform global understandings of the conquest of Mexico. It will be a resource in the growing field of digital humanities projects that center Indigenous voices. Members of the project team will shed light on the creation of the DFC, while invited speakers will discuss digital projects that provide public and community access to manuscripts and documents in a range of Indigenous languages of Mexico.

Collecting the “Other” Americas: Ancient Americas Collections in American Art Museums

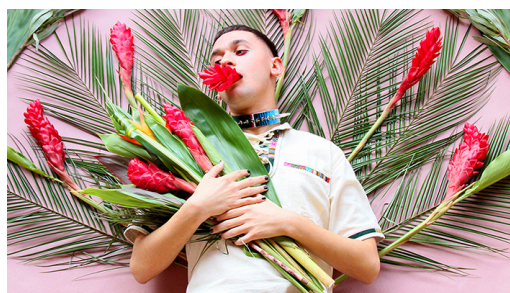
22nd Annual Mayer Center Symposium – Denver Art Museum

Friday, November 3 | Saturday, November 4, 2023

The term “Pre-Columbian art” once described the material culture produced in the Americas, mostly south of the U.S./Mexico border, prior to the arrival of Europeans, now referred to as “ancient Americas.” Stewards of these collections in American art museums have begun to confront the changing meanings and import of what René d’Harnoncourt once described as the “Other Americas.” This symposium, along with the associated publication, will capture the history of collecting and display of ancient American works in art museums, a history surprisingly poorly documented until now. Organized by Dr. Victoria I. Lyall, Frederick and Jan Mayer Curator of Arts of Ancient America. Registration will open in early October on denverartmuseum.org.



Mayer Center Department Archives: Photography courtesy Denver Art Museum. Permission courtesy the Estate of Vincent Price.



Phuc Le, *Lu Coy with Vriesea*, 2018. Photograph. Courtesy the artist.

Site & Sounds: The Florentine Codex at the Getty Center

Getty Center, Museum Courtyard

Saturday, November 4, 2023, from 4–5 pm

To celebrate the launch of the Digital Florentine Codex, join us for an outdoor concert debuting an original score by musician Lu Coy. Known for their mastery of woodwinds, electronics and agile vocals, Coy mines inspiration from ancient texts, stories, and musical traditions, guiding audiences through splendid architectures of ancestral memory. Musical group Xochi Cuicatl and Chris Garcia will open the performance with sound and instruments of Mesoamerica. Introducing the performances, LAist reporter Adolfo Guzman-Lopez and Getty Research Institute researcher Kim Richter will discuss the historical resonances of the Florentine Codex in Southern California, the ancestral homeland of the Gabrieleño/Tongva, Chumash, and Tataviam peoples, and as well as the Codex’s impact on numerous Indigenous groups throughout the Americas. This program is co-presented by LAist.

For more information, please visit: https://www.getty.edu/visit/cal/events/ev_3963.html

| FELLOWSHIP AND GRANT OPPORTUNITIES |

Call for Applications | The 2024-2025 Huntington Library Research Fellowships

The Huntington Library is now accepting Research Fellowship Applications for the 2024-2025 fellowship year for Long-Term Fellowships, Short-Term Fellowships, and Travel Grants. For details of eligibility and the applications process, see <https://www.huntington.org/fellowships>.

Applications are submitted online. The deadline for submission is 11:59 PM PST on November 15, 2023. It is advisable to begin your online application well before the application deadline. For more information, see Fellowship FAQs or email Fellowships@huntington.org.

The Huntington offers thirteen Long-Term Fellowships for nine to twelve months in residence, each with a stipend of \$50,000. They are open to scholars who hold a PhD or have successfully defended a dissertation by the application deadline.

Approximately 140 Short-Term Fellowships are available for one to five months in residence and carry monthly stipends of \$3,500. They are open to doctoral candidates, master's students in programs requiring a thesis, faculty members, postdoctoral candidates, and independent researchers working on a scholarly project served by The Huntington's collections.

Six Travel Grants for Study Abroad are available in any of the fields in which The Huntington's own collections are strong and where the research will be carried out in libraries or archives outside of the United States or Canada.

We also offer nine Exchange Fellowships with Corpus Christi, Jesus, Linacre, Lincoln, and New Colleges, Oxford; Trinity Hall, Cambridge; Trinity College Dublin/Marsh's Library; the University of Durham; and the John Rylands Research Institute and Library at The University of Manchester.

Thoma Foundation Fellowships

The Thoma Foundation runs four annual fellowship programs for individuals studying viceregal art: the pre-and-post-doc Marilyn Thoma Fellowship in Art of the Spanish Americas, the Thoma Foundation Research and Travel Awards, the Conservation Grant and the Exploratory Travel Award in Art of the Spanish Americas.

For more information, contact veronica@thomafoundation.org. All information pertaining to our grants and fellowships can be found in: <https://grants.thomafoundation.org/awards-fellowships-for-individuals/>



| CALL FOR PARTICIPATION |

Art in Times of War and Peace: Legacies of Early Modern Loot and Repair

Bibliotheca Hertziana, Rome

May 8–10, 2024

Keynote Speakers: Ananda Cohen-Aponte (Cornell University) and Erin Thompson (CUNY)

A category of objects that exists entirely as a function of violence, the term 'loot' describes a relationship of possession, if not more specifically of dispossession. Neither an historically nor materially specific typology of artifacts, loot is instead primarily a legal category that cuts across place and time. And while it is also not an art- historical classification, it is one with which the discipline of art history must constantly contend, given its repercussions for what is accessible, where, and in what condition. This international, interdisciplinary conference invites papers addressing the ways in which conflict and its resolution have historically moved, modified, and reclassified art objects in the long early modern period. We invite contributions on the material, ethical, legal, political, and narrative implications of the claiming and reclaiming of objects in times of war and peace, as well as the ongoing resonance of these issues today, particularly for institutions that are their present-day repositories. To submit a proposal, please send your CV (including current position and affiliation), a 250-word abstract and paper title to john.ratray@biblhertz.it by December 15, 2023.

| 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).



ASSOCIATION FOR
LATIN AMERICAN ART

Membership Categories for 2023 Calendar Year*

Student (\$15)

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

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

Regular (\$45)

Institutional (\$60)

Sustaining (\$110)

Lifetime Retired (\$150) *one time payment

Regular Auto-Renew (\$35)

Institutional Auto-Renew (\$50)

Sustaining Auto-Renew (\$100)

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

☐ Are you a member of the College Art Association?

☐ Would you like to be included on the Association for Latin American Art listserv?

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

THANK YOU FOR JOINING AND SUPPORTING ALAA

<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

| 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

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is in late February for publication in April. 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. Materials may be uploaded by members at: <https://associationlatinamericanart.org/archive/>

| 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

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



**ASSOCIATION FOR
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