



ASSOCIATION FOR  
LATIN AMERICAN ART  
NEWSLETTER VOLUME 36 No. 01 April 2024





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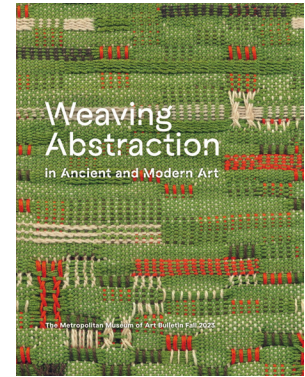
| **NEW BOOKS** |

**Weaving Abstraction in Ancient and Modern Art**

Iria Candela and Joanne Pillsbury

The Metropolitan Museum of Art Bulletin 81, no. 2 (Fall 2023)

Expanding the understanding of textile and fiber arts, *Weaving Abstraction in Ancient and Modern Art* features two distinct bodies of work that are intimately connected despite being separated by hundreds of years. Placing ancient Andean textiles from South America by unknown artists in conversation with works by global modern practitioners—such as Anni Albers, Sheila Hicks, Lenore Tawney, and Olga de Amaral—*Weaving Abstraction* shows how both traditions harnessed the structure of the loom to create dynamic geometric designs. The 50 extraordinary pieces in this volume span over 2000 years and illustrate weaving’s complex and varied ways of conveying meaning, from stunning iconography to bold structural choices. In highlighting the aesthetic and cultural choices of both ancient and modern artists, this publication elevates textile arts beyond mere ornament to assert their role in the history of art past and present.



Available in print or as a free download: [https://www.metmuseum.org/art/metpublications/Weaving\\_Abstraction?Tag=&title=&author=&pt=0&tc=0&dept=0&fmt=Downloadpdf](https://www.metmuseum.org/art/metpublications/Weaving_Abstraction?Tag=&title=&author=&pt=0&tc=0&dept=0&fmt=Downloadpdf)

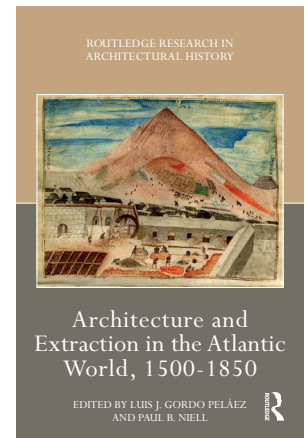
**Architecture and Extraction in the Atlantic World, 1500-1850**

Edited by Luis J. Gordo Peláez and Paul B. Niell

Routledge, 2023

This edited collection examines the development of Atlantic World architecture after 1492. In particular, the chapters explore the landscapes of extraction as material networks that brought people, space, and labor together in harvesting raw materials, cultivating agriculture for export-level profits, and circulating raw materials and commodities in Europe, Africa, and the Americas from 1500 to 1850.

This book argues that histories of extraction remain incomplete without careful attention to the social, physical, and mental nexus that is architecture, just as architecture’s development in the last 500 years cannot be adequately comprehended without attention to empire, extraction, colonialism, and the rise of what Immanuel Wallerstein has called the world system. This world system was possible because of built environments that enabled resource extraction, transport of raw materials, circulation of commodities, and enactment of power relations in the struggle between capital and labor. Separated into three sections: *Harvesting the Environment*, *Cultivating Profit*, and *Circulating Commodities: Networks and Infrastructures*, this volume covers a wide range of geographies, from England to South America, from Africa to South Carolina. The book aims to decenter Eurocentric approaches to architectural history to expose the global circulation of ideas, things, commodities, and people





that constituted the architecture of extraction in the Atlantic World. In focusing on extraction, we aim to recover histories of labor exploitation and racialized oppression of interest to the global community.

Press website: <https://www.routledge.com/Architecture-and-Extraction-in-the-Atlantic-World-1500-1850/Pelaez-Niell/p/book/9781032431116>

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

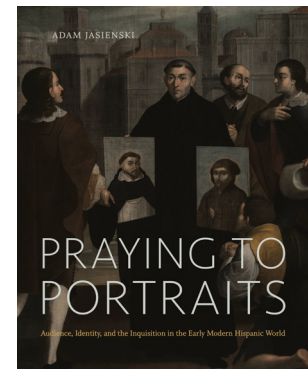
Adam Jasienski

The Pennsylvania State University Press, May 2023

ISBN: 978-0-271-09344-4

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. *Praying to Portraits* 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, the book argues that portraiture was at the very center of broader debates about the status of images in Spain and its colonies.

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



### **Erotic Resistance: The Struggle for the Soul of San Francisco**

Gigi Otálvaro-Hormillosa

University of California Press, 2024

ISBN: 9780520398955

*Erotic Resistance* celebrates the erotic performance cultures that have shaped San Francisco. It preserves the memory of the city’s bohemian past and its essential role in the development of American adult entertainment by highlighting the contributions of women of color, queer women, and trans women who were instrumental in the city’s labor history, as well as its LGBT and sex workers’ rights movements. In the 1960s, topless entertainment became legal in the city for the first time in the US, though cross-dressing continued to be criminalized. In the 1990s, stripper-artist-activists led the first successful class action lawsuits and efforts to unionize. Gigi Otálvaro-Hormillosa uses visual and performance analysis, historiography, and ethnographic research, including participant observation as both performer and spectator and interviews with legendary burlesquers and strippers, to share this remarkable story.

Press Website: <https://www.ucpress.edu/book/9780520398955/erotic-resistance>



## **The São Paulo Neo-Avant-Garde: Radical Art and Mass Print Media in Cold War Brazil**

Mari Rodríguez Binnie

The University of Texas Press, September 2024

Throughout the 1970s and into the 1980s, during Brazil's military dictatorship, artists shifted their practices to critique the government and its sanitized images of Brazil, its use of torture, and its targeted persecutions. *The São Paulo Neo-Avant-Garde* examines these artworks and their engagement with politics and mainstream art institutions and practices. Artists appropriated processes like photocopy, offset lithography, and thermal and heliographic printing, making newly available mass print technologies foundational to their work of resistance against both the dictatorship and the established art world. The first English-language book to focus entirely on conceptual practices in São Paulo in the 1970s and 80s, *The São Paulo Neo-Avant-Garde* unearths a scene critical to the development of contemporary Brazilian Art.

Press website: <https://utpress.utexas.edu/9781477329863/>



## **Nourish and Resist: Food and Feminisms in Contemporary Global Caribbean Art**

Edited by Hannah Ryan and Lesley A. Wolff

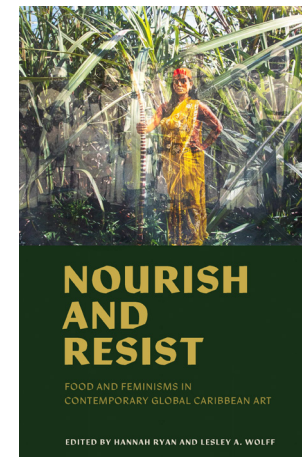
Yale University Press, 2024

13 chapters | 107 illustrations | 5 videos

EISBN: 9780300272819

Food is more than what we eat; it nourishes us. For women of the global Caribbean, the evocation of food makes visible histories and ideas that remain obscured: domestic labor, community and care, generational knowledge, cultural memory, artistic expression, and acts of resistance. In this interdisciplinary and comparative volume, scholars and artists engage with foodways through decolonial and intersectional feminist lenses, addressing the resonance of these themes in contemporary art. As such, they represent new scholarly and creative interventions on Caribbean and Caribbean-diasporic contemporary art in a global context.

This digitally-born volume is exclusively available on the Art & Architecture ePortal: <https://aaeportal.com/?id=-31718>.





## **Dismantling the Nation: Contemporary Art in Chile**

Edited by Florencia San Martín, Carla Macchiavello, and Paula Solimano  
Amherst College Press, 2023  
ISBN 978-1-943208-57-9 (Print)  
ISBN 978-1-943208-58-6 (OA)



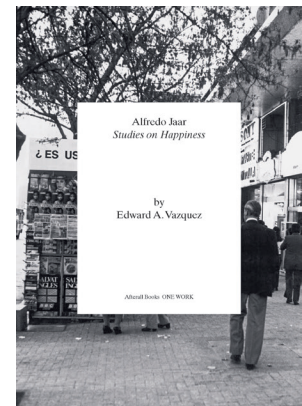
The first volume to theorize and historicize contemporary artistic practices from Chile in the English language, *Dismantling the Nation* begins from a position of radical criticism against the nation-state of Chile and its capitalist, heteronormative, and extractivist rule. At a truly pivotal moment in the country's history, when it is redefining what it wants to be, the works here propose a way of forging a feminist and decolonial future for Chile. The authors attend to practices from distinct locations in Chile, reconceptualizing geographical borders from a transnational and transdisciplinary perspective while engaging with ecocriticism and Indigenous epistemologies. This is an essential volume for anyone looking to understand the current social, political, and artistic movements in Chile. This volume is available as open access and on paper.

Press website: <https://acpress.amherst.edu>

## **Alfredo Jaar: Studies on Happiness**

Edward A. Vazquez  
Afterall Books, 2023  
ISBN: 9781846382598

Between 1979 and 1981, Alfredo Jaar asked Chileans a deceptively simple question: "Are you happy?" Through private interviews, sidewalk polls and video-recorded forums, among other interventions, Jaar's three-year and seven-phase project, *Studies on Happiness*, addressed a furtive and fearful population living under Augusto Pinochet's military dictatorship. It also spoke to a country in transition, as a newly adopted constitution remade Chile through privatization and other neoliberal reforms. In its varied interventions and direct mode of address, *Studies on Happiness* functioned as a feedback device meant to catalyze a critical awareness with its blunt questioning.



This book contextualizes *Studies on Happiness* within Jaar's early production and situates his practice within a Chilean art world haunted by the residues of political violence. This study foregrounds the project's historical embeddedness and the deep political stakes of its apparent sociality, recognizing the crucial role that context has always played in Jaar's practice. By turning to the Santiago of *Studies on Happiness*, the text explores the work's political and art historical environment and provides a wedge to realign current interpretations of Chilean art and hemispheric conceptualism with the openness central to Jaar's project.

Press website: <https://www.afterall.org/publications/alfredo-jaar-studies-on-happiness/>  
<https://mitpress.mit.edu/9781846382598/alfredo-jaar/>

## | OTHER PUBLICATIONS |

Allison Caplan, “The Cotinga and the Hummingbird: Material Mobilities in the Early Colonial Featherwork of New Spain.” In *The Routledge Companion to the Global Renaissance*, edited by Stephen J. Campbell and Stephanie Porras (New York: Routledge, 2024), 482–499. <https://www.taylorfrancis.com/books/oa-edit/10.4324/9781003294986/routledge-companion-global-renaissance-art-stephen-campbell-stephanie-porras>

John B. Carlson, “Moctezuma’s Coyolxauhqui – The Mexica Moon Goddess: A Unique Imperial Aztec Archaeological Discovery in Belize.” 23 September 2023, Center for Archaeoastronomy, P.O. Box “X”, College Park, MD 20741-3022. <https://umd.academia.edu/JohnBCarlson>

Carolyn Dean, “The Allure of Architectural Ornament: Ethnographic Art and the ‘Shortcomings’ of Inka Stonemasonry.” In *Art History and Anthropology: Modern Encounters, 1870–1970*, edited by Peter Probst and Joseph Imorde (Los Angeles: Getty Research Institute, 2024), 11–37.

Carolyn Dean, “‘Dishumanizing’ Art History?” In *The Routledge Companion to Decolonizing Art History*, ed. Tatiana Flores, Florencia San Martín, and Charlene Villaseñor Black (New York: Routledge, 2024), 342–52.

Carolyn Dean, “Las configuraciones incomparables de los incas.” In *Nuevas perspectivas del arte peruano*, edited by Ramón Mujica Pinilla (Lima: Banco de Crédito del Perú, 2024), 143–167.

Nancy Deffebach, “Débora Arango’s Indulgencia: The modern woman confronting the Catholic Church.” In “Dialogues,” *Latin American and Latinx Visual Culture* 6, no. 1 (January 2024): 116–121.

Jeronimo Duarte-Riascos, “Ways of Lying: Parafiction in Contemporary Latin American Art.” *Discourse: Journal for Theoretical Studies in Media and Culture* 45, no. 1, Article 3 (2023). Available at: <https://digitalcommons.wayne.edu/discourse/vol45/iss1/3>

Monica Espinel, “Embodying the Abject: María Evelia Marmolejo’s Anónimo 4 (1982).” *Vistas* 8 (2023): 29–37. <https://islaa.org/bookshop/vistas-8>

Adam Jasienski, “Entre el retrato y la imagen sagrada: El caso de Eugenia de la Torre.” In *En las sombras del barroco: Una mirada introspectiva*, edited by Adrián Contreras-Guerrero, Ángel Justo-Estebanz, and Fernando Quiles García (Seville; Santiago de Compostela: Enredars/Andavira, 2023), 17–51.

Adam Jasienski, “Rostros virtuosos: Los santos y sus retratos en la España e Hispanoamérica de la Edad Moderna.” In *Fieramente humanos: Retratos de santidad Barroca*, edited by Pablo González Tornel, Exh. Cat. (Málaga; Valencia: Museo Carmen Thyssen; Museu de Belles Arts de València, 2023), trans. Polisemia, 49–63.

Jennifer Josten, “Contending with Religion and Spirituality in the Works of Mathias Goeritz and Luis Barragán.” In *El Dorado: A Reader*, edited by Aimé Iglesias Lukin, Tie Jojima, Karen Marta, and Edward J. Sullivan (New York: Americas Society, 2024), 102–107.



Jennifer Josten, "Arquitectura moderna: Interiores." In *Mexichrome: Fotografía y color en México*, edited by James Oles (Mexico City: Instituto Nacional de Bellas Artes y Literatura, 2023), 228–243.

Paul Niell, "Sacred Pathway, Devotional Praxis: Actors, Aché, and Landscape at the Sanctuary of Regla, Cuba." *Religions* 14, no. 12 (2023). URL: <https://www.mdpi.com/2077-1444/14/12/1545>

Paul Niell, "Plaza, Paseo, and Street: Urban Palimpsests of Nineteenth-Century Havana." *Cuban Studies* 52 (2023): 15-49.

Paul Niell, "Colonial Gothic and the Negotiation of Worlds in 16th-Century Santo Domingo, Dominican Republic." In *Lateness and Modernity in Medieval Architecture*, edited by Kyle G. Sweeney and Alice Isabella Sullivan (Leiden and Boston: Brill, 2023), 395-422.

Michele Greet, "Racial Cadence in Pedro Figari's Candombe." In "Dialogues on Modernist Bodies," *Latin American and Latinx Visual Culture* 6, no. 1 (2024): 100-104.

Michele Greet and Lynda Klich, "Introduction to the Dialogues on Modernist Bodies." *Latin American and Latinx Visual Culture* 6, no. 1 (2024): 78-82.

Michele Greet, "Forays into the Past: Pre-Columbian Inspirations for Geometric Abstraction." In *Antes de América. Fuentes originarias en la cultura moderna*, Exh. Cat. (Madrid: Fundación Juan March, 2023).

Michele Greet, "Emilio Rodríguez Larraín." Hutchinson Modern & Contemporary, Study Room (online), <https://hutchinsonmodern.com/viewing-room/20-emilio-rodriguez-larrain-ancestral-landscapes-19-october-2023-2-february-2024/>

Catalina Ospina, "Indigenous Knowledge and Women's Cosmetics: Mopa Mopa in the Colonial Northern Andes." *Art History* 46, no. 5 (November 1, 2023): 918–45. <https://doi.org/10.1111/1467-8365.12756>.

Gigi Otálvaro-Hormillosa, "Michael Richards: Performance as Ritual and Black-Indigenous Haptic Visuality." In *The Routledge Companion to Decolonizing Art History*, edited by Tatiana Flores, Charlene Villaseñor, and Florencia San Martín (New York and London, Routledge, 2023).

Mari Rodríguez Binnie, "On Vertices and Ruptures: Canon Making in Cold War Brazil." *Latin American and Latinx Visual Culture* 6, no. 1 (January 2024): 64–77. <https://doi.org/10.1525/lavc.2024.6.1.64>

Mari Rodríguez Binnie, "Surfacing Desire: The Shallow Style of Queer Images in 1970s and 1980s Latin American Art." In *Teddy Sandoval and the Butch Gardens School of Art* (Vincent Price Art Museum, Williams College Museum of Art, Independent Curators International, and Inventory Press, Fall 2024).

Florencia San Martín, "Time, Love and the Museum." In *A Companion to Contemporary Art in a Global Framework*, edited by Amelia Jones and Jane Chin Davidson (Chichester, West Sussex: Wiley Blackwell, 2024), 467-479.

Florencia San Martín, "On Failure and the Nation State: A Decolonial Reading of Alfredo Jaar's A Logo for America." In *The Routledge Companion to Decolonizing Art History*, edited by Tatiana Flores, Florencia San Martín, and Charlene Villaseñor Black (New York and London, Routledge, 2023), 151-163.

Florencia San Martín, “El tiempo decolonial del duelo.” In *Alfredo Jaar: El lado oscuro de la luna*, edited by Pablo Chiuminatto, Exh. Cat. (Santiago: Museo Nacional de Bellas Artes, 2024), 187-206.

Florencia San Martín, “Sobre Dignidad: Una conversación con María Verónica San Martín.” In “Representaciones del caso de Colonia Dignidad en la producción cultural,” edited by Carl Fischer and María Angélica Franken, *Anales De Literatura Chilena* 40 (Dec. 2023): 285–296. <https://ojs.uc.cl/index.php/alch/article/view/71109/54781>

Florencia San Martín, “Art and Resistance in Chile 50 Years After the Coup” *NACLA* (Jan 29, 2024). <https://nacla.org/art-resistance-chile-coup>



## | FELLOWSHIPS & GRANTS |

The University of Pittsburgh's Hot Metal Bridge Program provides two fully-funded semesters of post-baccalaureate study in one of the following departments: History of Art and Architecture, Theatre Arts, Anthropology, Economics, Biological Sciences, Chemistry, Geology and Environmental Science, Mathematics, Neuroscience, Psychology.

This program is designed to help talented students from groups that are traditionally underrepresented in art history and other academic fields, including first-generation graduate students and those from disadvantaged socio-economic backgrounds, to bridge the gap between an undergraduate degree and a graduate program. This is a great opportunity for recent college graduates, those who seek to change careers, and other applicants who have completed an undergraduate degree and are highly motivated and show strong academic promise, but are not quite ready to apply to a doctoral program in their field of interest.

In the History of Art and Architecture Department, Hot Metal Bridge Fellows enroll in graduate seminars, take part in our research constellations, and are integrated into university life alongside other graduate students, while also receiving personalized mentoring on their applications to PhD programs, including our own. We welcome applicants with interests in any and all subfields of art and architectural history. Prospective applicants are encouraged to contact Christopher Nygren ([cnygren@pitt.edu](mailto:cnygren@pitt.edu)), Director of Graduate Studies, with any questions.

Deadline for admission for Fall 2024: Friday, March 15, 2024.

Program eligibility is limited to US citizens or permanent residents.

Full details, application instructions, and FAQ: <https://www.asgraduate.pitt.edu/hot-metal-bridge-post-bac-program>

**| EXHIBITIONS |****Teddy Sandoval and the Butch Gardens School of Art**

Vincent Price Art Museum

October 21, 2023 – March 2, 2024

Teddy Sandoval and the Butch Gardens School of Art is the first museum retrospective dedicated to the inventive though overlooked artist Teddy Sandoval (1949–1995). A central figure in Los Angeles’s queer and Chicana artistic circles, Sandoval was an active participant in both U.S. and international avant-garde movements. For twenty-five years, he produced subversive, yet playful artworks that explored the codes of gender and sexuality and continuously mined archetypes of masculinity in his work through his signature icon of a faceless man, often sporting a mustache.

This expansive survey assembles works by the artist across many media, with particular attention on his printmaking, drawings, mail art, and xerography. The exhibition’s title highlights the faux institution and artistic persona that Sandoval named after Butch Gardens, a gay bar in Los Angeles during the early 1970s that was frequented by the artist and other Chicana clientele. He utilized this imprint to distribute his artworks and organize exhibitions with friends and collaborators. While the “school” designation invokes a group, the Butch Gardens School of Art only had one member: Sandoval.

In the spirit of collectivity suggested by the “school of art,” this exhibition includes works by other queer, Latinx, and Latin American artists who share similar graphic sensibilities, approaches to media, or thematic interests. The exhibition proposes an alternative model for the solo survey that incorporates unanticipated affinities and parallel histories across the Americas.

Artists in the exhibition include Teddy Sandoval, Yolanda Andrade, Félix Ángel, Ever Astudillo, Myrna Báez, Felipe Baeza, Álvaro Barrios, Sérgio Valle Duarte, Gronk, Ester Hernández, Hudinilson, Jr., Antonio Lopez and Juan Ramos, Marcos López and RES (with Liliana Maresca and Adriana Miranda), Marisol, María Martínez-Cañas, Agustín Martínez Castro, Marta Minujín, Troy Montes Michie, Adolfo Patiño, Claudio Perna, Moises Salazar Tlatenchi, Ana Segovia, Ginger Brooks Takahashi, Joey Terrill, Alex Vallauri, and Martin Wong.

The exhibition is accompanied by a scholarly catalog co-published by Independent Curators International (ICI), Inventory Press, the Vincent Price Art Museum at East Los Angeles College, and the Williams College Museum of Art to be released in 2024. The exhibition is curated by C. Ondine Chavoya, John D. Murchison Regents Professor in Art in the Department of Art and Art History at the University of Texas at Austin, and independent curator David Evans Frantz.

[http://vincentpriceartmuseum.org/exhibitions\\_teddy-sandoval.html](http://vincentpriceartmuseum.org/exhibitions_teddy-sandoval.html)

<https://artmuseum.williams.edu/>

## **Todavía somos el tiempo: arte y resistencia a 50 años del golpe**

CNAC, The National Center of Contemporary Art in Chile  
November 2023 – April 2024

Commissioned by the Chilean Government through its Ministry of Culture, Arts and Heritage in the context of the 50th anniversary of the coup, this exhibition takes for its title a stanza by the Chilean poet Gabriela Mistral and includes more than one hundred works created by artists and collectives from different generations, in addition to hundreds of publications and archives from documentation centers in Chile and the United States. Divided in five sections: “Encounters: Archives in Action”; “Sonic Memorials”; “Transnational Solidarities”; “Urgent Architectures”; and “Ecologies of Reciprocity”, this exhibition recognizes the role of imperialism and global capitalism in the events and ideologies that designed the dictatorship and gave the green light to its continuity, presenting art and time as a community project of liberation, justice, and reparation.



Florencia San Martín: Curator in charge of the conceptual framework; Claudia Del Fierro: Curator in charge of relating the exhibition to the community; Carolina Arevalo: Assistant Curator; Pedro Chavarri: Exhibition Design; Valentina Menz: Activation Design; Matias Gamboa: Community Researcher.

<http://centronacionaldearte.cl/noticias/todavia-somos-el-tiempo-arte-y-resistencia-a-50-anos-del-golpe/>

## **Betsabeé Romero: Traces in Order to Remember**

March – October 2024

New York City Parks (East 81st to East 83rd)

Julia Platt Herzberg has selected the series of five sculptures by Betsabeé Romero titled *Traces in Order to Remember* for the Park Avenue Sculpture Committee. The series is made from tires, each of which is incised with design patterns or motifs from Pre-Columbian objects such as textiles and carved stone monuments. Each tire is hand painted with gold or silver leaf, or both. The tires have multiple entry points in which to appreciate the materiality, hand-craft, industrial production (cars, trucks, rubber), modern technology, labor, movement (mobility), indigenous symbols, anthropology, and gender.



Betsabeé Romero, *Warriors in Captivity III* (from *Traces in Order To Remember*), 2022–23

Betsabeé Romero, is a renowned Mexican artist whose artistic practice centers around carved tires, refashioned cars, painted hoods, incised mirrors, and papier maché. With these materials the artist proposes the tensions between local and historical traditions and industrialized, consumerist societies. She has chosen rubber, a natural material produced in Mexico as the support for both her figurative and abstract work. The support for *Warriors in Captivity III* (2022-2023) is a tractor tire that features a seated figure based on pre-Hispanic cylindrical seals (*sellos*). *Moon Seal* (2010) features four tractor tires engraved with abstract designs sourced from indigenous textiles and the maize motif, all are painted with silver leaf. The five stacked tires



in *On the Other Side of the Track* (2017) recall totemic structures in Mexican architecture. Each tire is carved so that the design patterns of embroidered Mexican shawls peer through the openings. The engravings as well as the wooden lids, similar to car hubcaps, on each side of the tire are painted in gold leaf. Rubber and Feathered Snakes (2022-2023) features Quetzalcoatl, the Aztec feathered serpent god. The bodies of the serpents are carved in metal and painted gold in and out of the tires emphasizing the circularity of the tire itself. The figure of the feathered serpent god is engraved and painted on the face of three tractor tire sculptures titled *Warriors in Captivity* (2010).

Due to the multiple thematics of Betsabé Romero’s sculptural installations, grounded as they are in Mesoamerican iconography and contemporary industrial materials, they will be installed from March through October on the cross streets from East 81st to East 83rd under the auspices of New York City Parks. Their location near the Metropolitan Museum of Art is intended to resonate with the museum’s Pre-Columbian and contemporary art collections.

## Weaving Abstraction in Ancient and Modern Art

March 5 – June 16, 2024

The Metropolitan Museum of Art

The process of creating textiles has long been a springboard for artistic invention. In *Weaving Abstraction in Ancient and Modern Art*, two extraordinary bodies of work separated by at least 500 years are brought together to explore the striking connections between artists of the ancient Andes and those of the 20th century. The exhibition displays textiles by four distinguished modern practitioners—Anni Albers, Sheila Hicks, Lenore Tawney, and Olga de Amaral—alongside pieces by Andean artists from the first millennium BCE to the 16th century.

Featuring more than 50 works, including major loans and new acquisitions, this cross-historical exhibition offers new insights into the emergence of abstract imagery. The constructive nature of weavings, arising from the grid formed by the vertical and horizontal elements of the loom, prompted the formal investigation of geometric designs that emphasize the integral relationship between structure and design in the textiles. Each of the four modern artists featured developed innovative approaches to an ancient medium through deep study of Andean techniques. Shown together, these ancient and modern weavings reposition the place of textiles in global art history.



Anni Albers. *Pasture*, 1958. Mercerized cotton. The Metropolitan Museum of Art, Purchase, Edward C. Moore Jr. Gift, 1969 (69.135). © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York, 2023. Image © The Metropolitan Museum of Art, photo by Peter Zeray.

<https://www.metmuseum.org/exhibitions/weaving-abstraction-in-ancient-and-modern-art>

## The Imaginary Amazon

March 7-May 2, 2024

University Art Gallery, San Diego State University

*The Imaginary Amazon* is a group exhibition of contemporary and historical art, and material culture exploring representations of the Amazon Rainforest region. Including contemporary and historical art and material culture, it examines how images of the Amazon circulate in different imaginaries. Addressing themes including visual culture, history, ecology, extraction, cartography, botany, imperialism, Indigenous metaphysics, and the nature of representation itself, this exhibition displays artworks in different media by trained and self-taught artists, including Indigenous artists from the Amazon region, and those who live outside it. Following the unprecedented devastation of the Amazon at the hands of global capitalist interests and recent environmental crises, scientists are warning that the Amazon may be approaching a point of no return. This exhibition raises awareness around this pressing contemporary crisis, and sheds light on the threat faced by the Indigenous populations who reside in these areas and how they are fighting to preserve their culture and environment.



Denilson Baniwa, *Caçadores de Ficções Coloniais* (Hunters of Colonial Fictions), 2021; digital collage; variable dimensions; image courtesy of the artist ©Denilson Baniwa.

Participating artists: Sergio Allevato (b. 1971, Rio de Janeiro, Brazil), Denilson Baniwa (b. 1984, Rio Negro, Brazil), Pedro Barateiro (b. 1979, Lisbon), Nelson Leirner (1932-2020, Brazil), Anna Bella Geiger (b. 1933, Rio de Janeiro, Brazil), Sheroanawe Hakihiiwe (b. 1971, Alto Orinoco, Venezuela), Santiago Yahuarcani (b. 1961, Pucaurquillo, Peru), Abel Rodríguez (Mogaje Guihu) (b. ca. 1941, La Chorrera, Amazonas, Colombia), Melanie Smith (b. 1965, Poole, England), and Margaret Mee (1909–1988, England).

## Second Time Around

March 22 – June 15, 2024

Jamestown Arts Center (Jamestown, RI)

Curated by Erin L. McCutcheon, PhD

and her students at the University of Rhode Island

How might art bring unseen layers of history into the visible? What role can objects play in grappling with the complexities of our pasts? How might exploring these histories enable us to imagine new possibilities for the future?

*Second Time Around* brings together contemporary works that reimagine past stories, memories, objects, materials, images, and artistic practices in ways that further their meaning for the present and future. The exhibition scope emerged in conversation surrounding the change of seasons and the practice of cleaning out of one's closet. This yearly ritual involves revisiting artifacts that contain the traces of personal histories and passing them on to new owners who will give them new life. Considered in relation to the urgent need to promote



Yohanna M. Roa, *Curtain*, 2018. Image courtesy of the artist.

everyday practices of sustainability at the local level, this deceptively mundane custom takes on much greater significance for our world now.

The works on display weave together narratives of resilience, revitalization, and repair using innovative conceptual approaches to material. Works cross temporal boundaries to highlight colonial histories and assert the visibility of diverse cultural inheritances. Others evoke the nostalgia attached to images, objects, and clothing, suggesting both the fragility and constancy of memory, as well as art’s ability to heal. The layering of histories on the body is evident throughout the space, as objects play between the absence and presence of the body in images and material traces, or in embodied processes of repair and interactivity.

*Second Time Around* also centers the concerns and ideas of the present and future generation of artists, scholars, and curators. The exhibition is the result of a unique collaboration between the Jamestown Arts Center and the University of Rhode Island. It was conceived by group of ten Art History and Studio Art student-curators enrolled in the course Museum Studies: Histories and Practices, led by Erin L. McCutcheon, PhD, working closely with the JAC exhibitions team and juror, independent curator, Ella S. Mills, PhD. The result is an invitation to consider our ongoing entanglements with histories and the ways art might offer new ways of thinking through them the second time around.

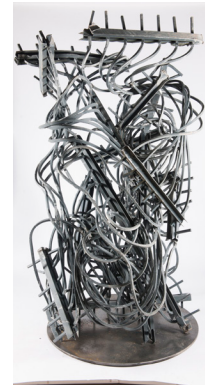
<https://www.jamestownartcenter.org/exhibitions-current/second-time-around>

### **Jorge Otero-Palios: Analogue Sites**

April 1 – October 31, 2024

New York City, Park Avenue at East 53 Street, East 66, and East 67 Streets

Julia Platt Herzberg initiated “Analogue Sites” by Jorge Otero-Palios on Park Avenue at East 53 Street, East 66 and East 67 Streets. The Spanish-American artist, sculpture, professor of Preservation at Columbia University will exhibit three sculptures from a larger series that were created from the perimeter fence surrounding the former US Embassy in Oslo designed by Eero Saarinen. These large-scale artworks bring together the vernacular of architecture and the kinetic properties of sculpture. Biosignature Preservation, Analogue Sites, and Byproduct Material, all from 2019 bear the names of treaties that was signed between the United States and Norway. The sculptures’ titles were intended to draw upon the meanings and recurring themes contained in the agreements signed between the two nations: inter-planetary exploration, geo-spatial data management, and arctic ocean resources mapping; themes that speak to an emerging geo-political era of shape-shifting, intertwined national borders.



Jorge Otero-Palios, *Analogue Sites*, 2019. Photo credit Audun Haugen, Copyright Studio of the artist.

The *Analogue Sites* installation intended to dialogue with mid-century modernist landmarks and the Park Avenue Armory will be on view on the Malls from April 1 through October 31, 2024. The exhibition is presented by the Sculpture Committee for the Fund for Park Avenue: it is a sponsored project of the New York Foundation for the Arts, with funding provided by the Onera Foundation, the Queen Sofia Spanish Institute, the AECID, the Consulate General of Spain in New York, the New York State Council for the Arts with the support of the Office of the Governor and the New York State Legislature, and individual donors.



## **Vorágine: Yente and Cecilia Biagini**

May 30 – September 22, 2024

The Tang Teaching Museum (Saratoga Springs, New York)

Vorágine: Yente and Cecilia Biagini brings together modern and contemporary abstract artworks by Yente (1905–1990), a pioneering figure in abstraction from Argentina, and Cecilia Biagini (b. 1967), an artist of Argentine origin based in Brooklyn. The exhibition will present a selection of works by Yente from the 1930s through the 1960s, in which the artist experimented freely with the visual languages of the international avant-gardes by working across mediums, figuration, and abstraction. Biagini’s similarly omnivorous approach to artmaking has led her to embrace installation, sculpture, painting, and music, and how rehearsed improvisation leads to expressive interplay between form and color. Together, the two artists’ works narrate an often-overlooked history of women abstractionists in the Americas. The exhibition’s title comes from Yente’s artist book *Vorágine*, meaning “whirlpool” in Spanish, and serves as a vivid metaphor for the strong creative force and dynamic nature of Yente and Biagini’s approaches to artmaking.



Cecilia Biagini, *Urban Nature*, 2020, acrylic on canvas, 56 × 42 in (124.2 × 106.7 cm). Courtesy of the artist and Ruiz-Healy Art, New York/San Antonio.

Vorágine: Yente and Cecilia Biagini is organized by Ayelen Pagnanelli, Skidmore College class of 2014, an independent curator based in Buenos Aires, Argentina, and is supported by the Friends of the Tang.

Contact: [ayelenpag@gmail.com](mailto:ayelenpag@gmail.com)

<https://tang.skidmore.edu/exhibitions/631-voragine-yente-and-cecilia-biagini>

## **Necroarchivos de las Americas: An Unrelenting Search for Justice**

June 15 – December 8, 2024

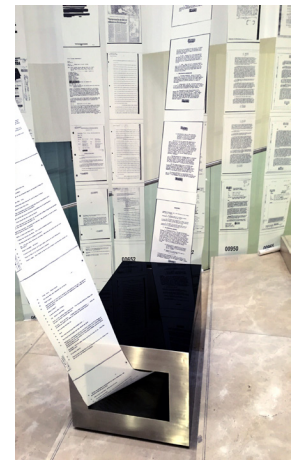
Special Project: Doris Salcedo, *Plegaria Muda* (2008-10):

August 24 – December 8, 2024

Jordan Schnitzer Museum of Art (JSMA), University of Oregon (UO)

Curated by Adriana Miramontes Olivas, PhD

Through the lens of contemporary art, *Necroarchivos*, which can be translated as “the archival study of the spaces between life and death and their interconnections,” investigates diverse responses to the “disappeared” from the Americas and a long history of state condoned terror. From the 1960s to the ‘90s in Mexico, Colombia, Chile, Guatemala, Bolivia, Brazil, Argentina, El Salvador, Uruguay, and Nicaragua, intellectuals, artists, and activists were kidnapped, tortured, exiled, and in numerous instances murdered, for demanding human rights and opposing dictatorial regimes and censorship. More recently, from the late ‘90s to today, people in the region have been victims of ongoing failed policies such as the War on Drugs, the continued presence of dictators, and a brutal



state and border apparatus. *Necroarchivos* examines and denounces these issues through the representation of artists whose work responds to both art historical concerns and trends to challenge the definition of art and its impact upon society. The artists in the exhibition represent multiple regions throughout the Americas, thus highlighting voices and stories from a variety of communities and participating in a transnational and inter-generational exchange. While addressing “los desaparecidos” of the Americas, they also present other factors that have engendered violence in the region such as CIA-backed regimes, neo-imperialism, colonization, resource extraction, and ongoing authoritarian rule. Artworks include a special project, installation, video art, an interactive software project, prints, artists’ books, and sculptures.

The artists in *Necroarchivos* are Luis Camnitzer (b. 1937, German-born Uruguayan), Oscar Muñoz (b. 1951, Colombia), Felicia Rice (b. 1954 United States), Guillermo Gómez-Peña (b. 1955 México); Doris Salcedo (b.1958, Colombia), Teresa Margolles (b. 1963, México), Alfredo Manzo Cedeño (b. 1964 Cuba); Rafael Lozano-Hemmer (b. 1967, Mexican-Canadian), Valaria Tatera (b. 1967, United States), Voluspa Jarpa (b. 1971, Chile), Verónica Dondero (n.d. Chile); Gustavo Vázquez (b. 1973 Puerto Rico); Zachary Watkins (n.d. United States); Regina José Galindo (b. 1974, Guatemala), and Rigoberto Julián Díaz (b. 1992 México); Carlos Castro Arias (n.d. Colombia).

*Necroarchivos* will foreground their creative efforts and recognize their commitment to reveal and condemn violence in their demands for social change. Despite prolific careers, only one of these artists has had a solo exhibition in the Pacific Northwest, and only two have had their work included in a group show, in Washington state. Furthermore, none of these artists’ works have entered public collections in the Pacific Northwest region.

## Colonial Crossings: Art, Identity, and Belief in the Spanish Americas

July 20 – December 17, 2024

Scholarly symposium: September 13–14, 2024

Herbert F. Johnson Museum of Art at Cornell University

Co-curated by Ananda Cohen-Aponte and Andrew Weislogel

This exhibition offers a dazzling introduction to the cultural complexity and myriad themes of colonial Latin American art made between approximately 1600 and 1850, situating visual culture at the dynamic crossroads of economic trade, religious conversion, and political transformation. The first exhibition of colonial Latin American art at Cornell, *Colonial Crossings* is conceived to bring the artistic traditions of Latin America to a broad viewership.

*Colonial Crossings* will also place colonial Latin American art in dialogue with relevant contemporary themes, including colonial constructions of race and class, the intersections of art and revolution, the visualization of gendered and religious identities, and the ongoing role of colonial Latin American aesthetics in contemporary Latinx art. Research into the imagery of these works, as well as the



Unknown artist, Alms Box with the Virgin of Regla, about 1790. Oil paint on wood and silver frame; 11½ × 8¼ × 2¼ in. Gift of the Robert Appleman family, 1989.309. Courtesy of the Denver Art Museum.

materials and practices employed in their making, will shed light on the complex moment from which they sprang, addressing questions of Indigenous and Afro-Latin American visibility and erasure, devotional pluralism, and resistance and revolution.

The exhibition is centered around the loan of twenty-four pictures from the Thoma Foundation collection, whose strengths in the Andes and the Hispanophone Caribbean will be supplemented with institutional and other loans of colonial artworks in various media from Mexico, Central America, and the US Southwest, to enable a wide-ranging picture of the arts of the Spanish Americas.

<https://museum.cornell.edu/exhibition/colonial-crossings-art-identity-and-belief-in-the-spanish-americas/>

## **Un/Popular Art: Redefining a Latin American & Caribbean Tradition**

Opening August 2024

Crow Museum of Asian Art at the University of Texas at Dallas

Ananda Cohen-Aponte and Emmanuel Ortega are co-curating the exhibition *Un/Popular Art: Redefining a Latin American & Caribbean Tradition*, which is scheduled to open in August 2024 at the Crow Museum of Asian Art at the University of Texas at Dallas. The exhibition features nineteenth and twentieth-century popular art from Mexico, Guatemala, Peru, Bolivia, and Haiti through the lenses of colonialism, craft, modernity, and world-making.



Octavio Esteban Reyes (attrib),  
Diablito on Taxi, ceramic, 20th  
century. Michoacan, Mexico.  
Gift from The Horchow Family,  
accession number 2020.1.31.  
Courtesy of the Crow Museum  
of Asian Art.



## | DIGITAL RESOURCES |

The Digital Florentine Codex gives access to a singular manuscript created by Franciscan friar Bernardino de Sahagún and a group of Nahuatl authors and artists. Written in parallel columns of Nahuatl and Spanish texts and hand painted with nearly 2,500 images, the encyclopedic codex is widely regarded as the most reliable source of information about Mexica culture, the Aztec Empire, and the conquest of Mexico. Upon completion in 1577, the manuscript was sent to Europe where it entered the Medici library in Florence. This digital edition unlocks the manuscript's content by making the texts and images searchable.

<https://florentinecodex.getty.edu/>

## | UNIVERSITY NEWS |

Trenton D. Barnes joined the Art Department of Williams College as Assistant Professor of Art, Native American and Indigenous Arts, in the fall of 2023.

Mari Rodríguez Binnie has been promoted to the position of Associate Professor of Art with tenure at Williams College.

## | AWARDS AND HONORS |

Delia Cosentino and Adriana Zavala received an honorable mention for the 24th Annual ALAA-Arvey Foundation Book Award for *Resurrecting Tenochtitlan: Imagining the Aztec Capital in Modern Mexico City*.

Oswaldo Chinchilla Mazariegos, James A. Doyle, and Joanne Pillsbury, eds. were honored with the College Art Association's 2024 Alfred H. Barr, Jr. Award for an especially distinguished catalogue in the history of art for *Lives of the Gods: Divinity in Maya Art*, published by *The Metropolitan Museum of Art*.

Rebecca Epstein, Joanna Szupinska, and Chon Noriega were awarded the 5th Annual ALAA-Thoma Foundation Exhibition Catalogue Award for *Christina Fernandez: Multiple Exposures* (Los Angeles: UCLA Chicano Studies Research Center Press / Seattle: University of Washington Press, 2022).

Monica Espinel (Ph.D. candidate, The Graduate Center, CUNY) was awarded a Cisneros Institute Research Fellowship at MoMA for 2023-24.

María Esther Fernández and Laura E. Pérez received an honorable mention for the 5th Annual ALAA-Thoma Foundation Exhibition Catalogue Award for *Amalia Mesa-Bains: Archaeology of Memory* (Oakland: University of California Press, 2023).

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Jennifer Jolly received an honorable mention for the 3rd Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize for her essay, "José Maria Morelos, Brownness, and the Visibility of Race in Nineteenth-Century Mexico," in *Mexican Studies/Estudios Mexicanos* 39 (2)(2023).

Erik Mazariegos (PhD candidate, Columbia University) and Maria Beatriz Haro Carrión (PhD candidate, The Graduate Center, CUNY) were awarded the 3rd Annual ALAA Graduate Student Travel Award.

Anthony Meyer (Dumbarton Oaks Research Library) was awarded a Visiting Research Fellowship from the University of Glasgow Library to study the Historia Tlaxcala.

Sean Nesselrode Moncado won the 24th Annual ALAA-Arvey Foundation Book Award for *Refined Material: Petroculture and Modernity in Venezuela* (Oakland, California: University of California Press, 2023).

Emma J. Oslé was awarded a Smithsonian Big 10 Academic Alliance/Terra Foundation fellowship from the Smithsonian American Art Museum for the 2024-2025 academic year.

Matthew F. Rarey was awarded the 3rd Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize for his essay "Leave No Mark: Blackness and Inscription in the Inquisitorial Archive," from *Black Modernisms in the Transatlantic World*, eds. Steven Nelson and Huey Copeland.

Shannah Rose (Ph.D. Candidate, Institute of Fine Arts, New York University) has been named the 2023-2024 Samuel H. Kress Predoctoral Fellow at the Medici Archive Project in Florence, Italy.

Florencia San Martín was named 2023-24 Postdoctoral Tyson Scholar of American Art at the Crystal Bridges Museum of American Art.

Sheila Scoville (PhD Candidate, Florida State University) was awarded a 2024 five-week interdisciplinary residency from Oak Spring Garden Foundation.

Delia Solomons received an honorable mention for the 24th Annual ALAA-Arvey Foundation Book Award for *Cold War in the White Cube: U.S. Exhibitions of Latin American Art, 1959–1968*.

Lisa Trever (Columbia University) has been awarded the Bard Graduate Center’s Mr. and Mrs. Raymond J. Horowitz Book Prize for “the best book on the decorative arts, design history, or material culture of the Americas published in 2022” for *Image Encounters: Moche Murals and Archaeo Art History* (University of Texas Press).

Marisol Villela Balderrama was awarded the 6th Annual ALAA Article Prize for “Doves and Machetes: Rina Lazo’s Portable Mural Venceremos (1959) in Guatemala, North Korea and Beyond,” *Art History* (November 2022).

## | LECTURES & CONFERENCES |

### **Roberto Tejada, “Latinx Art and the Intimacy of Dislocation”**

2023 Wyeth Lecture in American Art  
The National Gallery of Art

Society—including artists, lawmakers, and the media—continues to grapple with a category problem: how to define Latine/a/o/x experience. Changing terms reflect cultural contradictions comprising an archive of visual practices that spans over 50 years. Art historian and poet Roberto Tejada (University of Houston) looks closely at an intergenerational cross section of artists and their work and begins to compare narratives and geographical particulars, encouraging a meta-historical view.

NGA YouTube Channel: <https://www.youtube.com/watch?v=P3etkxIDOFs>



Celia Alvarez Muñoz, *Petrocoatl*, Aztec God del Fin del Mundo, Art League Houston, 2020



## **“The U.S. Solidarity Movement with Chile” – Florencia San Martín**

Presentation for seminar “Lo scrittoio de La Biennale”

Organized by Ca’ Foscari University of Venice Università Iuav di Venezia in the context of the Venice Biennale, April 2024.

## **Session: “The Ties that Bind: Cordage, its Sources, and the Artifacts of its Creation and Use”**

Society for American Archaeology Annual Meeting, April 19, 2024

Co-Chairs Billie Follensbee and Ann H. Peters

Cordage is typically the earliest fiber technology to develop in ancient societies, and it has continued to exist and function independently of textiles in a wide variety of roles, such as wrapping, binding, and transporting, rigging, torques, quipus, nets, and other cordage-based tools and devices. In contexts where the cordage no longer survives, the presence of cordage technology is revealed by the presence of tools for making cordage, including spindles, whorls, and rope spinners, and paraphernalia that relies on cordage, such as netting gauges, cleats, moorings, slings, harpoons, and suspended objects. This session explores the enduring production, function, and meaning of cordage in ancient through contemporary societies worldwide.

This presentation symposium will present ten papers, five of which are on Mesoamerican or Andean topics.

### **| DISSERTATIONS BEGUN |**

Emma J. Oslé, “The Space in-Between: Latinx Art and the Maternal.” Rutgers University, Advisor: Tatiana E. Flores. Contact: osle.em.j@gmail.com / emma.osle@rutgers.edu

Shannah Rose, “The Codex Ríos and the Reception of Mesoamerican Pictography in Early Modern Italy.” Institute of Fine Arts, New York University, Adviser: Alexander Nagel. Contact: smr690@nyu.edu

### **| DISSERTATIONS COMPLETED |**

Juliana Ramírez Herrera, “Demonic (Dis) Possessions: Indigenous Gold from the Colombia-Panama Borderlands.” Harvard University, Advisor: Tom Cummins. Contact: julianaramirezherrera@g.harvard.edu.

Under the guidance of María Amalia García, Ayelen Pagnanelli defended her dissertation titled *Abstracciones disidentes: género y sexualidad en el arte (Buenos Aires, 1937-1963)* at the Universidad Nacional de San Martín, in Buenos Aires, Argentina, receiving the highest grade: 10 sobresaliente with recommendation for publication. Contact: ayelenpag@gmail.com

## | CAA ANNUAL BUSINESS MEETING 2024 |

### ASSOCIATION FOR LATIN AMERICAN ART (ALAA)

College Art Association Annual Business Meeting  
Chicago Hilton

Executive Committee Officers Presiding: Ana Franco (President), Lesley Wolff (Vice President), and JoAnna Reyes (Secretary-Treasurer)

Meeting called to order Thursday, February 15, 2024, 1:00pm (CST)  
In attendance: 40 members

#### MEETING MINUTES

##### 1. Approval of Minutes from 2023 Meeting

-Minutes formally approved without revision.

##### 2. 24<sup>th</sup> Annual ALAA-Arvey Foundation Book Award (Ana Franco, on behalf of committee)

-The book award committee, comprised of Michele Greet (Chair), Andrew Hamilton, and Ilona Katzew, voted to present the prize for especially distinguished book in Latin American Art History to Sean Nesselrode Moncado for *Refined Material: Petroculture and Modernity in Venezuela* (Oakland, California: University of California Press, 2023).

-Honorable mention is awarded to co-authors Delia Cosentino and Adriana Zavala for *Resurrecting Tenochtitlan: Imagining the Aztec Capital in Modern Mexico City* and to Delia Solomons for *Cold War in the White Cube: U.S. Exhibitions of Latin American Art, 1959–1968*.

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

##### 3. 5<sup>th</sup> Annual ALAA-Thoma Foundation Exhibition Catalogue Award (JoAnna Reyes, on behalf of committee)

-The exhibition catalogue award committee, comprised of George Flaherty (Chair), Lisa de Leonardis, and Rosario Granados, has unanimously voted to present the exhibition catalogue award to Rebecca Epstein, Joanna Szupinska, and Chon Noriega for *Christina Fernandez: Multiple Exposures* (Los Angeles: UCLA Chicano Studies Research Center Press / Seattle: University of Washington Press, 2022).

- Honorable mention is given to *Amalia Mesa-Bains: Archaeology of Memory* (Oakland: University of California Press, 2023), curated and edited by María Esther Fernández and Laura E. Pérez.

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

**4. 6th Annual ALAA Article Prize (Lisa Trever, on behalf of committee)**

-The article award committee, comprised of Lisa Trever (Chair), Delia Solomons, and Derek Burdette, has voted to present the article award to Marisol Villela Balderrama for “Doves and Machetes: Rina Lazo’s Portable Mural *Venceremos* (1959) in Guatemala, North Korea and Beyond,” *Art History* (November 2022).

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

**5. 3rd Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize (Ana Franco, on behalf of committee)**

-The 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 Matthew F. Rarey for his essay “Leave No Mark: Blackness and Inscription in the Inquisitorial Archive,” from *Black Modernisms in the Transatlantic World*, eds. Steven Nelson and Huey Copeland. (National Gallery, 2023).

-Honorable mention is awarded to Jennifer Jolly for her essay, “José Maria Morelos, Brownness, and the Visibility of Race in Nineteenth-Century Mexico,” in *Mexican Studies/Estudios Mexicanos* 39 (2)(2023).

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

**6. 3rd Annual Graduate Student Travel Award (Ana Franco, on behalf of committee)**

-The ALAA Executive Committee has voted to present the travel award to Erik Mazariegos (PhD candidate, Columbia University) and Maria Beatriz Haro Carrión (PhD candidate, The Graduate Center, CUNY).

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

**7. President's report (Ana Franco)**

-Announces ALAA-ISLAA partnership and calls attention to the upcoming *ISLAA-ALAA Encuentro for Latin American and Latinx Art* to take place Saturday February 17th between 1-3:30 pm.

**8. Vice President's report (Lesley Wolff)**

-The ALAA Open Session for Emerging Scholars took place on Feb. 15 from 11am-12:30pm. This year’s speakers were Katherin Schumann, Kristin Enright, Maria Beatriz Carrion, and Emma Oslé. We thank this year’s session co-chairs Gabriela Germana Roquez and Savannah Esquivel for their efforts coordinating this panel.

-We invite volunteers to co-chair next year’s ALAA Emerging Scholars Open Session; interested parties should contact Lesley Wolff ([lwolff@ut.edu](mailto:lwolff@ut.edu)).

-The ALAA Triennial was held in Mexico City March 15-17, 2023. The event was well-attended and featured a keynote talk by artist Sandy Rodriguez. We invite proposals for our 7th Triennial, which will be held in the fall of 2026. The Executive Committee

will be circulating a proposal form shortly via the listserv for potential host institutions. Interested parties should contact Lesley Wolff ([lwolff@ut.edu](mailto:lwolff@ut.edu)).

**9. Secretary-Treasurer's report (JoAnna Reyes)**

-ALAA is in good fiscal standing and membership continues to grow. In 2023, our membership grew by about 10% with half of new members being students. Our association is composed of over 500 active scholars and experts around the world.

-We gratefully acknowledge the 80 members that have already paid dues for 2023 and the 200+ members that 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 2024. ALAA's discounted auto-renewal subscriptions, member categories, rates, and payment can be found on the website.

**10. Award Committee Vacancies (Lori Diel)**

-We are seeking self nominations for the following award committee vacancies: Book Award, Exhibition Catalogue Award, Article Award, Afro Latin/x American Scholarship Prize, Dissertation Award.

-Lori has completed her 2 year term as Award Committee Coordinator and we are seeking a replacement.

**11. Website Updates (Daen Huse)/Newsletter**

-Requests images from members to refresh the website as well as input on desired updates. Suggests adding a calendar function and improving mobile interface for website.

-Announcement of changes and updates to ALAA's webpage.

**12. Newsletter Updates (Erin McCutcheon)**

-Suggests going fully digital for newsletter and notes that physical newsletter availability is not equitable if it is not being mailed internationally. A poll will be sent to members to vote on this issue.

**13. LALVC Update (Gina McDaniel Tarver)**

-21 issues of *LALVC* have been published. Charlene Villaseñor Black has stepped down as editor. New coeditors are Mariola Alvarez and Liliana Gómez.

-Looking for a new review editor for pre-1800. Wants to revive the Dialogue section of the journal and encourage submissions. Seeking book review writers and reviewers for academic articles-please reach out.

**14. New Business from the Floor**

-None

**15. Call to Adjourn**

-1:35pm meeting adjourned



**| MEMBERSHIP YEAR 2024 |**

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



**ASSOCIATION FOR  
LATIN AMERICAN ART**

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 inquires, comments, and suggestions regarding the association may 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 late August 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)

## | 113th CAA ANNUAL CONFERENCE 2025 |

New York Hilton Midtown, February 12–15, 2025



**ASSOCIATION FOR  
LATIN AMERICAN ART**

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