



ASSOCIATION FOR
LATIN AMERICAN ART

NEWSLETTER VOLUME 36 No. 02 October 2024

Eduardo Ramirez Villamizar (Colombia, b.1923, d.2004), *Composición Mecánica* (Mechanical Composition), 1957, Oil on canvas, 39 1/2 x 79" (100 x 200 cm), OAS AMA | Art Museum of the Americas Collection

Ana Franco | *President*
anfranco@uniandes.edu.co
Departamento de Historia del Arte
Universidad de los Andes, Bogotá
Cr. 1#18A-12 Bogotá (Colombia)
111711

Lesley Wolff | *Vice President*
LWolff@ut.edu
Department of Art and Design
Ferman Center for the Arts
University of Tampa
214 N Blvd.
Tampa, FL 33606-1490

JoAnna Reyes | *Secretary-Treasurer*
jmreye14@asu.edu
School of Art / Herberger Institute for Design and the Arts
Arizona State University
1001 S. Forest Mall
Tempe, Arizona 85287

Daen Palma Huse | *Webmaster*
daen.huse.20@ucl.ac.uk
History of Art Department
University College London
Gower Street
London, UK, WC1E 6BT

Erin L. McCutcheon | *Newsletter Editor*
erin.mccutcheon@uri.edu
Department of Art and Art History
University of Rhode Island
Kingston, RI 02881

Eleanor A. Laughlin | *Listserve Manager*
elaughlin@arts.ufl.edu
School of Art + Art History
University of Florida
101 Fine Arts Building C
Gainesville FL 32611-5800

Megan Flattley | *Social Media Coordinator*
mflattley@tulane.edu

Lacy Vain | *Newsletter Designer*
lacyvain@gmail.com



ASSOCIATION FOR
LATIN AMERICAN ART
NEWSLETTER VOLUME 36 No. 02 October 2024

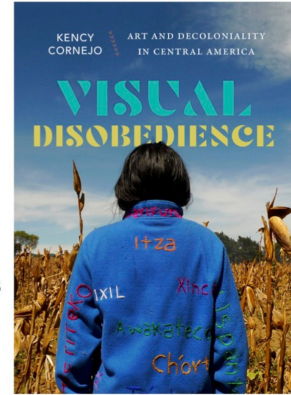
TABLE OF CONTENTS

New Books	02
Other Publications	11
Exhibitions	14
Digital Resources	20
University News	20
Museum News	21
Awards and Honors	22
Calls for Participation	23
Conferemces & Panels	25
Dissertations	27
Special Events	28
Fellowship Opportunities	30
Membership Form	31

| **NEW BOOKS** |

Visual Disobedience: Art and Decoloniality in Central America

Kency Cornejo
 Duke University Press, October 2024
 ISBN: 978-1-4780-3054-6

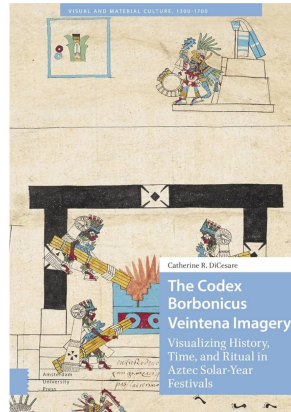


In *Visual Disobedience*, Kency Cornejo traces the emergence of new artistic strategies for Indigenous, feminist, and anticarceral resistance in the wake of torture, disappearance, killings, and US-funded civil wars in Central America. Cornejo reveals a direct line from US intervention to current forms of racial, economic, and gender injustice in the isthmus, connecting this to the criminalization and incarceration of migrants at the US-Mexico border today. Drawing on interviews with Central American artists and curators, she theorizes a form of “visual disobedience” in which art operates in opposition to nation-states, colonialism, and visual coloniality. She counters historical erasure by examining over eighty artworks and highlighting forty artists across the region. Cornejo also rejects the normalized image of the suffering Central American individual by repositioning artists as creative agents of their own realities. With this comprehensive exploration of contemporary Central American art, Cornejo highlights the role of visual disobedience as a strategy of decolonial aesthetics to expose and combat coloniality, heteropatriarchy, white supremacy, empire, and other systems of oppression.

Press Website: <https://www.dukeupress.edu/visual-disobedience>

The Codex Borbonicus Veintena Imagery: Visualizing History, Time, and Ritual in Aztec Solar-Year Festivals

Catherine R. DiCesare
 Amsterdam University Press (Visual and Material Culture 1300-1700), 2024
 ISBN 9789463721394



The sixteenth-century pictorial manuscript known as the *Codex Borbonicus* contains a remarkable record of the eighteen Mexica (or “Aztec”) festival periods of twenty days, known as *veintenas*, celebrated during the 365-day solar year. Because its indigenous artists framed the *Borbonicus veintenas* with historical year dates, this volume situates the annually recurring rituals within the march of linear, reckoned time, in the singular year “2 Reed” (1507), during the reign of Moteuczoma II. DiCesare attends to the historical dimensions of several unusual scenes, proposing that the *veintenas* probably varied significantly from year to year in response to historical concerns. She considers particularly whether the *Borbonicus veintenas* document the confluence of solar year ceremonies with a second set of ritual feast days, governed by the 260-day cycle known as the *tonalpohualli*, or “count of days.” In this way, DiCesare analyzes how linear and cyclical conceptions of time intersected in Mexica ritual performance.

Mariana Yampolsky. El gesto de fotografiar

Coordinación y edición: Deborah Dorotinsky Alperstein
Secretaría de Cultura, Centro de la Imagen, 2024
Edición electrónica: <https://ci.cultura.gob.mx/wp-content/uploads/2024/09/Mariana-Yampolsky-el-gesto-de-fotografiar.pdf>

Reúne una diversidad de temas que llamaron la atención de la prodigiosa fotógrafa del siglo XX, bien por recurrentes o complejos dentro del universo de su archivo. A partir de dos ejes conceptuales: la serialidad y la secuencialidad, y una preferencia por las culturas populares, la edición se centra en el estudio de imágenes que han sido poco exploradas o inéditas. Este volumen celebra la incorporación de una parte importante de la obra de Mariana Yampolsky al Acervo del Centro de la Imagen.

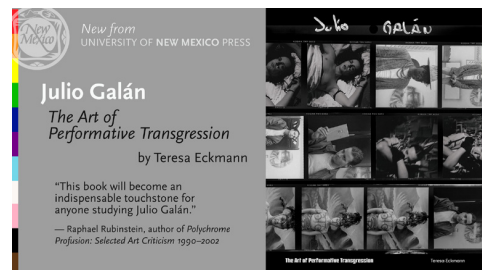


Website: <https://ci.cultura.gob.mx/publicaciones/el-gesto-de-fotografiar/>

Julio Galán: The Art of Performative Transgression

Teresa Eckmann
University of New Mexico Press, June 2024
Paperback: ISBN 9780826366023; EPUB ISBN 9780826366030

From his provincial origins in the small northern Mexico town of Múzquiz, Coahuila, to his meteoric rise in Manhattan's East Village art scene, to having achieved international standing at the time of his early death at forty-seven, Julio Galán was radically transgressive. The artist extended contemporary Mexican painting beyond the cultural criticism of Neo-Mexicanism (neomexicanismo), redefining Mexican identity as gender-expansive in his art. Galán combined gender-fluid imagery, his performative persona, queer self-representation, and cross-cultural visual and textual references to create large-scale, layered, dialogical visual puzzles. An artist ahead of his time, Galán's content and imagery is relevant to contemporary LGBTQ+ social movements. Replete with full-color reproductions of Galán's artwork and photographic material, Teresa Eckmann's book serves as the first English-language monograph on the artist's life and work. Anyone interested in art in Mexico and Latin America will find this book an indispensable addition to their library, and it will be a core book on the study of this artist for decades to come.



Press website: <https://www.unmpress.com/9780826366023/julio-galan/>

Reviewed by Raphael Rubinstein for The Brooklyn Rail: https://brooklynrail.org/2024/09/art_books/teresa-eckmann-julio-galan-the-art-of-performative-transgression/

Momentum: Art and Ecology in Contemporary Latin America

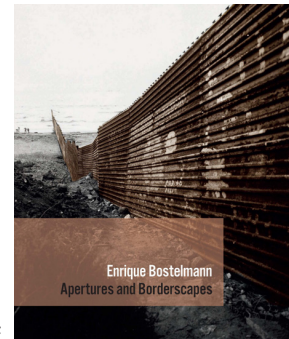
Edited by Inés Katzenstein, Madeline Murphy Turner, and María del Carmen Carrión
 The Museum of Modern Art, 2025
 ISBN: 9781633451483

Momentum: Art and Ecology in Contemporary Latin America is a guide to understanding the relationships between art and ecology, focusing on the unique contributions of Latin America, presented through the perspectives of artists, art historians, curators, and intellectuals. The culmination of three years of research produced through conferences, and research seminars conducted by the Cisneros Institute at The Museum of Modern Art, New York, this anthology underscores the significance of artistic practices that engage with the natural environment in Latin America. The book includes discussions of how artists imagine innovative relationships with the non-human; how they reflect critically on land disputes and colonial legacies; and how they envision the future—with new commissioned texts on key artists that pioneered an ecological approach from the sixties onward, including Cecilia Vicuña, the artists connected to the Centro de Arte y Comunicación (CAyC), Frans Krajcberg, and Juan Downey, along with essays on a number of contemporary artists and collectives from across the region. The book also includes reprints of texts by anthropologists, indigenous activists, and architects, which help frame the artistic contributions within a larger cultural and political discussion. Distributed by Duke University Press: <https://www.dukeupress.edu/momentum>

Enrique Bostelmann: Apertures and Borderscapes

Edited by Lauren M. McCardel and Deborah Barkun
 Berman Museum of Art, 2024
 ISBN: 979-8-218-45865-2

This bilingual catalog accompanies the eponymous exhibition of the Mexican photographer Enrique Bostelmann’s work organized by the Berman Museum of Art at Ursinus College and unites scholarship on Bostelmann’s work from international art historians, curators, and critics. The perspectives of these interdisciplinary writers bring novel context to the material. Contributing authors include Deborah Barkun, Sandra M. Martínez, Héctor Orozco Velázquez, Elva Peniche Montfort, John R. Van Ness, and Jovanna Venegas. Additionally, the publication includes transcripts of newly recorded interviews with the artist’s wife and daughter, Yeyette and Saskia Bostelmann, who were steadfast collaborators on Bostelmann’s work.



Together with the exhibition and a documentary film, the catalog provides a unique contribution to an ongoing intergenerational dialogue between artworks and artists for whom Mexico—and concepts of Mexican identity—loom large.

Press website: <https://www.ursinus.edu/berman/about/publications/enrique-bostelmann-apertures-and-borderscapes/>
 Contact: 610-409-3500, bermanmuseum@ursinus.edu

Decoding the Codex Borgia: Visual Symbols of Time and Space in Ancient Mexico

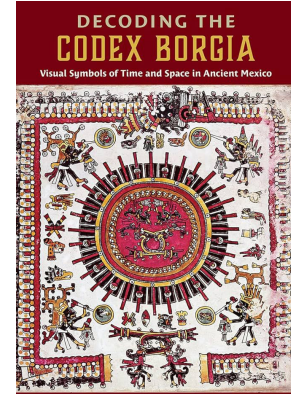
Susan Milbrath

University Press of Florida, 2024

This book explores the rich symbolism of the Codex Borgia, a masterpiece of Pre-Columbian art dating to the fifteenth century, one of the few surviving books from before the Spanish conquest of Mexico. Susan Milbrath uses information from the fields of art history, anthropology, ethnohistory, natural history, and cultural astronomy to show how the manuscript's intricate and colorful imagery conveys complex ideas related to Mesoamerican myths and religion.

Milbrath sets the work in historical context, establishing its provenance in the Puebla-Tlaxcala Valley of Central Mexico and pinpointing the date it was painted based on rain almanacs found in its pages. She offers a new interpretation of a unique narrative section that has long intrigued scholars, arguing that the ceremonial variations depicted in it are related to the solar cycle. Overall, this book opens new doors in the study of the Codex Borgia by identifying seasonal imagery in the narrative and associated astronomical events, especially those that involve the three brightest objects in the sky: the sun, the moon, and Venus. *Decoding the Codex Borgia* is an illuminating journey into the culture and cosmology of the Aztecs and their neighboring communities.

Press website: <https://upf.com/book.asp?id=9780813069920>



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

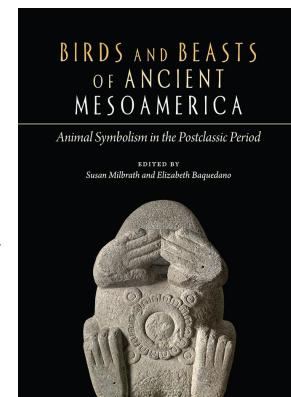
Edited by Susan Milbrath and Elizabeth Baquedano

University Press of Colorado, 2023

Birds and Beasts of Ancient Mesoamerica links Pre-Columbian 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 nonhuman creatures in general, the volume focuses on the importance of the calendrical and astronomical symbolism associated with animals and birds.

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



Social Fabric: Art and Activism in Contemporary Brazil / Tecido social: Arte e ativismo no Brasil contemporâneo

Edited by Adele Nelson, Maria Emilia Fernandez, and MacKenzie Stevens

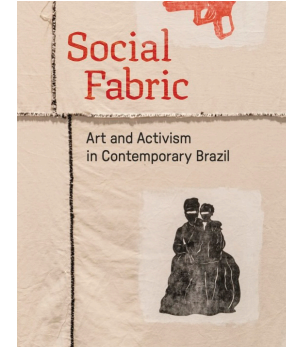
168 pages, 130 illustrations

English print and eBook edition: Visual Arts Center, The University of Texas at Austin, distributed by Tower Books, University of Texas Press, 2023

ISBN: 9781477328460; EISBN: 9781477328538

Portuguese free ebook edition: Visual Arts Center, The University of Texas at Austin, distributed by Cultura Acadêmica Editora, Editora Unesp, 2024

EISBN: 9786559544349



Social Fabric: Art and Activism in Contemporary Brazil brings together the work of ten artists who reflect upon the long-standing histories of oppressive power structures in the territory now known as Brazil. Blurring the line between art and activism and spanning drawing, installation, painting, performance, photography, printmaking, sculpture, texts, and video, these artists contribute to local and global conversations about the state of democracy, racial injustice, and the violence inflicted by the nation-state. Published in English and Portuguese, this book-length study of contemporary Brazilian art in relationship to activism documents an exhibition realized at the University of Texas at Austin in 2022–2023. It assembles artist-authored texts, interviews, essays, and a conceptual mapping of Brazilian history to illuminate the function of art as a platform for critical engagement with the historical, political, and cultural configurations of a particular place. By refusing to remain neutral, these artists create spaces of vibrant and vital community and self-construction to explore how healing and justice may be possible, especially in the Black, LGBTQIA+, and Indigenous communities to which many of them belong. Artists included: Denilson Baniwa, Castiel Vitorino Brasileiro, Guerreiro do Divino Amor, Jaime Lauriano, Maré de Matos, Aline Motta, Lais Myrrha, Antonio Obá, Rosana Paulino, and Sallisa Rosa.

Press websites: <https://utpress.utexas.edu/9781477328460/>

<https://www.culturaacademica.com.br/catalogo/tecido-social/>

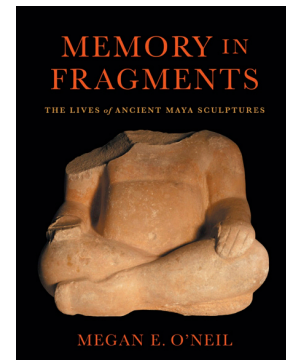
Memory in Fragments: The Lives of Ancient Maya Sculptures

Megan E. O’Neil

University of Texas Press, 2024

ISBN: 9781477329399, 1477329390

For the ancient Maya, monumental stone sculptures were infused with agency. As they were used, reused, altered, and buried, such sculptures retained ceremonial meaning. In *Memory in Fragments*, Megan E. O’Neil explores how ancient Maya people engaged with history through these sculptures, as well as how they interacted with the stones themselves over the course of the sculptures’ long “lives.” Considering Maya religious practices, historiography, and conceptions of



materials and things, O’Neil explores how Maya viewers perceived sculptures that were fragmented, scarred, burned, damaged by enemies, or set in unusual locations. In each case, she demonstrates how different human interactions, amid dynamic religious, political, and historical contexts, led to new episodes in the sculptures’ lives. A rare example of cross-temporal and geographical work in this field, *Memory in Fragments* both compares sculptures within ancient Maya culture across Honduras, Guatemala, Mexico, and Belize over hundreds of years and reveals how memory may accrue around and be evoked in material remains.

Press website: <https://utpress.utexas.edu/9781477329399/>

Arte y Saber Textil en los Andes

Elena Phipps and Carmen Thays

Banco de Credito del Peru, December 2024

Forthcoming book on Andean Textiles. Authors include: Amy Oakland, Ann Peters, Ann Rowe and Gabriel Prieto, Sophie Desrosiers, Nilda Callañaupa, Penny Dransart, Jeffrey Splitstoser, Romulo Angeles, Maria Elena de Solar, Andrew Hamilton, Beatriz Devia, Carmen Thays and Delia Aponte, Elena Phipps.

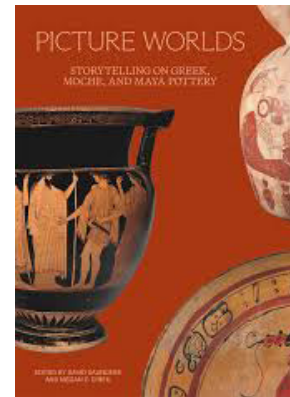
Picture Worlds: Storytelling on Greek, Moche, and Maya Pottery

Edited by David Saunders and Megan E. O’Neil

Getty Villa and Michael C. Carlos Museum, Getty Publications, 2024

ISBN: 9781606069066, 1606069063

Satyrs and sphinxes, violent legumes, and a dancing maize deity figure in the stories painted on the pottery produced by the ancient Greek, Moche, and Maya cultures, respectively. *Picture Worlds* is the first book to examine the elaborately decorated terracotta vessels of these three distinct civilizations. Although the cultures were separated by space and time, they all employed pottery as a way to tell stories, explain the world, and illustrate core myths and beliefs. Each of these painted pots is a picture world. But why did these communities reach for pottery as a primary method of visual communication? How were the vessels produced and used? In this book, experts offer introductions to the civilizations, exploring these foundational questions and examining the painted imagery. Readers will be rewarded with a better understanding of each of these ancient societies, fascinating insights into their cultural commonalities and differences, and fresh perspectives on image making and storytelling, practices that remain vibrant to this day.



This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Villa from April 10 to July 29, 2024 and at the Michael C. Carlos Museum at Emory University from September 14 to December 15, 2024.

Press website: <https://shop.getty.edu/products/picture-worlds-storytelling-on-greek-moche-maya-pottery-978-1606069059?srsltid=AfmBOorbjlmYnHTCw4z27ClkdCMOaQQ8rkGPbqK9kxs8wkVEBIODEYuP>

The Afro-descendant Woman in Latin American Diasporic Visual Art

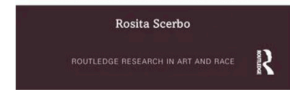
Rosita Scerbo

Routledge (Routledge Research in Art and Race), July 2024

By studying multiple cultural expressions of Blackness throughout different regions of the Americas, the chapters of this book consider the relationship that social and historical processes such as sovereignty and colonialism have on cultural productions made by and about Black Latin American women. Rosita Scerbo analyzes a range of power dynamics as represented in different artistic media of the Afro-Latin/x American community, including photography, muralism, performance, paintings, and digital art. The book acknowledges that racial and gender equity cannot exist without Intersectionality and that is why the entirety of the chapters focus on cultural and visual productions exclusively created by Afro-descendant women. The Black Latin American women featured in the various chapters, spanning multiple artistic mediums and originating from various Latin American and Caribbean nations, including Mexico, Colombia, the Dominican Republic, Puerto Rico, Brazil, and Cuba, collectively pursue the central aim of foregrounding the Afro-descendant woman’s experience. Simultaneously, they strive to enhance the visibility and acknowledgment of gendered Afro-diasporic culture within the Latin American context.



THE AFRO-DESCENDANT
WOMAN IN
LATIN AMERICAN
DIASPORIC VISUAL ART



Press website: https://www.routledge.com/The-Afro-Descendant-Woman-in-Latin-American-Diasporic-Visual-Art/Scerbo/p/book/9781032456409?srsId=AfmBOoosiGskAdhkaX6piBUR_dE5fhkUiSPWSo4_5HnOG-XzEXueo-gi

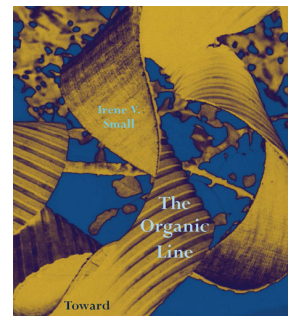
The Organic Line: Toward a Topology of Modernism

Irene V. Small

Princeton: Zone Books, 2024

ISBN: 9781890951993

What would it mean to treat an interval of space as a line, thus drawing an empty void into a constellation of art and meaning-laden things? This book elucidates the signal discovery of the Brazilian artist Lygia Clark in 1954: a fissure of space between material elements Clark called “the organic line.” For much of the history of art, Clark’s discovery, much like the organic line, has escaped legibility. Once recognized, however, the line has seismic repercussions for rethinking foundational concepts such as mark, limit, surface, and edge. A spatial cavity that binds discrepant entities together, the organic line transforms planes into flexible topologies, borders into membranes, and interstices into points of connection. As a paradigm, the organic line has profound historiographic implications as well, inviting us to set aside traditional notions of influence and origin in favor of “weak links” and “plagiotropic relations.” Mobilizing a rich repertoire of archival



sources and moving across multiple chronologies, geographies, and disciplines, the book invites the reader to envision modernism, not as a stable construct defined by centers and peripheries, inclusions and exclusions, but as a topological field of interactive, destabilizing tensions. More than a history of a little-known artistic device, *The Organic Line: Toward a Topology of Modernism* is a user's guide and manifesto for reimagining modern and contemporary art for the present.

Press contact: Kyra Simone, ksimone@zonebooks.org

Press website: https://press.princeton.edu/books/hardcover/9781890951993/the-organic-line?srsltid=AfmBOoru7mFL_2DpWUcciHNpw84NnXXtr5LnGcyfQBJqmJYfKzPOCKc6

Collecting Mesoamerican Art before 1940: A New World of Latin American Antiquities

Edited by Andrew D. Turner and Megan E. O'Neil

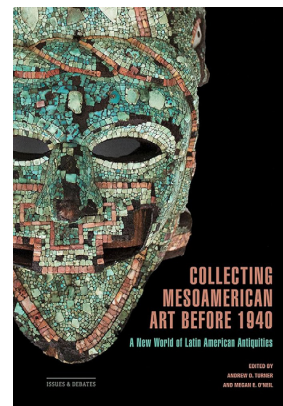
Getty Publications, 2024

ISBN: 9781606068731, 1606068733

This book traces the fascinating history of how and why ancient Mesoamerican objects have been collected. It begins with the pre-Hispanic antiquities that first entered European collections in the sixteenth century as gifts or seizures, continues through the rise of systematic collecting in Europe and the Americas during the nineteenth and twentieth centuries, and ends in 1940—the start of Europe's art market collapse at the outbreak of World War II and the coinciding genesis of the large-scale art market for pre-Hispanic antiquities in the United States.

Drawing upon archival resources and international museum collections, the contributors analyze the ways shifting patterns of collecting and taste—including how pre-Hispanic objects changed from being viewed as anthropological and scientific curiosities to collectible artworks—have shaped modern academic disciplines as well as public, private, institutional, and nationalistic attitudes toward Mesoamerican art. As many nations across the world demand the return of their cultural patrimony and ancestral heritage, it is essential to examine the historical processes, events, and actors that initially removed so many objects from their countries of origin.

Press website: <https://www.getty.edu/news/new-book-explores-how-pre-hispanic-objects-went-from-cultural-artifacts-to-art/>



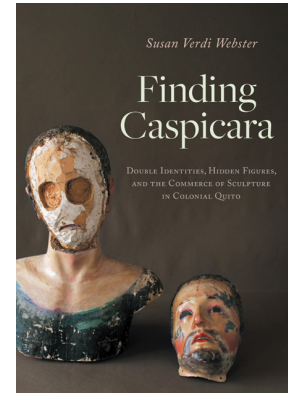
**Finding Caspicara: Double Identities, Hidden Figures,
and the Commerce of Sculpture in Colonial Quito**

Susan Verdi Webster

University of Texas Press, October 2024

ISBN: 978-1-4773-2972-6

An examination of sculpture and authorship in eighteenth-century Quito that documents Caspicara as a participant in the innovative artistic production of the city's workshops and its widespread commerce of polychrome sculptures. Who is Caspicara? Nothing is known of Caspicara's life and not a single sculpture has been documented as his work. Yet traditional histories laud him as a prolific Indigenous sculptor who created exquisite polychrome figures and became a national artistic icon. Drawing on extensive archival, historical, and object research, this study peels away layers of historiographical fabrication to reveal what we do and do not know about Caspicara and his work. Rather than being a solitary master, Caspicara collaborated with other, largely Indigenous artists in Quito's protoindustrial workshops, manufacturing sculptures now credited to him alone. The high quality of sculptures produced by unnamed artists turned the city into a hub of wide-ranging commerce in religious icons. The art world and post-independence Ecuadorians have lionized the one named sculptor, Caspicara, according to the Western model of the artist-genius, amplifying the market for works bearing his name and creating a national hero on a par with European masters. Lost in this process were the artists themselves. This study returns to their world, detailing their methods and labor and, for the first time, documenting a sculpture made by Caspicara.



| OTHER PUBLICATIONS |

Barnes, Trenton D. "Blood, Obsidian, and the Teotihuacan Cult of the Mirror." *Ancient Mesoamerica*, 1-21. <https://doi.org/10.1017/S0956536123000238>.

Barnes, Trenton D. Book review, Kenneth G. Hirth, David M. Carballo, and Barbara Arroyo, editors, *Teotihuacan, The World Beyond the City* (Dumbarton Oaks, 2020), *CAA.reviews*. <http://doi.org/10.3202/caa.reviews.2024.44>.

Claudia Brittenham, "The World of Maya Color: Idea and Material." In *We Live in Painting: The Nature of Color in Mesoamerican Art*, edited by Diana Magaloni, Davide Domenici, and Alyce de Carteret. Los Angeles County Museum of Art and DelMonico Books, 2024.

Caston, Eva. "Sallisa Rosa." In *Social Fabric: Art and Activism in Contemporary Brazil / Tecido social: Arte e ativismo no Brasil contemporâneo*, edited by Adele Nelson, Maria Emilia Fernandez, and MacKenzie Stevens. Distributed by Tower Books, University of Texas Press, 2023 (English). Distributed by Cultura Acadêmica Editora, Editioa Unesp, 2024 (Portuguese).

Cherñavvsky Sequeira, Catalina. "Memories, Histories, and Fictions: the Sociogram as Method." In *Social Fabric: Art and Activism in Contemporary Brazil / Tecido social: Arte e ativismo no Brasil contemporâneo*, edited by Adele Nelson, Maria Emilia Fernandez, and MacKenzie Stevens. Distributed by Tower Books, University of Texas Press, 2023 (English). Distributed by Cultura Acadêmica Editora, Editioa Unesp, 2024 (Portuguese).

Córdova, James M. "Center and Periphery in the Early Modern Spanish Empire: An Art-Historical Perspective on Colonial Latin America." *Mediterranean Studies* 23, no. 1 (2024): 105-119.

Deans-Smith, Susan and Rebecca Earle, "Spanish Casta Paintings in Nineteenth-Century Britain." *The Art Bulletin* 106, no. 2 (June 2024): 65-91. <https://www.tandfonline.com/doi/full/10.1080/00043079.2024.2296284>.

Esquivel, Savannah. "Haunted Monasteries: Troubling Indigenous Erasure in Early Colonial Mexican Architecture." *Arts* 13, no. 2: 61 (2024). <https://doi.org/10.3390/arts13020061>

Flores, Tatiana. "Afro-Muralism: Against Black Erasure in Modern Mexican Figurative Painting." In *What Are our Genealogies? Engaged Figurations: Realism, Socialist Realism and Soc-Modernism in a Global Perspective*, edited by Piotr Slodkowski and Magda Lipska. Warsaw MoMA, distributed by University of Chicago Press, 2024.

Flores, Tatiana. "The Chosen Land of Black Humor: André Breton's Construction of Mexico." *H-ART: Revista de Historia, Teoría y Crítica de Arte* 17 (May–August 2024), special issue "Tiempos para el asombro: América Latina, el realismo mágico y el surrealismo," edited by María Clara Bernal and Jonathan Eburne: 123–156.

Flores, Tatiana. "On the Impossibility of Global Modernisms." *21: Inquiries into Art, History, and the Visual* 5:1 (2024): 17–47.

Flores, Tatiana. "Reír por no llorar: Black Humor in Contemporary Venezuelan Feminist Art." In *Humor in Contemporary Art: Between the Local and the Global*, edited by Mette Gieskes and Gregory Williams. Bloomsbury, 2024.

Flores, Tatiana. "Revolution Is a Circle," in *A Companion to Contemporary Art in a Global Framework*, edited by Amelia Jones and Jane Chin Davidson. Wiley Blackwell, 2024.

Flores, Tatiana. "The We Within: Oceanic Imaginaries of Caribbean Art." *LA ESCUELA_JOURNAL* 1 (2024), Inaugural issue: "Hydrocommons Cultures: Art, Pedagogy, and Care Practices Across the Americas," edited by Lisa Blackmore and Alejandro Ponce de León: 278-384.

Flores, Tatiana and Ken Gonzales-Day. "The Power of Absence: An Interview with Ken Gonzales-Day," in *The Routledge Companion to Decolonizing Art History*, edited by Tatiana Flores, Charlene Villaseñor Black, and Florencia San Martín. Routledge, 2024.

Flores, Tatiana and Sandy Rodriguez. "To Translate the Unfathomable: Tatiana Flores in Conversation with Sandy Rodriguez." *ASAP/Journal* 9:1 (January 2024): 1–16.

Frank, Patrick. "Still Radical: Early Latin American Technological Art, 1965-75." In *Arteonica: Art and Technology in Latin America Today*. Museum of Latin American Art, 2024.

Greet, Michele. "Devouring Nature: On Biomorphism and Transformation in the Works of Tarsila do Amaral." *H-ART. Revista de historia, teoría y crítica de arte*, no. 17 (2024): 177-186.

Greet, Michele. "Brazilian Artists at the Maison de l'Amérique Latin's Inaugural Exhibitions in Paris in 1923 and 1924." *Paris é uma festa brasileira*, edited by Gênese Andrade. Editora Unesp, 2024.

Herzberg, Julia P. "Conversation with Jorge Otero-Pailos about Analogue Sites, a Public Sculpture Exhibition on New York's Park Avenue." *Queen Sofia Spanish Institute*, September 12, 2024. <https://queensofiaspanishinstitute.org/feature-article/conversation-with-jorge-otero-pailos-about-analogue-sites-a-public-sculpture-exhibition-on-new-yorks-park-avenue/>

Nelson, Adele. "Gender and Genre: Lygia Pape's Self-Fashioning in Print." In *Lygia Pape: Tecelares*, edited by Mark Pascale. Art Institute of Chicago, 2023.

Niell, Paul. "Designed Segregation: Racial Space and Social Reform in San Juan's Casa de Beneficencia." *Arts*, special issue, "Race and Architecture in the Iberian World, c. 1500-1800." URL: https://www.mdpi.com/journal/arts/special_issues/Race_Architecture

O'Neil, Megan E. "Changing Geographies of the Mesoamerican Antiquities Market circa 1940: Pierre Matisse and Earl Stendahl." In *Collecting Mesoamerican Art before 1940*, edited by Andrew D. Turner and Megan E. O'Neil. Getty Publications, 2024.

O'Neil, Megan E. "Afterword: Object Amnesia and the Archive." In *Collecting Mesoamerican Art before 1940*, edited by Andrew D. Turner and Megan E. O'Neil. Getty Publications, 2024.

O'Neil, Megan E., and Mary Miller. "Stendahl Art Galleries in Europe: Expanding the Market for Pre-Hispanic Art at Mid-Century." *Journal for Art Market Studies* 7, no. 1 (2023): 1-21. https://fokum.org/wp-content/uploads/2024/01/JAMS13_3_MillerONeil.pdf

Polanco, Dominique E. "Renaming the Cuicatec Knowledge in the Codex Porfirio Díaz: Decolonizing Mesoamerican Manuscript Facsimiles with Insurgent Research." *Latin American and Latinx Visual Culture* 5, no. 4 (2023): 90-100. <https://doi.org/10.1525/lavc.2023.5.4.90>

Raggi Lucio, E. "De arañas y telares, territorio y cosmos, armonías y simetrías de la creación." *International Journal of South American Archaeology-IJSA* 20 (2024).

Salas, Alexis. "Friendly Specters: Casper and Other Mexico City-based Artists' Zines and Projects." In *Copy Machine Manifestos: Artists Who Make Zines*, edited by Drew Sawyer and Branden Joseph. Phaidon/Brooklyn Museum, 2023.

Salas, Alexis. "Queer Latinx Bodies and AIDS: Joey Terrill's 'Still Here' and 'Once Upon a Time.'" *Arts* 13, no. 4 (2024): 133. <https://doi.org/10.3390/arts13040133>.

Tarver, Gina McDaniel. "Mordacious Humor and Happy Oblivion in Colombia: Bernardo Salcedo's Distinguishing Features." In *Humor in Global Contemporary Art*, edited by Mette Gieskes and Gregory H. Williams. Bloomsbury, 2024. <https://www.bloomsbury.com/us/9781350415829/>

Wiersema, Juliet. "'El único remedio para florecer la provincia': Extraction and Opportunity in the Curso del río Atrato and the Descripción de la Provincia del Zitará." *Colonial Latin American Review* 33, no. 3 (2024).

Wolff, Lesley A. and Gabriela Germana Roquez, eds. "Rethinking Contemporary Latin American Art" (Special Issue) *Arts* (2024). Featuring articles by Grace Aneiza Ali, Giuliana Borea, Roberto Conduru, Claire F. Fox, Alice Heeren, Miguel L. Rojas-Sotelo, and Natalia de la Rosa. Open access (online): https://www.mdpi.com/journal/arts/special_issues/Rethinking_Contemporary_Latin_American_Art

| EXHIBITIONS |



Enrique Bostelmann, *El Caminante*, 1955. Gelatin silver print. Image courtesy of the Bostelmann Estate.

Enrique Bostelmann: Apertures and Borderscapes

June 18 to December 15, 2024
Berman Museum of Art (Collegeville, PA)

Enrique Bostelmann: *Apertures and Borderscapes* takes boundaries—literal, figurative, and fluid—as the organizing principle for an exhibition of selected works by the genre-bending photographer. Over his forty-year career, Enrique Bostelmann (1939–2003) fused modernist formal elegance, social documentary, conceptualism, and humor with experimental vision. Bostelmann’s work is critically acclaimed across Latin America and internationally, initially for *America: un viaje a través de la injusticia* (1970), one of the first photobooks and

a groundbreaking document in protest photography at a time of political upheaval. The volume chronicles Enrique and Yeyette Bostelmann’s road trips throughout Latin America in the 1960s, during which the camera enabled them to traverse and dissolve national, cultural, socio-economic, geographic, and artistic borders. Later, Bostelmann’s darkroom and studio became spaces of experimentation and conceptualism, within photography and across media. This exhibition contends that this porous approach to the medium grew to be a defining facet of Bostelmann’s practice. Within photography and across media. For all of Bostelmann’s boundary crossings, his work remains largely unknown to U.S. audiences. Although his work has been exhibited internationally, this will be the first solo exhibition of the artist’s work since 2013 (Museum of Modern Art, Mexico City) and the most comprehensive selection to be shown in the U.S. to date. The last exhibition of Enrique Bostelmann’s photography in the U.S. was *Histories of Memory*, held at the Americas Society in NYC in 2003. That exhibition comprised a specific body of work completed between 1998 and 2003. The current project portrays many of the facets of Bostelmann’s photographic view as it evolved over the course of his career. *Apertures and Borderscapes* unites diverse works by the artist with newly recorded interviews with Bostelmann’s creative collaborators and family members. This material is assembled in a short, bilingual documentary film that accompanies the exhibition. Transcriptions of the family’s interviews also appear in a bilingual publication alongside essays by art historians and curators.

Website: <https://www.ursinus.edu/live/profiles/7522-enrique-bostelmann>

For more information and booking inquiries please contact the Creative Director of the Berman and curator of *Apertures and Borderscapes*, Deborah Barkun, at dbarkun@ursinus.edu.

The Art of Propaganda: Poster Art and Political Satire from Cuba and its Diaspora

Fall 2024 – Fall 2025

University of Miami Libraries, Coral Gables, FL
Roberto C. Goizueta Pavilion, Otto G. Richter Library



“The Art of Propaganda: Poster Art and Political Satire from Cuba and its Diaspora” is an exhibition that showcases the history of Cuban poster art and political satire as visual and discursive tools for the promotion and dissemination of information. Through the lens of visual culture, the items on display reveal the development of Cuba as a modern society and the political narratives that defined that process from the mid-19th to the late 20th century. Iconic posters from the early Cuban Revolution, renowned for their aesthetic and artistic value, are featured alongside posters and flyers from various civic and political groups within the Cuban exile community since the 1960s. Complementing these are a selection of journals and rare periodicals, dating from the 1860s to the present, which emphasize political humor and satire, underscoring the instrumental role of propaganda in society.

A central theme of the exhibition is the American influence in the shaping and development of Cuban political, socio-cultural, and economic history. From the mid-19th century wars of independence through the Republican era at the turn of the 20th century, to the 1959 Cuban Revolution that forced a community into exile, the political thought expressed in these materials illustrates the tensions between ideologies central to the relations of Cuba and the United States since the Cold War: communism versus democratic capitalism. These dueling perspectives—or worldviews—are vividly represented in political posters from Cuba’s early revolutionary period, promoting solidarity with anti-colonial struggles as part of the government’s internationalist campaign, and in film posters from that same era that established Cuba as a leader in the graphic arts. Conversely, anti-communist sentiments are broadcast in several examples of posters and pamphlets from the early Cuban exile of the 1960s through the 1980s, from communities across the United States, including Puerto Rico.

Curated by Dr Elizabeth Cerejido from the extensive holdings of the Cuban Heritage Collection, this exhibition explores the role and function of graphic arts in narrating Cuban and Cuban diasporic social, cultural, and political histories.

For more information: <https://www.library.miami.edu/exhibitions/art-of-propaganda.html>

Nepantla

October 4, 2024 – January 5, 2025
 Fort Collins Museum of Art (Fort Collins, CO)

This group exhibition explores the experience of being in between two worlds, or two cultures. The ‘in between’ is Nepantla. This exhibition celebrates the cross pollination of cultures, Mexican, indigenous and American. It brings together 36 Chicano/Latino artists who, with their art, explore themes of identity, memory, and struggle. This exhibition is a celebration of culture and Mexican American history of Colorado and Northern New Mexico.

For more information: <https://moafc.org/exhibitions/nepantla/>



Miradas femeninas al cuerpo desde la Colección Kaluz (Female Visions of the Body from the Kaluz Collection)

October 18, 2024 – January 26, 2025
 Centro Tolzú, Toluca de Lerdo, Estado de México, Mexico

Female Visions of the Body from the Kaluz Collection presents a selection of 31 works from the Kaluz Museum in Mexico City, all made by women, in which their different approaches to the human body are revealed and placed in dialogue. The exhibition, curated by feminist art historian Karen Cordero Reiman, highlights the perspectives of sixteen Mexican visual artists ranging from the 19th to the 21st century, encouraging us to reflect on the following questions:

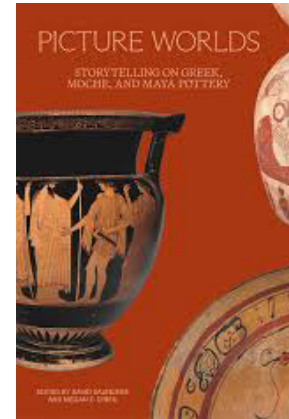
How does art history change when we read it through the work of women artists? A feeling body is a necessary condition for both the creation and reception of art. But are artistic images of human bodies the result of observation, or introspection, or imagination, or a combination of these three aspects? How do the bodies of the artists who created these works relate to these corporeal representations? And, perhaps most importantly: What conversation arouses from our contemporary engagement with these images? How do they expand or transform our perception of our bodily experience, both internally and externally? The show is divided into four sections, “Dismantling myths and stereotypes”, “Similarities and subjectivities”, “Bodies that tell stories”, and “Recreating corporeal gestures”, highlighting the distinct perspectives of each author and their particular thematic, aesthetic and social explorations, as well as providing the public with elements that invite them to observe and question conventional ways of perceiving art. Among the prominent authors included in the exhibition are Josefa Sanromán, Elvira Gascón, María Izquierdo, Remedios Varo, Manuela Ballester and Teresa Velázquez, among others. The exhibit will be on view in Temporary Exhibition Gallery 1 of the Tolzú Center from October 18, 2024 to January 26, 2025 and will feature a rich program of mediation activities such as workshops, lectures, roundtables, and guided visits.

For more information: <https://www.centrotolzu.mx/>; <https://facebook.com/CentroTolzu>.

Picture Worlds: Greek, Maya, and Moche Pottery

April 10 – July 29, 2024 at the Getty Villa, J. Paul Getty Museum
September 14 – December 15, 2024 at Michael C. Carlos Museum,
Emory University
Co-curated by David Saunders and Megan E. O’Neil

Mighty deities, brave heroes, and fantastic beings adorn the terracotta vessels of the ancient Greeks in the Mediterranean, the Maya in Mesosamerica, and the Moche of northern Peru. This exhibition juxtaposes these three distinct ceramic traditions and explores the ways in which painted pottery served as a dynamic means of storytelling and social engagement. This exhibition is presented in English and Spanish. Esta exhibición se presenta en inglés y en español. For more information: https://www.getty.edu/art/exhibitions/picture_worlds/



Alias Vitas. Mi linaje femenino. Lourdes Almeida

October 24, 2024 – February 21, 2025
Fototeca Nacional del INAH
Ex Convento de San Francisco, Centro, Pachuca, Hidalgo, Mexico
Curated by Karen Cordero Reiman.

The exhibition *Alias vidas. My Female Genealogy* by Lourdes Almeida (Mexico City, 1952) is based on an investigation and creative process that the artist has been carrying out since 1993 on the subject of gender violence in her family history and its traces in the faces, bodies, and lives of her female relatives and her own experience and identity. Using her own photographs, archival photographs, and images generated by artificial intelligence, she has created objects and images that place the visages, bodies, and gazes of her female ancestors and descendants in dialogue with her own, in order to document the persistence of experiences of abuse and the possibility of transforming this heritage through visual creation and communication. The exhibition addresses this theme through various visual media, including direct and constructed photography, object art, artist’s books, and textile art creations, as well as documentation compiled by Almeida that contextualizes the situation of women in the historical periods referenced by her female genealogy. *Alias vidas* thus highlights a persistent phenomenon in Mexican society that urgently requires visibility, dialogue, and actions that can contribute to a broader awareness and consolidate intergenerational strategies for resistance, in order to configure a different present and future for women and society in general.



Almeida is a multifaceted photographer active since the 1970s whose work has been the subject of more than 100 solo exhibitions in Mexico, Latin America, the U.S., Europe and Asia. She has also received various national and international medals and prizes in recognition of her distinguished career.

Contact information: museodelafotografia@inah.gob.mx; <https://www.facebook.com/SINAFO>.
FototecaNacional; +52 (771) 714 36 53, ext. 228114.

See Me, Hear Me: Native Cultures

December 3, 2024 – March 30, 2025
 ArtNexus Space, North Miami, FL
 Curated by Francine Birbragher-
 Rozencwaig, PhD

The ArtNexus Space in North Miami presents its inaugural exhibition, “See Me, Hear Me: Native Cultures.” The show delves into the creative production of members of Indigenous communities, artists of Indigenous descent, and contemporary artists who have addressed issues related to cosmogonies and problems native groups have faced in Latin America throughout history. This theme is of utmost importance as it sheds light on the rich cultural heritage of these communities and the challenges they continue to face.



Manuel Chavajay from the Series “*K'o q'ij ne t'illo ja juyu t'aq'aa*” (*There are days when mountains and volcanoes come closer*), 2023 Burnt oil from marine and land engine, watercolor, charcoal, and embroidery on cotton paper 42.13 x 39.4 in
 Photo: Maria Isabel Bedoya

The 40 works in the exhibition, which belong to private collections, present a vast array of proposals in the most diverse techniques, including painting, drawing, sculpture, textiles, engraving, photography, and ceramics, some inspired by ancestral traditions. Several artists document beliefs, legends, and rituals to keep their traditions alive or to make them known to the Western world. By engaging with these artworks, the public contributes to recognizing and appreciating these traditions. In most cases, the harmonious relationship that native groups maintain with the land, fauna, flora, and the environment in general is perceived. According to most indigenous cosmogonies, humans and nature are part of the same sacred world and must coexist in harmony. However, colonization and industrial development have broken this harmonious relationship, and for this reason, several of the artists denounce through their works the problems they currently experience, such as the dispossession of their lands, forced displacement, deforestation, and environmental pollution, among others.

Participating artists: Antonio Caro, Antonio Pichillá Quiacaín, Brus Rubio Churay, Claudia Andújar, David Díaz González, Denilson Baniwa, Doriana Falcón, Gerardo Petsaín Sharup, Jesús Ruiz Durand, Julieth Morales, Lastenia Canayo (Pecón Quena), Laura Anderson Barbata, Manuel Chavajay, Marilyn Boror Bor, Martín Chambi, Maruch Sántiz Gómez, La Chola Poblete, Miriam Soria Gonzales, Richard Peralta, Salmi López Balbuena, Sandra Gamarra, Sandra Monterroso, Santiago Yahuarcani, Seba Calfuqueo, Sheroanawe Hakihiiwe, Tahuanty Jacanamijoy, Waxamani Mehinako, and Zoila Andrea Coc-Chang.

Contact: Francine Birbragher-Rozencwaig, PhD Email: fbirbragher@gmail.com

Transatlantic Encounters: Latin American Artists in Paris, 1920-1970

December 13, 2024 – March 20, 2025
Art Museum of the Americas, Washington, D.C.

Artists from Latin American countries traveled to Paris in great numbers in the years between 1920 and 1970. There they engaged with the most important modernist movements, including Cubism, Surrealism, and the different variants of abstraction that emerged after World War II. Their encounters with and participation in the international avant-garde community in Paris both shaped the future direction of modern Latin American art and contributed to the development of European trends. Transatlantic Encounters will showcase a selection of works from the AMA's collection that highlight these artists creative involvement with the artistic practices that emerged in Paris in the twentieth century.

Adriana Ospina, Director, Art Museum of the Americas, aospinaj@oas.org
Michele Greet, Guest Curator, mgreet@gmu.edu
For more information: <http://museum.oas.org/index.html>



Eduardo Ramirez Villamizar, *Composición Mecánica* [Mechanical Composition], 1957. Oil on canvas 39 1/2 x 79"
OAS AMA | Art Museum of the Americas Collection

| DIGITAL RESOURCES |

In anticipation of the reopening of the Michael C. Rockefeller Wing in May 2025, The Metropolitan Museum of Art has released a digital feature, in both English and Spanish versions, introducing the viewer to three ancient ceramic models from Nayarit, Mexico. All three works, which depict feasting scenes and a village gathering, will be on view in the West Mexico section of the newly installed Mesoamerican galleries.

The roughly six-minute videos, entitled “Inside Look: Nayarit House Models” and “Maquetas de barro nayaritas: una mirada a su interior”, both narrated by curator Laura Filloy Nadal, have been posted on the Met’s webpage and on the Met’s YouTube channel.

Webpage (Spanish): <https://www.metmuseum.org/perspectives/videos/2024/9/Nayarit-House-Models-spv>

Webpage (English): <https://www.metmuseum.org/perspectives/videos/2024/9/nayarit-house-models>

YouTube (English): <https://youtu.be/WVJ9SdJrU-s?si=MZkRBAUvTdKP-9F->

YouTube (Spanish): <https://youtu.be/3BXXGFstV9k?si=5mhuV6dx05yht-tl>



House Model, Nayarit, 300 BCE–300 CE. Courtesy of the Metropolitan Museum of Art.

Trenton D. Barnes has updated two digital resources in the Metropolitan Museum of Art’s Heilbrunn Timeline of Art History:

- “Teotihuacan (ca. 100 BCE–800 CE).” October 2001; updated March 2024. http://www.metmuseum.org/toah/hd/teot/hd_teot.htm
- “The Feathered Serpent Pyramid and Ciudadela of Teotihuacan (ca. 150–250 CE).” October 2001; updated March 2024. http://www.metmuseum.org/toah/hd/teot3/hd_teot3.htm

| UNIVERSITY NEWS |

Macarena Deij Prado joined the Department of Art History at University of Illinois at Chicago as Visiting Lecturer in the Arts of the Americas in the fall of 2024.

Megan Flattley is the Forsyth Postdoctoral Fellow of Latin American Art in the History of Art Department at the University of Michigan.

Beth Matusoff Merfish has been named Director of the School of Art and Associate Professor of Art History in the Kathrine G. McGovern College of the Arts at the University of Houston.

Anthony Meyer is the Austen-Stokes Ancient Americas Postdoctoral Fellow in Department of the History of Art at Johns Hopkins University (2024–25).

Anthony Meyer will join the Institute of Fine Arts at New York University as an Assistant Professor in September 2025.

Megan E. O'Neil was promoted to Associate Professor with tenure in the Art History department at Emory University.

Juliana Ramírez Herrera will join the Department of History of Art at UC Berkeley as Assistant Professor in Indigenous, Pre-Colonial, and Colonial Art and Visual Culture of Latin America in July, 2025.

| MUSEUM NEWS |

This year, the Division of Modern & Contemporary Art at the Harvard Art Museums has made significant acquisitions of work by:

- Daiara Tukano (Purchase through the generosity of Sophocles N. Zoullas and Silvia Zoullas)
- Jimena Croceri (Purchase through the generosity of Sophocles N. Zoullas and Silvia Zoullas)
- Joiiri Minaya (Bequest of Christian A. Herter, Jr., by exchange)
- Laura Anderson Barbata (Gift of Edward Sullivan and Clayton Kirking in honor of Madeline Murphy Turner)
- Lourdes Grobet (Gift of the Institute for Studies on Latin American Art (ISLAA), New York)
- Rosana Paulino (Margaret Fisher Fund)

The International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston is pleased to announce a new initiative dedicated to Latinx Art: ¡Aquí Estamos!: Latinx Art at the Museum of Fine Arts, Houston. Supported by the Mellon Foundation and the Terra Foundation for American Art, this multi-year, institution-wide program aims to transform this emergent field by opening critical pathways for the study and exhibition of Latinx art and artists within a major encyclopedic museum. ¡Aquí Estamos! will provide hands-on training for future museum and research professionals focused on Latinx art by placing fellows in Museum departments, including Curatorial, Conservation, Learning and Interpretation, and the ICAA. Opportunities for collaboration and professional development will be facilitated by regular project meetings, workshops centered on critical issues in the field, and collaborative projects ranging from the development of collection object studies, interpretative materials, public programs, and publications.

A component of the larger ¡Aquí Estamos! initiative, the ICAA Latinx Papers Project seeks to significantly expand the representation of Latinx art within the ICAA Documents of Latin American and Latino Art digital platform. ICAA Research Fellows will work with the ICAA headquarters and with partner repositories across the United States to research, annotate, and publish hundreds of additional documents to the Documents Project site.

The following emerging scholars have been appointed fellows for the 2024-2025 cycle:

- Alana Coates, PhD Candidate, University of New Mexico Predoctoral Research Fellow (Texas), ICAA Latinx Papers Project
- Amy Crum, PhD, UCLA Postdoctoral Curatorial Research Fellow, Latinx Art
- Lesdi C.Goussen Robleto, PhD, UC Berkeley Postdoctoral Research Fellow, ICAA Latinx Papers Project
- Janina López, PhD Candidate, University of Pittsburgh Predoctoral Research Fellow (California), ICAA Latinx Papers Project
- Gwen Unger, PhD Candidate, Columbia University Research and Metadata Development Fellow, ICAA Latinx Papers Project

| AWARDS AND HONORS |

Savannah Esquivel (University of California, Riverside) was awarded a Hellman Fellowship from the University of California Society of Hellman Fellows for the 2024-2025 academic year.

Dr. Billie Follensbee was awarded the Curtis P. Lawrence Excellence in Advising Award, Missouri State University's highest award for excellence in advising and mentoring of undergraduates.

Dr. Billie Follensbee's project "Helping to Bring the Humanities to the Public Square" was awarded a Missouri Humanities Council Major Grant for the project "Helping to Bring the Humanities to the Public Square" to fund the purchase of display cases for the Park Central Branch Library in Springfield, Missouri, to enable a collaboration between the Library and the Missouri State University to create public educational exhibitions of art and artifacts with labels and interpretive display texts written by advanced undergraduate students in the MSU Art History & Visual Culture and Museum Studies programs.

Erin L. McCutcheon received a 2024 Teaching Excellence Award from the College of Arts & Sciences at the University of Rhode Island.

Ailsa Mellon was awarded a Bruce Senior Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art (2024–25).

Alba Menéndez Pereda (University of California, Los Angeles) was awarded a Dissertation Fieldwork Grant from The Wenner-Gren Foundation and a Short Term Fellowship from The Huntington Library.

Paul Niell has been appointed a Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. for the 2024/2025 academic year.

Adele Nelson (University of Texas at Austin) was awarded the 2023 Antonio Candido Prize for the best humanities book on Brazil from the Brazil Section of the Latin American Studies Association for her book *Forming Abstraction: Art and Institutions in Postwar Brazil* (University of California Press, 2022). It was also a 2023 CHOICE Outstanding Academic Title Winner.

Sarah Ortiz-Monasterio was awarded an Academic Year Foreign Language and Area Studies (FLAS) Fellowship for Nahuatl (2024–25); University of California, Los Angeles Latin American Institute and The Department of Art History.

Dominique E. Polanco (Virginia Tech) was awarded a Barbara Thom Postdoctoral Fellowship at the Huntington Library for the 2024-25 academic year.

Catherine H. Popovici was awarded the ACLS H. and T. King Fellowship in Ancient American Art and Culture and joined the Department of Art History at Indiana University, Bloomington as the Robert E. and Avis Tarrant Burke Postdoctoral Fellow in Ancient and Indigenous Art of the Americas.

Shannah Rose (Ph.D. Candidate, Institute of Fine Arts, New York University) has been awarded the 2024-2025 Samuel H. Kress Foundation/Marian and Andrew Heiskell Rome Prize in Renaissance and Early Modern Studies at the American Academy in Rome.

Dr. Alexis Salas will be the 2024-2025 Terra Visiting Professor at the John F. Kennedy Institute for North American Studies, at Freie Universität in Berlin, Germany.

Sheila Scoville (Ph.D. Candidate, College of Fine Arts, Florida State University) will be a Peter Buck Predoctoral Fellow at the Smithsonian National Museum of Natural History for 2024–25.

Gabriella Wellons (Ph.D. candidate, Harvard University) was awarded a William R. Tyler Fellowship in Pre-Columbian Studies at the Dumbarton Oaks Research Library and Collection for two consecutive academic years (2024–26).

| CALLS FOR PARTICIPATION |

Photographic Practices of Repair

American Comparative Literature Association 2025 Annual Meeting

May 29 – June 1, 2025

Deadline: October 14, 2024

Photography's complicity in the destruction of diverse worlds has become a central concern for scholars, artists, and activists engaged in the dismantling of imperial ways of thinking while also seeking to leverage the medium's potential for visibility and (epistemological) justice. Following Ariella Aïsha Azoulay (*Potential History*), the challenge lies in maintaining a critical perspective on the pervasive role of photography in perpetuating destruction while at the same time rethinking the ontology of photography in a way that allows us both to continue to engage with it, in order not to forget this destruction, and to transform it into a "compass of repair." What forms might such photographic practices of repair take? This panel invites proposals that consider or attempt practices of photographic repair in: archival practices, museums and exhibitions, literature, historiographical work, and photojournalism.

For more information: <https://www.acla.org/photographic-practices-repair>

The CAyC network revisited: Archives, methodologies, and critical perspectives on Argentina's Centre for Art and Communication

Panel at Annual Conference of Association for Art History (AAH)

University of York, April 9–11 2025

Deadline: November 1, 2024

In 1968, the art critic and businessman Jorge Glusberg founded the Centre for Art and Communication (CAyC) in Buenos Aires. Over the following decades this interdisciplinary network of artists, thinkers and art professionals, rife with contradictions, shaped the production and circulation of art from Latin America. CAyC fostered artistic exchanges within and beyond the region, from Argentina and Brazil to Japan and the UK; organised ten International Open Encounters on Video Art; and hosted numerous events featuring natural scientists, philosophers, and literary figures. From the militarised repression of the 1970s into the post-1983 transition to democracy, CAyC also navigated multiple forms of political entanglement. Recent initiatives have begun to historicise CAyC, but its broader significance for global histories of contemporary art has yet to be examined in detail. Due to its scope of activities, CAyC provides a productive methodological lens through which to examine the intersection of key issues driving current art historical scholarship, including transnational connections and collaboration, interdisciplinarity, technological experiments, ecological approaches, and experiences of migration and exile.

The session will comprise 20-minute papers and a 25-minute roundtable to reassess CAyC's multifarious and contested impact across a range of geographies and artistic concerns. We invite proposals concerning historiographic debates, methodological reflections, and case studies (of art works, exhibitions, and projects). Potential topics include: histories of art and technoscience; international, transnational, and global interpretative frameworks; cybernetics and antipsychiatry; CAyC's pedagogical programs and curatorial frameworks; race and gender dynamics; the role of CAyC's archive(s); ecocritical and ecological concerns.

Submissions should include a title and abstract (250 words maximum) for a 20-minute paper, as well as your name and institutional affiliation (if any). The deadline for submissions is November 1, 2024.

Please email your proposals directly to the session conveners: m.polgovsky@bbk.ac.uk; catherine.spencer@st-andrews.ac.uk; c.williams-wynn@khi.fi.it

Organized by: Mara Polgovsky Ezcurra, Birkbeck, University of London, m.polgovsky@bbk.ac.uk; Catherine Spencer, University of St Andrews, catherine.spencer@st-andrews.ac.uk; Christopher Williams-Wynn, Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Stiftung Preußischer Kulturbesitz, c.williams-wynn@khi.fi.it

Postsecular Reckonings. Spirituality and Religion in Contemporary Art History and Cultural Studies

Kunstraum at Leuphana University Lüneburg

May 14–16, 2025

Deadline: December 1, 2024

The conference “Postsecular Reckonings. Spirituality and Religion in Contemporary Art History and Cultural Studies” (Kunstraum at Leuphana University Lüneburg, May 14–16, 2025) invites to reflect on the reverberations of religiosity in artistic and cultural practices throughout the Americas. How can our methodologies tune in to the affective, embodied and quotidian modes in which religion informs world- and artmaking? How to articulate and potentially transgress the secular legacy of critical theory and cultural studies? And what to make of the countless “residues” of spirituality that continue to mark and possibly haunt our disciplines? The conference will open with a keynote lecture by Roberto Strongman with the title “Postsecular Pilgrimages, Imaginary Sources, Dissapointed Returns.”

Please submit an abstract of no more than 250 words, along with a CV by December 1, 2024 to sebastian.eduardo@leuphana.de and christopher.weickenmeier@leuphana.de

Indigenous and Mestizo Agency in the Visual and Material Culture of Latin America

Midwest Art History Society (MAHS) Annual Conference

Denver Art Museum, April 3–5, 2025

Panel chair: James M. Córdova (University of Colorado Boulder)

This session highlights Indigenous and mestizo contributions to Latin America’s rich body of visual and material culture. While some works perpetuated and modified ancient Indigenous forms such as Mesoamerican pictorial manuscripts, Andean drinking vessels, Caribbean furniture, and Pueblo-Indian pottery, others took on new forms more traditionally associated with Europe, Asia, or other parts of the world. In either case, Indigenous and mestizo artists and makers selectively drew from local and foreign forms and practices to strategically position themselves or their patrons as agents in the artistic, political, religious, and social landscape of their time and place.

Contact: info@mahsonline.org

For more information: <https://www.mahsonline.org/conference/>

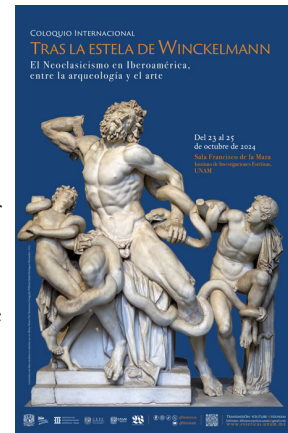
| CONFERENCES & PANELS |

International Colloquium: Tras la estela de Winckelmann. El Neoclasicismo en Iberoamérica, entre la arqueología y el arte

Instituto de Investigaciones Estéticas (IIE), Universidad Nacional Autónoma de México (UNAM), Mexico City

October 23–25, 2024

The Institute of Aesthetic Research (IIE) of the National Autonomous University of Mexico (UNAM), in collaboration with the Winckelmann Gesellschaft of Germany, organizes the international colloquium “Tras la estela de Winckelmann. El Neoclasicismo en Iberoamérica, entre la arqueología y el arte.” The colloquium will take place from October 23 to 25 in the Francisco de la Maza Room of the IIE, where researchers from Latin America and Europe will present their work on the thought of Johann Joachim Winckelmann and his legacy, as well as the history of Neoclassicism and Archaeology in Ibero-America.



More information on the website of the Instituto de Investigaciones Estéticas: <https://www.esteticas.unam.mx/coloquio-tras-la-estela-de-winckelmann>

The event will be broadcast live on the Instituto de Investigaciones Estéticas' YouTube channel: www.youtube.com/@iieunam

Music in the Early Modern Spanish Americas, Performance Spaces, and Archives

The Huntington Library

March 21–22, 2025

Conveners: Savannah Esquivel (University of California, Riverside) and Cesar Favila (University of California, Los Angeles)

This interdisciplinary conference aims to examine the musical sounds that once reverberated across the Spanish Americas. This conference's discussions and dialogs will demonstrate how the arts—whether sonic, visual, or literary—never existed isolated from each other, but worked together in the early modern Spanish Americas to enhance devotion, signal identity, or to express agency. Taking the Nahuatl-language canticles of the *Psalmody Christiana* (Mexico City, 1583) as its touchstone, this conference brings attention to the Library's Hispanic collection and the innovative critical approaches engendered by interdisciplinary studies of musical sources, bringing attention to the acoustic interventions and embodied experiences of the builders, painters, performers, and audiences who grappled with colonialism through the interplay of sound, music, and space, often in innovative and culturally-specific ways.

For more information: <https://huntington.org/academic-conferences-lectures>

The CAyC network revisited: Archives, methodologies, and critical perspectives on Argentina's Centre for Art and Communication

Panel at Annual Conference of Association for Art History (AAH)

University of York, April 9–11 2025

Organized by: Mara Polgovsky Ezcurra, Birkbeck, University of London, m.polgovsky@bbk.ac.uk; Catherine

Spencer, University of St Andrews, catherine.spencer@st-andrews.ac.uk; Christopher Williams-Wynn, Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Stiftung Preußischer Kulturbesitz, c.williams-wynn@khi.fi.it

The session will comprise 20-minute papers and a 25-minute roundtable to reassess CAyC’s multifarious and contested impact across a range of geographies and artistic concerns. We invite proposals concerning historiographic debates, methodological reflections, and case studies (of art works, exhibitions, and projects). Potential topics include: histories of art and technoscience; international, transnational, and global interpretative frameworks; cybernetics and antipsychiatry; CAyC’s pedagogical programs and curatorial frameworks; race and gender dynamics; the role of CAyC’s archive(s); ecocritical and ecological concerns.

Hidden Gems: New Research on Lapidary, Lapidarists, and Polished Stone and Shell in the Americas

90th Society for American Archaeology Annual Meeting 2025 – a Symposium of Ten Presentations

April 23–27, 2025

Co-Organizers/Co-Chairs: Billie Follensbee, Missouri State University and John Hoopes, University of Kansas

Lapidary – the art of cutting, machining, grinding, and polishing hard materials such as stone and shell – is an artform widely practiced throughout the ancient Americas. Lapidarists from the Eastern Woodlands, the American Southwest, Mesoamerica, the Isthmo-Colombian area, the Antilles, Amazonia, and the Andes all made and exchanged a variety of objects of hard stone and shell, including beadwork, mosaics, small sculptures, and carved adornments. While considerable study has been conducted on specific types of lapidary objects and on important materials including jadeite, magnetite, ilmenite, hematite, and Spondylus shell, many other lapidary objects and materials exist and merit consideration. This session explores new research on lapidary, lapidarists, and the purposes and meanings of lapidary objects produced by precolonial artisans. Examinations of new archaeological finds and explorations of little-studied materials, artifacts, and techniques are welcome, as are new hypotheses, re-examinations, and reinterpretations of well-known objects, significant materials, and previous research.

Photographic Practices of Repair

American Comparative Literature Association 2025 Annual Meeting

May 29 – June 1, 2025

Photography’s complicity in the destruction of diverse worlds has become a central concern for scholars, artists, and activists engaged in the dismantling of imperial ways of thinking while also seeking to leverage the medium’s potential for visibility and (epistemological) justice. Following Ariella Aisha Azoulay (*Potential History*), the challenge lies in maintaining a critical perspective on the pervasive role of photography in perpetuating destruction while at the same time rethinking the ontology of photography in a way that allows us both to continue to engage with it, in order not to forget this destruction, and to transform it into a “compass of repair.” What forms might such photographic practices of repair take? This panel invites proposals that consider or attempt practices of photographic repair in: archival practices, museums and exhibitions, literature, historiographical work, and photojournalism.

For more information: <https://www.acla.org/photographic-practices-repair>

| 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

| 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

| SPECIAL EVENTS |

Regina Jose Galindo: Cuerpo de Trabajo

Online: Jordan Schnitzer Museum of Art (JSMA)
 University of Oregon
 October 28, 2024 at 10:00 – 11:20 am

Webinar in Spanish with Regina José Galindo. Her artistic career, spanning over two decades, will be briefly discussed by the artist as well as her performance “Tierra” currently on view in the exhibit Necroarchivos de las Americas: An Unrelenting Search for Justice at the JSMA curated by Dr. Adriana Miramontes Olivas, Curator of Academic Programs and Latin American and Caribbean Art.



Register: <https://jsma.uoregon.edu/events/online-artist-talk-regina-jose-galindo-cuerpo-de-trabajo>

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

The Sterling and Francine Clark Art Institute Auditorium, Williamstown, MA
 October 29, 2024 at 5:30pm

Join us for the launch of Mari Rodríguez Binnie’s new book, which examines how artists in São Paulo challenged Brazil’s military dictatorship through mass print technologies in the 1970s and 1980s. Binnie will be in conversation with Brynn Hatton, the Kindler Family Assistant Professor of Global Contemporary Art at Colgate University. <https://www.clarkart.edu/event/detail/2650-91836>

Roundtable Discussion: Radical Art and Mass Print Media in Cold War Brazil

Doty Fine Arts Building 2.204
 The University of Texas at Austin
 November 19, 2024 at 3:30pm

“Radical Art and Mass Print Media in Cold War Brazil,” a roundtable discussion with Mari Rodríguez Binnie, Associate Professor of Art, Williams College; Adele Nelson, Associate Professor of Art History, The University of Texas at Austin; and Claudia Zapata, Associate Curator, Blanton Museum of Art. Doty Fine Arts Building 2.204, The University of Texas at Austin. November 19th at 3:30pm. For more information, please contact George Flaherty, Associate Professor of Art History and Co-Director of the Center for Latin American Visual Studies, The University of Texas at Austin: gflaherty@austin.utexas.edu.

Lecture: Turtle Island and Abiyala in Conversation

Gardiner Museum of Ceramic Art

November 21, 2024 at 12 p.m. - 1:30 p.m. EST (virtual event)

Turtle Island and Abiyala in Conversation, Wolfe Lecture, Gardiner Museum of Ceramic Art, November 21st, 12 p.m. - 1:30 p.m. EST (virtual event). A bilingual conversation between Anishnaabe curator Francesca Herbert-Spence and Mapuche curator Francisco Huichaqueo. Translated and moderated by Juliana Ramírez Herrera. Check the Gardiner Museum’s website for registration (pay what you can; free for students). <https://www.gardinermuseum.on.ca/>

Contemporary Art and Cold War Embassies: A Conversation with Jennifer Duncan, Jorge Otero-Pailos, and David Peterson, moderated by Julia P. Herzberg

Park Avenue Armory, New York, NY

January 24, 2025 at 5pm

“Contemporary Art and Cold War Embassies: A Conversation with Jennifer Duncan, Jorge Otero-Pailos, and David Peterson, moderated by Julia P. Herzberg” will be presented at the Park Avenue Armory on January 24th at 5pm. The discussion will explore the role of contemporary art in the preservation of modern U.S. embassies. Artist and preservationist, Jorge Otero-Pailos created a series of sculptures while preserving the Saarinen-designed former embassy in Oslo, Norway. Three large-scale sculptures will be on Park Avenue in March. We look forward to seeing you there!

Jennifer Duncan (@fapeculturaldiplomacy) is the Executive Director of Foundation for Art and Preservation in Embassies; Jorge Otero-Pailos (@oteropailosstudio) is artist, preservationist, and Director of the Historic Preservation Program, Columbia University; David B. Peterson is author of “U.S. Embassies of the Cold War” and Founder of the Onera Foundation (@onerafoundation); Julia P. Herzberg (@julia.herzberg) is an art historian, curator, and member of the Sculpture Committee for The Fund for Park Avenue. The program is presented by the Winter Show in collaboration with The Fund for Park Avenue.

| FELLOWSHIP OPPORTUNITIES |

The 2025–2026 Huntington Library Research Fellowships

The Huntington Library is now accepting Research Fellowship Applications for the 2025-2026 fellowship year for Long-Term, Short-Term, and Travel Grant/Exchange Fellowships. The Huntington offers 15 Long-Term Fellowships; 13 for the academic year (9-11 months), each with a stipend of \$50,000, and 2 for an academic term (4-5 months) with a \$25,000 stipend. They are open to scholars who hold a PhD or have successfully defended a dissertation by the application deadline. Approximately 130 Short-Term Fellowships are available for one to three months in residence and carry monthly stipends of \$3,500. They are open to graduate students, faculty members, postdoctoral candidates, and independent researchers working on a scholarly project served by The Huntington's collections. Additionally, there are six one-month Travel Grants for Study Abroad for humanities research to be carried out in libraries or archives outside of the United States or Canada and nine one-month Exchange Fellowships with Corpus Christi, Jesus, Lincoln, and New Colleges, Oxford; Trinity Hall, Cambridge; Trinity College Dublin/Marsh's Library; the University of Birmingham; the University of Durham; and the John Rylands Research Institute and Library at The University of Manchester.

The deadline for submission is 11:59 PM PST on November 15, 2024. It is advisable to begin your online application well before the application deadline.

For more information, see Fellowship FAQs or email: Fellowships@huntington.org.

For details of eligibility and the applications process: <https://www.huntington.org/fellowships>.

2025-2026 Roberto C. Goizueta Distinguished Presidential Residence Program

The Cuban Heritage Collection (CHC) of the University of Miami Libraries invites applications for the 2025-2026 Roberto C. Goizueta Distinguished Presidential Residence program. Inaugurated in 2023, the program welcomes senior scholars and public intellectuals from around the world to spend either one semester (5 months) or a full academic year (10 months) in residence at the Cuban Heritage Collection to take advantage of its vast repository of materials on Cuba and the global Cuban diaspora.

Distinguished Fellows for the 2025-2026 cycle will begin their residence at CHC no earlier than August 1, 2025 and conclude no later than May 31, 2026.

Please contact: Michael J. Bustamante, Ph.D. Emilio Bacardi Moreau Chair in Cuban and Cuban-American Studies Director of Academic Programs, Cuban Heritage

| MEMBERSHIP YEAR 2025 |

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



Membership dues have been paid online via

- PayPal.
- Venmo (@ALAA1979).

Membership Categories for 2025 Calendar Year*

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

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: home institution

Please check all that apply:

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

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

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

All Members receive the following benefits:

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

Lifetime Retired - \$150*

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

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

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

Additional Benefit:

- Acknowledgement in ALAA Newsletter

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

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

Additional Benefit:

- Membership for up to three individuals on faculty/staff

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

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

Student - \$15

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

Retired/Non-US - \$15

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

Contingent Faculty/Adjunct - \$15

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

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

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

| ABOUT THE ASSOCIATION |

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

| 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

| 113th CAA ANNUAL CONFERENCE 2025 |

New York Hilton Midtown, February 12–15, 2025



**ASSOCIATION FOR
LATIN AMERICAN ART**

Erin McCutcheon / Newsletter Editor
Department of Art and Art History
University of Rhode Island
105 Upper College Road
Kingston, RI 02881