



**US LATINX**  
art forum

**USLAF NEWSLETTER**  
**Volume 1, Number 1**  
**August 2017**

## **Greetings U.S. Latinx Art Forum Members:**

We are pleased to release our first newsletter. We thank Constance Cortez of our Advisory Board for coordinating it and those who shared news about exhibitions, publications, calls for proposals, and other milestones.

One of our most important missions as an organization is to establish a network of artists and other art-world professionals committed to advancing Latinx art and art history. Thus, sharing member projects and accomplishments is an important step in tracking and celebrating our individual and collective strides within the field. We aim to publish the newsletter twice per year and encourage members to contribute news.

This past spring, USLAF became a College Art Association (CAA) affiliated society. We held a business meeting at the 2017 Annual Conference and hosted a plenary session on the state of U.S. Latinx art. The two-part discussion included Adriana Zavala in conversation with Roberto Tejada (Secretary, CAA Board of Directors; Professor, University of Houston) and Hunter O'Hanian (Executive Director, CAA) about the presence of Latinx art within academia and art organizations. Then, curators Rocío Aranda-Alvarado (El Museo del Barrio), Tey Marianna Nunn (National Hispanic Cultural Center), and David Breslin (Whitney Museum of American Art) discussed structural barriers impacting the exhibition and acquisition of Latinx art. A roundtable followed with important interventions from the audience. We thank those USLAF members who attended the events and contributed to the dialogues.

For the 2018 CAA Annual Conference, USLAF will again hold a business meeting and our first CAA affiliated society session will be "Chican@ Art History: Interdisciplinary Foundations and New Directions," co-chaired by Karen Mary Davalos and Mary Thomas. [Click here to view the CFP](#)

We are also pleased to announce that USLAF is now a 501(c)(3). This will allow us to apply for grants that will help us to further dynamically support our members and the field of Latinx art.

USLAF now boasts over 250 members! Please look for out for an upcoming notice about annual membership. We will be asking for modest dues to advance USLAF initiatives. We look forward to your continued collaboration in enhancing and expanding the visibility of Latinx art within academia, exhibition spaces, and private and institutional collections.

Please forward this newsletter to friends and colleagues and encourage them to become members! Questions and other queries can be sent to [info@uslaf.org](mailto:info@uslaf.org). Thank you.

Yours, the USLAF Executive Committee

**Director: Adriana Zavala, Ph.D.**, Associate Professor, Tufts University, Department of Art History

**Associate Director: Rose G. Salseda, M.A.**, Ph.D. Candidate in Art History, Department of Art and Art History, University of Texas at Austin

**Secretary and Membership Coordinator: Josh T. Franco, Ph.D.**, Latino Collections Specialist, Archives of American Art, Smithsonian Institution

**Social Media Manager: Sonja E. Gandert, M.A.**, Ph.D. Student in Art History, The Graduate Center, City University of New York

**Creative Director and Web Developer: Sam Romero, M.F.A.**, Associate Professor, Department of Art and Art History, Florida Southern College

**Advisory Board:**

**Constance Cortez, Ph.D.**, Associate Professor of Art History, School of Art, Texas Tech University

**Karen Mary Davalos, Ph.D.**, Professor, Department of Chicano & Latino Studies, University of Minnesota

**Jennifer A. González, Ph.D.**, Professor, History of Art and Visual Culture, University of California, Santa Cruz

**Cherise Smith, Ph.D.**, Associate Professor, Department of Art and Art History and the African and African Diaspora Studies Department; Director of the John L. Warfield Center for African and African American Studies, University of Texas at Austin

**Charlene Villaseñor Black, Ph.D.**, Professor, Department of Art History and César E. Chávez Department of Chicana/o Studies; Associate Director, Chicano Studies Research Center, University of California, Los Angeles

**Mary Thomas, Ph.D.**, Independent Scholar

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**Mary Thomas and Rose G. Salseda, Statement and Curated Lists  
for CAA Call for Papers and PST: LA/LA Exhibitions, p. 18**

# EXHIBITIONS

## *MEXIC-ARTE MUSEUM*

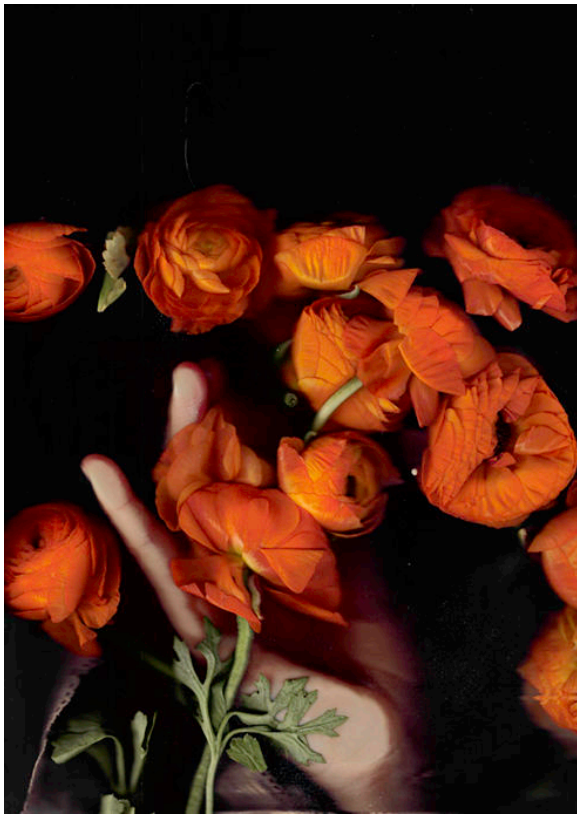
<http://www.mexic-artemuseum.org>

### **YOUNG LATINO ARTISTS 22: ¡Ahora!**

**Guest Curated by Alana Coates**

**July 14 – August 27, 2017**

**Main Gallery**



YLA 22: ¡Ahora! marks the twenty-second installment of the emerging Latinx artist exhibition series at Mexic-Arte Museum. In an era of socio-political upheaval in the United States – from U.S.-Mexico border relations, to widespread economic inequalities, increased racial tensions, and subsequent hate crimes on the rise across the country – within this context, the selected artists navigate matters of gender restrictions, immigration politics, cultural heritage, and privilege. Their artworks confront viewers with prominent issues of the contemporary Latinx experience in the United States.

#### *YLA 22 Featured Artists*

Nansi Guevara (Laredo, Texas), Daniela Cavazos Madrigal (Laredo, Texas), Mark Anthony Martinez (San Antonio, Texas), Michael Martinez (San Antonio, Texas), Paloma Mayorga (Austin, Texas), Ashley Mireles (San Antonio, Texas), Andrei Rentería (Chihuahua City, Mexico/ Presidio, Texas), and José Villalobos (El Paso, Texas).

#### *About the Curator*

Alana Coates is the Associate Director of Ruiz-Healy Art in San Antonio, Texas. She also teaches Art History and Art Appreciation at the college level. Coates earned a bachelor's degree in both Studio Art and Art History from the University of Rhode Island, as well as successfully completing graduate course work in Museum Studies at the Harvard Extension School and in 2012. She obtained a master's degree from the University of Texas at San Antonio in Art History along with a Graduate Certificate in Nonprofit Administration and Leadership. For over 15 years, Coates has been working in the creative sector holding positions at a number of reputable organizations such as Gallery Night Providence, Gallery Z, San Antonio Museum of Art, and the Guadalupe Cultural Arts Center.

## *El Museo del Barrio*

[www.elmuseo.org](http://www.elmuseo.org)

### **uptown: nasty women/bad hombres**

As part of its participation in The Wallach Art Gallery at Columbia University's first Uptown Triennial, El Museo del Barrio presents an exhibition of artists living or working in Northern Manhattan. El Museo's uptown: nasty women/bad hombres presents the work of artists engaging with the legacies of sexism, racism, homophobia, the power of the media, and violence in various ways. The artists explore these through poetry, symbolism, and metaphor or by exploring particular forms of artistic practice associated with rupture or bearing witness as a form of social protest. Some employ gendered or radical forms of art making for their purposes. Collage, documentary photography, poetic text, painting, needlepoint, crochet, textile work and animation are all methods enlisted by these artists to create works that deal with various social issues.

Artists included are: Elan Cadiz, Vladimir Cybil Charlier, Pepe Coronado, COCO144/Roberto Gualtieri, Jaime Davidovich, Carlos De Jesus, Rene De Los Santos, Francisco Donoso, FEEGZ/Carlos Jesús Martínez Domínguez, Sandra Fernández, Marquita Flowers, Reynaldo García Pantaleón, Alex Guerrero, Leslie Jiménez, Sara Mejía Kriendler, Lauren Kelly, Rejin Leys, Stephanie Lindquist, Miguel Luciano, Luanda Lozano, Ivan Monforte, José Morales, Darío Oleaga, Jaime Permeth, Kenny Rivero, Moses Ros-Suarez, José Rodríguez, Aya Rodríguez-Izumi, Ruben Natal-San Miguel, Sable Elyse Smith, Rider Ureña, Regina Viqueira, and Nari Ward.

### **Nkame: A Retrospective of Cuban Printmaker Belkis Ayón June 13 – Nov. 5, 2017**



**Organized by the Belkis Ayón Estate, Havana, Cuba with the UCLA Fowler Museum Curated by Cristina Vives**

This landmark retrospective is the first in the U.S. dedicated to the work of Belkis Ayón (1967–1999)—the late Cuban visual artist who mined the founding myth of the Afro-Cuban fraternal society Abakuá to create an independent and powerful visual iconography. Ayón was known for her signature technique of collography, a printing process in which materials of various textures and absorbencies are collaged onto a cardboard matrix and then run through the press with paper. Her narratives, many of which were produced at very large scale by joining multiple printed sheets, are imbued with an air of mystery, in part due to her deliberately austere palette of shades and subtle tones of black, white, and grey. For a black Cuban woman, both her ascendancy in the contemporary printmaking world and her investigation of a powerful all-male brotherhood were notable and bold. *Nkame*, a sweeping overview of her most fertile period of artistic creativity, covers Ayón's graphic production from 1986 until her untimely passing.

***University Art Galleries at  
University of California, Irvine***

<http://uag.arts.uci.edu>

**Aztlán to Magulandia: the Journey of Chicano Artist Gilbert ‘Magu’ Luján**

**Exhibition dates: October 7 – December 16, 2017**

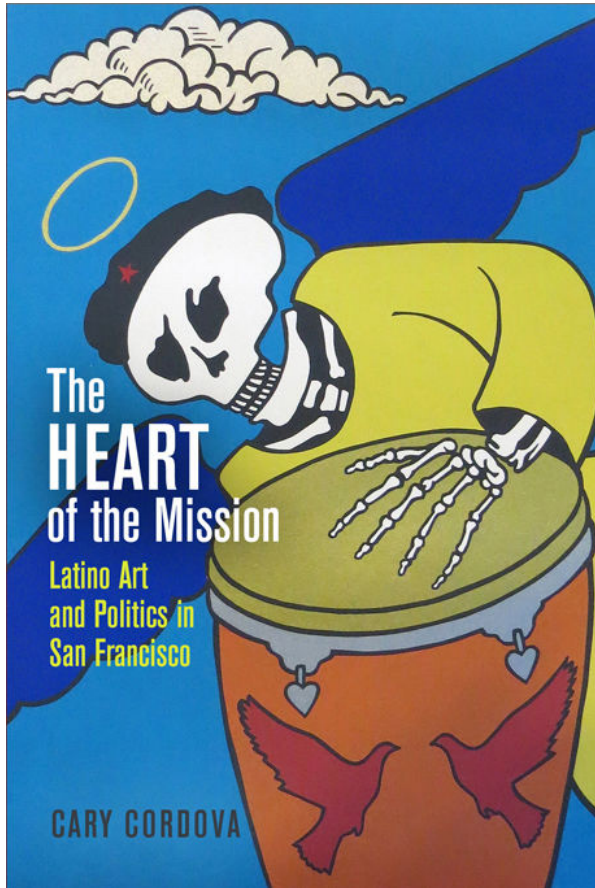
**Preview event in September 2017 to be announced**



Curated by Hal Glicksman and Rhea Anastas

UC Irvine's University Art Galleries (UAG) will present the first survey of one of the most iconic figures of the Chicano art movement, Gilbert "Magu" Luján (1940–2011) and an accompanying publication. One of the founding members of the Chicano artists collective Los Four, Luján is known for his coloration and visual explorations of Chicano culture and community that drew upon and brought to life various historic and contemporary visual sources with startling results: Pyramid-mounted low riders driven by anthropomorphic dogs traversing a newly defined and mythologized L.A. He was part of a small group of dedicated artists and intellectuals who set about defining a Chicano identity and culture as part of the Civil Rights movement of the 1960s. The UAG's retrospective will focus on creativity and invention in Luján's work in a myriad of sketches and drawings, paintings, and sculptures. Luján combined two world-making concepts, Aztlán, the mythic northern ancestral home of the indigenous Mexican Aztecs that became a charged symbol of Chicano activism; and Magulandia, the term Luján coined for the space in which he lived and produced his work, and for his work as a whole. Together, Aztlán and Magulandia represented both physical spaces and the complex cultural, geographic, and conceptual relationships that exist between Los Angeles and Mexico and served as dual landscapes for Luján's artistic philosophy and cultural creativity.

## BOOKS



Cary Cordova

*The Heart of the Mission: Latino Art and Politics in San Francisco*

University of Pennsylvania Press, 2017

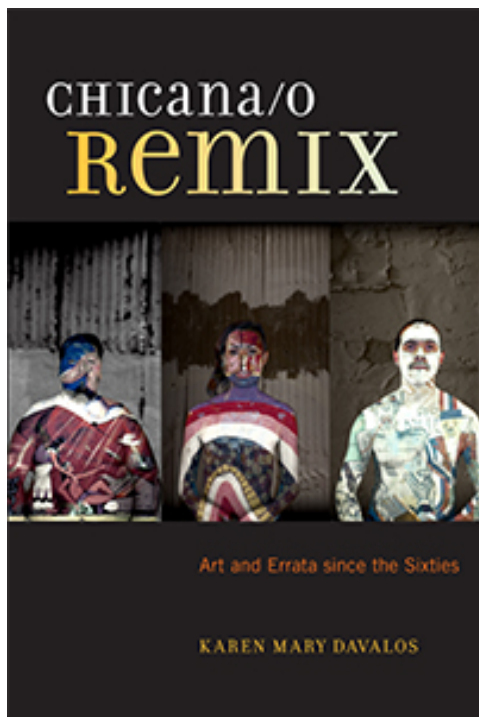
<http://www.upenn.edu/pennpress/book/15634.html>

In *The Heart of the Mission*, Cary Cordova combines urban, political, and art history to examine how the Mission District, a longtime bohemian enclave in San Francisco, has served as an important place for an influential and largely ignored Latino arts movement from the 1960s to the present. Well before the anointment of the "Mission School" by art-world arbiters at the dawn of the twenty-first century, Latino artists, writers, poets, playwrights, performers, and filmmakers made the Mission their home and their muse.

The Mission, home to Chileans, Cubans, Guatemalans, Mexican Americans, Nicaraguans, Puerto Ricans, and Salvadorans never represented a single Latino identity. In tracing the experiences of a diverse group of Latino artists from the 1940s to the turn of the century, Cordova connects wide-ranging aesthetics to a variety of social movements and activist interventions. The book begins with the history of the Latin Quarter in the 1940s and the subsequent cultivation of the Beat counterculture in the 1950s, demonstrating how these decades laid the groundwork for the artistic and political renaissance that followed. Using oral histories, visual culture, and archival research, she analyzes the Latin jazz scene of the 1940s, Latino involvement in the avant-garde of the 1950s, the Chicano movement and Third World movements of the 1960s, the community mural movement of the 1970s, the transnational liberation movements in Nicaragua and El Salvador, and the AIDS activism of the 1980s. Through these different historical frames, Cordova links the creation of Latino art with a flowering of Latino politics.

**Cary Cordova** is an assistant professor in the department of American Studies and an affiliate of the Center for Mexican American Studies at the University of Texas at Austin. She specializes in Latina/o cultural production, including art, music, and the performing arts.



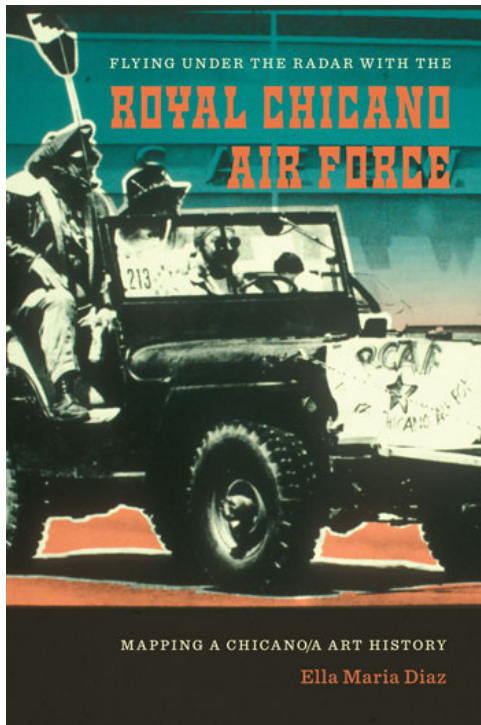


**Karen Mary Davalos,**  
*Chicana/o Remix: Art and Errata since the Sixties*, NY: NYU Press, July 2017.  
<https://nyupress.org/books/9781479821129/>

**Rewrites our understanding of the last 50 years of Chicana/o cultural production.**

*Chicana/o Art since the Sixties: From Errata to Remix* combines decolonial theory with extensive archival and field research to offer a new critical perspective on Chicana/o art. Using Los Angeles as a case study, Karen Mary Davalos develops an interdisciplinary model for a comprehensive art history that considers not only artists and art groups, their cultural production, and the exhibitions that feature their work but also curators, collectors, critics, and advocates. In proposing such vernacular concepts as the errata exhibit and the remix, which emerge out of art practice itself, Davalos moves beyond familiar narratives that evaluate Chicana/o art in binary terms: political versus commercial, realist versus conceptual, and so on. As a leading scholar who has advanced a cultural and institutional framework for the study of Chicana/o artists, art spaces, and exhibition practices, Davalos presents her most ambitious project to date in this examination of fifty years of Chicana/o art production in a major urban area.

**Karen Mary Davalos** is Professor of Chicano and Latino Studies at the University of Minnesota, Twin Cities. She has published widely on Chicana/o art, spirituality, and museums. Among her distinctions in the field, she is the only scholar to have written two books on Chicana/o museums, *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (University of New Mexico Press, 2001) and *The Mexican Museum of San Francisco Papers, 1971-2006* (The Chicano Archives, vol. 3, UCLA Chicano Studies Research Center Press, 2010), the Second Place winner of the International Latino Book Award for Best Reference Book in English).



**Ella Maria Diaz**

*Flying Under the Radar with the Royal Chicano Air Force: Mapping a Chicano/a Art History.* \*

Austin: University of Texas Press, April 2017

The first book-length study of the Royal Chicano Air Force maps the history of this vanguard Chicano/a arts collective, which used art and cultural production as sociopolitical activism.

<https://utpress.utexas.edu/books/diaz-flying-under-the-radar-with-royal-chicano-air-force>

The Royal Chicano Air Force produced major works of visual art, poetry, prose, music, and performance during the second half of the twentieth century and first decades of the twenty-first. Materializing in Sacramento, California, in 1969 and established between 1970 and 1972, the RCAF helped redefine the meaning of artistic production and artwork to include community engagement projects such as breakfast programs, community art classes, and political and labor activism. The collective's work has contributed significantly both to Chicano/a civil rights activism and to Chicano/a art history, literature, and culture. Blending RCAF members' biographies and accounts of their artistic production with art historical, cultural, and literary scholarship, *Flying under the Radar with the Royal Chicano Air Force* is the first in-depth study of this vanguard Chicano/a arts collective and activist group. Ella Maria Diaz investigates how the RCAF questioned and countered conventions of Western art, from the canon taught in US institutions to Mexican national art history, while advancing a Chicano/a historical consciousness in the cultural borderlands. In particular, she demonstrates how women significantly contributed to the collective's output, navigating and challenging the overarching patriarchal cultural norms of the Chicano Movement and their manifestations in the RCAF. Diaz also shows how the RCAF's verbal and visual architecture—a literal and figurative construction of Chicano/a signs, symbols, and texts—established the groundwork for numerous theoretical interventions made by key scholars in the 1990s and the twenty-first century.

**Ella Maria Diaz** is an assistant professor of English and Latino/a Studies at Cornell University. She has published in *Aztlán: The Journal of Chicano Studies*, *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*, and U.C. Santa Barbara's *Imaginarte* e-publications.

Please see also author's entry under *ARTICLES*, p. 13

\* Errata: This publication was inadvertently omitted from our original newsletter. Our apologies to the author.

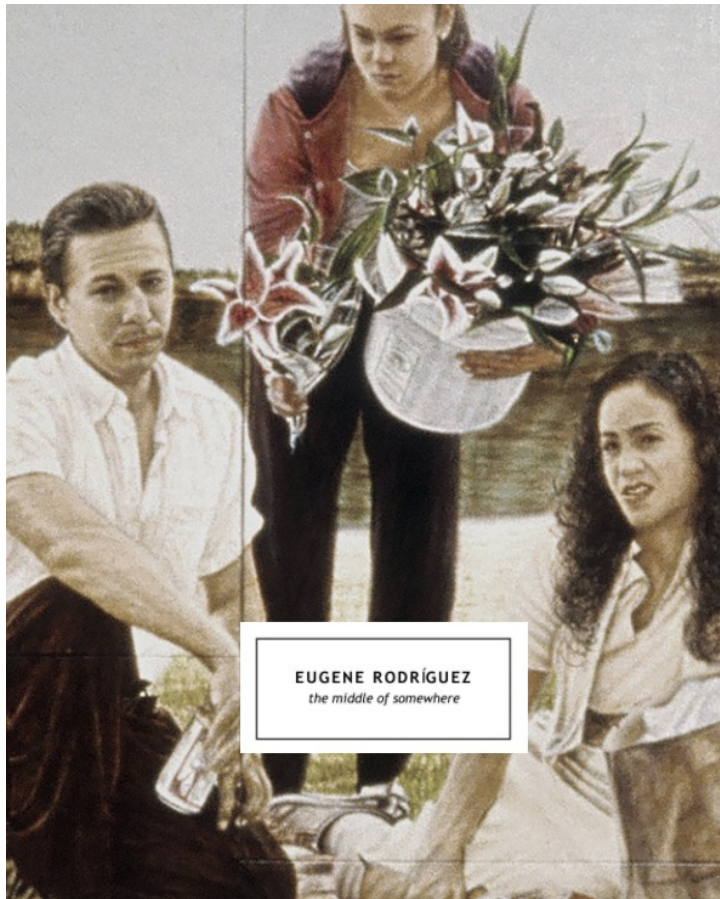


**Anna Indych-López, *Judith F. Baca, A Ver: Revisioning Art History series, UCLA Chicano Studies Research Center and University of Minnesota Press, forthcoming Fall 2017.***

Judith F. Baca is best known for her epic mural *The Great Wall of Los Angeles* (1976–83), a 2,740-foot alternative visual history of California that she created in collaboration with other artists and teams of at-risk youth in a suburb of Los Angeles. Taking inspiration from this unfinished, potentially endless work in progress, this study embraces Baca's open-ended approach to history as a means to understand her production. This examination of Baca's oeuvre not only helps redress the lacuna in the literature on Latina/o artists, but also provides a unique opportunity to reconsider the terms of public art, social practice, and community muralism as they have been addressed in relation to international contemporary art of the Americas. Close analysis of Baca's cultural production reveals her pioneering role in innovating both the methods and the aesthetics of working with diverse communities. This study analyzes Baca's work within the ongoing debates on participation and collaboration and within histories and theories of collectivity and the oppositional public sphere as a call to redress the typical erasure of women and especially women of color within this body of literature. Attuned to the specific sociocultural and aesthetic geographies of Southern California, where she played such an important role, this book locates her groundbreaking modes of public art practice within the contexts, among others, of Los Angeles urban culture. This is not a comprehensive history of Baca's life and work, nor is it a survey monograph that charts all aspects of her heterodox praxis. Instead it centers purposefully on specific moments and works to position her as an artist who formulates an innovative public art of contestation that both focuses on and engenders historical contention. Baca's work encapsulates the art practices of the 1970s and onward that, by challenging received histories and mainstream modernisms, changed the very meaning of art in society.

**Anna Indych-López** is Professor of 20<sup>th</sup>-century Latin American Art at the Graduate Center, City University of New York

*Please see also author's entry under ARTICLES, p. 13*



### **Eugene Rodríguez, *The Middle of Somewhere* (2017)**

#### *About the Book*

A catalogue of the artist's oil paintings from his series titled, *The Middle of Somewhere*. The paintings address issues of globalization through the lens of a working class Latino family photo album. Some of the imagery included--those family picnics in the park, maquiladoras, a Pentecostal baptism, the carts of the homeless, and a mariachi band accompanying it all. The catalogue also includes two beautifully written essays by Dr. Richard T. Rodríguez, UC Riverside, and Dr. Elizabeth Mjelde, De Anza College, in both English and Spanish.

Author website

<http://eugenerodriguez.com/publications/>

Blurb.com

<http://www.blurb.com/b/7842480-the-middle-of-somewhere>

# ARTICLES

**Ella Maria Diaz**, "A Genealogy of Rasquache and Camp: Luis Alfaro and the Royal Chicano Air Force." *ASAP/Journal*, 2:1 (2017): 109-133. \* Errata: This publication was inadvertently omitted from our original newsletter. Our apologies to the author. <http://muse.jhu.edu/article/649710>

**Anna Indych-López**, "Baca after Siqueiros: Redefining Collaboration and Activating Space through Polyangular Perspective and Dynamic Realism," in *The Great Wall of Los Angeles: Judith F. Baca's Experimentations in Collaboration and Concrete*, exh. cat., ed. Mario Ontiveros, Art Galleries at California State University, Northridge, part of the Getty's Pacific Standard Time: LALA initiative, Fall 2017.

**Abigail Lapin Dardashti** (Fall 2016). "Embodying Hispañola: Urban Performance on and Around the Dominican-Haitian Borderland," *Public Art Dialogue*, 6:2, 253-272.  
URL: <http://dx.doi.org/10.1080/21502552.2016.1205405>

*The following appear in the current issue of **Diálogo, Volume 20, Number 1, Spring 2017**, guest edited with a special focus on Latinx art by art historians Olga U. Herrera and María C. Gaztambide. The full issue can be accessed at: <https://muse.jhu.edu/issue/36259>*

## Articles

Serpa, Portinari, Palatnik and Pedrosa: The Drama of an "Artistic Moment" in Rio de Janeiro, 1951  
Aleca Le Blanc

Art in Transnational Architecture: Paul F. Damaz's Popularization of the Synthesis of the Arts Between Europe and Latin America  
Nicola Pezolet

Carlos Ortúzar y el arte serializado de integración cívica  
David F. Maulén de los Reyes

Mail Art in 1960s-70s South America: Tactical and Tactile Operations  
Cristina Freire

Immigration, Not Money: The True Meaning of Arte Reembolso/Art Rebate  
Harper Montgomery

El Dorado: The Neobaroque in Dominican American Art  
Abigail Lapin Dardashti

The Message of Detritus in the Twenty-first Century: Costa Rican Contemporary Art Made from Waste  
Lauran Bonilla-Merchav

Geography Unbound in Héctor Duarte's Mariposas migrantes  
Delia Cosentino

## Reflections/Reflexiones

Surgimiento de la renovación pictórica chilena, y la influencia de los exiliados españoles de segunda generación  
Alejandro de Villota Ruiz

Art Between Viscera and Vomit: The Poetics of Disgust in Raphael Montañez Ortiz and Asco's Patssi Valdez  
Chon A. Noriega

Latina Art Through the Exhibition Lens: Radical Women: Latin American Art, 1960-1985  
Cecilia Fajardo-Hill, Marcela Guerrero

Identifying Methodological Trends in Chicana/o Art History through the Series A Ver  
Karen Mary Davalos

Digi-alterity: Chicago's Digital Mexican and Mexican American Imagists from 1990 to 2010  
Jesús Macarena-Ávila

Latino Art and the Contemporary Political Arena: A Call to Action  
Gilberto Cárdenas

### **Interviews**

Galería el laberinto: Art in a Time of War  
Muriel Hasbun

At the Threshold of Art and Life: An Interview with Carla Stellweg (the Artes Visuales years)  
María C. Gaztambide

Retorno: Salvadoran Repatriation and the Landscape of Memory Interview with Mark Menjivar  
Tatiana Reinoza

### **About the Artist**

Alfonso "Piloto" Nieves Ruiz

### **Rincon Creativo**

Ekphrastic Poetry  
Cristina Correa

### **Book Reviews**

Graphic Borders: Latino Comic Books Past, Present, and Future ed. by Frederick Luis Aldama and Christopher González (review)  
Theresa Avila

Theories of the Nonobject: Argentina, Brazil, Venezuela, 1944-1969 by Mónica Amor (review)  
pp. 197-198  
Mari Rodríguez Binnie

The Accidental Archives of the Royal Chicano Air Force by Stephanie Sauer (review)  
pp. 199-201  
Josh T. Franco

Hotel Mexico: Dwelling on the '68 Movement by George F. Flaherty (review)  
pp. 203-204  
Kenneth Moss

Latino Heartland: Of Borders and Belonging in the Midwest by Sujey Vega (review)  
pp. 205-206  
Hannah Noel

## MEMBER NEWS

**Constance Cortez** has accepted a position on the editorial board of the *Art Bulletin*.

**Vagner Mendonça Whitehead** has been selected to participate in the **17th NALAC Leadership Institute**, to be held in San Antonio, TX July 10-15, 2017. The National Association of Latino Arts and Cultures (NALAC) is the nation's premier nonprofit organization exclusively dedicated to the promotion, advancement, development, and cultivation of the Latino arts field. In this capacity, NALAC stimulates and facilitates intergenerational dialogues among disciplines, languages, and traditional and contemporary expressions. For 26 years, NALAC has delivered programs that stabilize and revitalize the US Latino arts and cultural sector by providing critical advocacy, funding, networking opportunities, leadership development and professional training for Latino artists and arts organizations in every region of the country.

**Mary M. Thomas** received her Ph.D. in Visual Studies at the University of California, Santa Cruz. Her dissertation, "**Enacted Sites: Art and the Visualization of Spatial Justice in Los Angeles, 1966-2014**," examines how black and Latinx artists in South Los Angeles have used improvisation as a shared aesthetic strategy to respond to the impacts of housing discrimination, freeway construction, gentrification, and anti-immigrant legislation. In "Enacted Sites," Thomas argues that improvisatory artistic practices, which include assemblage, performance, graffiti, and vernacular urbanism, respond to the inequities created by large-scale urban planning initiatives, and instead offer visions of how equitable urban spaces can be enacted on a human scale.

**Sonja Gandert** will begin the PhD program in Art History at The Graduate Center, CUNY in Fall 2017.

**Rose G. Salseda**, a Ph.D. Candidate in art history at the University of Texas at Austin, is a recipient of the 2017-18 Ford Foundation Dissertation Fellowship. Her dissertation, *The Visual Art Legacy of the 1992 Los Angeles Riots*, explores work made in response to the unrest, the videotaped police beating of Rodney King, and other related episodes of violence. Salseda argues that the visual art challenges polarizing accounts of the riots and uncovers the cross-racial, immigrant, and intergenerational experiences of unrest. Furthermore, she reveals how visual art broadens our understandings of rioting and the ongoing legacies of police brutality in the United States. In September, she will be participating in the 2017 Conference of Ford Fellows in San Juan, Puerto Rico.

**Laura Mosquera** is included in the upcoming exhibition *Structural Probability* at Greenville Center for Creative Arts, December 1, 2017 – January 24, 2018. For more information: <http://www.artcentergreenville.org/upcoming-exhibits/>

The exhibition *Down These Mean Streets: Community and Place in Urban Photography*, curated by **E. Carmen Ramos, Ph.D.** at the Smithsonian American Art Museum (SAAM) was reviewed in the New York Times: <https://www.nytimes.com/2017/07/26/arts/design/review-smithsonian-american-art-museum-latino.html>

## PUBLICATION OPPORTUNITIES

### **CFP: Art of the Latinx Diaspora**

Journal of Latino-Latin American Studies, University of Nebraska at Omaha, 2018

The Journal of Latino-Latin American Studies (JOLLAS) seeks contributions for a special issue on the Art of the Latinx Diaspora. All media, periods and geographies are eligible, and contributors are encouraged to think broadly and innovatively about the ways in which the Latinx diaspora and its cultural production are framed. Scholarship from all art-related disciplines, including Art History, Curatorial Studies, Art Education, etc. is welcome. Technical and quantitative methodologies are invited.

Interested parties are asked to submit a full draft manuscript (10-20 pages in length, notes and images included), in MSWord compatible and PDF format to [arduran@unomaha.edu](mailto:arduran@unomaha.edu). Submissions will be peer-reviewed. Deadline for submissions is October 15, 2017.

For more information, please visit:

<http://jollas.org>

<http://www.unomaha.edu/college-of-arts-and-sciences/ollas/index.php>

About JOLLAS:

The Journal of Latino-Latin American Studies (JOLLAS) is an interdisciplinary, international, and peer reviewed on-line journal housed at the University of Nebraska at Omaha. The journal seeks to be reflective of the shifting demographics, geographic dispersion, and new community formations occurring among Latino populations across borders and throughout the Americas. The journal emphasizes the collective understanding of Latino issues in the U.S. while recognizing the growing importance of transnationalism and the porous borders of Latino/Latin American identities.

The *Journal of Latino-Latin American Studies* welcomes quality scholarship from relevant academic disciplines as well as from practitioners in the private and public sectors. JOLLAS is receptive to scholarship coming from a variety of theoretical perspectives and methodological approaches. All research should be understood and examined from a transnational perspective.

JOLLAS' Mission:

To publish academically rigorous scholarship with real-world applicability to the understanding of Latino/Latin American peoples and critical issues.

All inquiries should be directed to Adrian R. Duran, Associate Professor, Art & Art History, University of Nebraska at Omaha, [arduran@unomaha.edu](mailto:arduran@unomaha.edu)

### **Call for information:**

Seeking reference information regarding articles and texts about Latinx American periodicals for a sourcebook on artist's periodicals to be co-edited by Dr. Stephen Perkins (Emeritus Curator of Art, University of Wisconsin-Green Bay, USA) and Dr. Marie Boivent (Associate Professor, Université Rennes, France). Our definition of 'artists' periodicals' is a periodical that moves beyond being a site for the *reproduction* images and texts, but one which serves as a site for the *production* of artworks. Please contact either Dr. Perkins ([perkins100@gmail.com](mailto:perkins100@gmail.com)) or Dr. Boivent ([marieboivent@hotmail.com](mailto:marieboivent@hotmail.com)) for inquiries and/or references information.

Contact

stephen perkins, phd

[perkins100@gmail.com](mailto:perkins100@gmail.com)



## CAA Publications

*The Art Bulletin* is the foremost journal for art historians in English, *The Art Bulletin* was established in 1913 to publish original scholarly research in all areas of the history of art and architecture. *The Art Bulletin* is published in print and online and available as a benefit of CAA membership.

*Art Journal*, published since 1941, is the quarterly *Art Journal*, devoted to twentieth- and twenty-first-century art and visual culture, is one of the most vital, intellectually compelling, and visually engaging periodicals in the field. *Art Journal* is published in print and online and available as a benefit of CAA membership.

**Art Journal Open** is an independently edited, **open-access website**. Taking advantage of the unique qualities of the web, Art Journal Open publishes artist's projects, scholarly essays, conversations and interviews, artifacts of materials and process, and news items.

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