FREDERICK MAYER (1928-2007)

ALAA BOOK AWARD

ALAA DISSERTATION AWARD

ALAA TRIENNIAL – NEW YORK

EXHIBITIONS

Guatemala: Past and Future
Cuba Avant-Garde: Contemporary Cuban Art
Poetics of the Handmade
The Age of Discrepancies. Art and Visual Culture in Mexico 1968-1997
From Renaissance to Revolution: Mexican Art from the Aaron Collection
JAN AND FREDERICK MAYER

Together with his wife Jan, Frederick
was largely responsible for the formation
and growth of both pre-Columbian and
Spanish Colonial art collections at the Museum

| FREDERICK MAYER |

(1928-2007) It is with great sadness that we inform you of the loss of Frederick Mayer who passed away on February 14, after about with pneumonia following heart surgery. As you know, he was a dear friend and tireless supporter of the Denver Art Museum’s New World Department, and the larger scholarly community. Together with his wife Jan, Frederick was largely responsible for the formation and growth of both pre-Columbian and Spanish Colonial art collections at the Museum. Special strengths in the pre-Columbian art of Costa Rica and the Spanish Colonial paintings of Mexico directly reflect their collecting interests. In 2003, the Mayer’s founded the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art that includes a major endowment to support staff and programs. The Center has sponsored exhibitions, scholarly symposia, and a variety of publications. Frederick Mayer’s philanthropy extended well beyond the Denver Art Museum; he was a generous supporter of Phillips Exeter Academy, Yale University, and many civic organizations in Denver. Please see the below links to his obituaries.

IF YOU WOULD LIKE TO SEND A CARD PLEASE SEND THEM TO
JAN MAYER | THE NEW WORLD DEPARTMENT | DENVER ART MUSEUM | 100 W. 14TH AVE. PKWY. | DENVER, CO | 80204

FOR INFORMATION ON MEMORIAL DONATIONS, SEE THE LINKS BELOW. IF YOU WISH TO MAKE A DONATION IN HIS MEMORY TO THE NEW WORLD ACQUISITIONS FUND, JUST INDICATE YOUR INTENT IN A NOTE OR ON YOUR CHECK TO THE DENVER ART MUSEUM DEVELOPMENT DEPARTMENT.

http://www.rockymountainnews.com/drmn/local/article/0,1299,DRMN_15_5356470,00.html
http://www.denverpost.com/search/cl_5237341

WITH BEST WISHES,
DEBRA NAGAO, DONNA PIERCE, MARGARET YOUNG-SÁNCHEZ, JULIE WILSON, PATRICIA TOLLMANSON, ANN DALEY, ANNE TENNANT
The College Art Association's annual meeting was held in New York this year. ALAA's sponsored session, "Drawing Blood: Images of Sacrifice and Identity in Mexico, Pre-Hispanic to the Present", chaired by Juliet Weirsema and Pamela Huckins, attracted over 120 people -- so many that attendees were standing along walls and sitting in aisles. The presentations were followed by lively discussion. The papers in this session addressed Pre-Columbian, Colonial, and Contemporary Latina/o Art and were given by: Chad Alvarez, William Barnes, Ann Marie Leimer, and David Stuart. The Association for Latin American Art gives our warmest thanks to Weirsema and Huckins for organizing such a successful session. Each one of the papers was well presented and a contribution to the field of Latin American/Latino scholarship.

ALAA's Annual Business Meeting was held on Thursday, February 15th. There, recipients of the annual Book Award and bi-annual Dissertation Award were honored. ALAA's Book Award was given to Virginia M. Fields and Dori Reents-Budet for their publication treating the theme of Divine Kingship among the Maya, titled Lords of Creation: the Origins of Sacred Maya Kingship, published by LACMA and Scala Publishers, 2005. Honorable mention was also awarded to Jo Rishel and Suzanne Stratton-Pruitt, for their beautiful volume, titled The Arts in Latin America, 1492-1820, published by the Philadelphia Museum of Art, 2006. (See "Book Award"). Our sincerest thanks go to the book award committee (Jeanette Favrot Peterson [chair], Marguerite Mayhall and Stacie Widdifield) for all of their hard work and to the Arvey Foundation for the continued sponsorship that makes this award possible. The bi-annual Dissertation Award was given to Daniela Bleichmar for her interdisciplinary study exploring aspects of Botany, History and Art in 18th C. Her 2005 Princeton dissertation is titled "Visual Culture in Eighteenth-Century Natural History: Botanical Illustrations and Expeditions in the Spanish Atlantic." (See "Dissertation Award"). The Dissertation Committee consisted of Dana Leibsohn (chair) Patricia Sarro and Holly Barnett Sanchez. We thank them all.

We also discussed one of the Association's ongoing projects:

WEBSITE: The updating of the ALAA website will be directed under the supervision of our new websitemanager, Dana Leibsohn (Smith College). Over the next few months, Dana will work to make the website more "user friendly." To that end, she is requesting an update for the ALAA website regarding graduate programs. If you have new information (or corrected information) for posting, please send it to Dana Leibsohn at dleibsoh@email.smith.edu. To see the new site, log on to: http://www.smith.edu/alaa

TRIENNIALS: ALAA's first Triennial Conference, “Open Dialogues,” is being organized by Ellen Prokop and will be held at the Institute of Fine Arts, New York University, on October 26th and 27th, 2007 (see “ALAA Triennial”). The next Triennial Conference will be at the Los Angeles County Museum of Art, is slated for Fall of 2010 (Virginia Fields, Curator).

Constance Cortez, PRESIDENT
ALAA 2007 BOOK AWARD

This year represents the 7th ALAA Book award made possible with the generous sponsorship of the Ahmey Foundation. As in the past, the entries were relatively evenly divided between Pre Columbian, colonial and modern/contemporary nominations.

COMMITTEE: JEANETTE FAVROT PETERSON (CHAIR), STACIE WIDDIFIELD AND MARGUERITE MAYHALL

The 2007 ALAA Book award also goes to a publication produced in tandem with an exhibition and similarly invests the category “catalogue,” as a site for the advancement of scholarship in our discipline.

In their *Lords of Creation: The Origins of Sacred Maya Kingship*, Virginia M. Fields and Dorie Reents-Budet overcome the challenge inherent in exhibition publications: that is the need to describe a diverse assemblage of art objects and also to have the whole coalesce as a readable text with a coherent narrative. The driving thematic focus of the *Lords of Creation* is the institution of divine kingship among the Maya, as traced to the ancient Olmecs of Mesoamerica through time to the present day. The authors assemble a range of scholars, some senior and some new to the field, who represent the latest in North American, Mexican, and European scholarship. All explore the origins and nature of divine kingship using varying methodologies that rely on iconographic, epigraphic and archeological evidence and draw on diverse media, from architectural complexes and massive stone sculpture to elegant jade instruments of power.

Among numerous excellent essays, there are some dazzling and unpublished discoveries to support the early dating of divine rulership; these include not only the San Bartolo murals but also the four-part cruciform caches and offerings as reported by Jeremy Bauer at Cival, Peten, and by Julia Guernsey and Michael Love at El Ujuxte, on the Pacific Slope. Federico Fahsen and Nikolai Grube decipher the earliest hieroglyphic texts in support of a language to express the ideology of dynastic succession. Finally, Alan Christiansen describes contemporary Maya rituals in Guatemala that confer leadership by relying on sacred bundles and cosmographic symbols, a reminder of the tenacity of belief systems – even when embedded in Christian practices.

The collective scholarship in this volume represents a major contribution to Maya and Pre Columbian Mesoamerican scholarship, but also, more broadly offers intriguing cross-cultural points of comparison with the institution of divine kingship worldwide. We are delighted to be able to present Virginia Fields and Dorie Reents-Budet with the 2007 ALAA Book Award.

ALAA HONORABLE MENTION

*The Arts in Latin America, 1492–1820*

Organized by Joseph J. Rishel (Philadelphia Museum of Art) with Suzanne Stratton-Pruitt

Philadelphia Museum of Art, 2006

The vast land mass encompassed by the Spanish viceroyalties and the Portuguese territory of Brazil produced an extraordinary range of artworks over three centuries of colonial rule. It is this breathtaking sweep—temporal, geographic and artistic—that *The Arts in Latin America, 1492–1820*, or *Tesoros*, successfully undertakes to both showcase and historicize. The editors, Joseph J. Rishel along with Suzanne Stratton-Pruitt, succeed in demonstrating the pivotal role of the arts to the imperial enterprise and also to give voice to new thinking about colonial art production. The catalogue is organized into seven sections based on medium, from silverwork and textiles to sculpture. Within this structure certain clusters of objects and/or artists are foregrounded, preventing the entirety from becoming an exercise in visual grazing, albeit very spectacular. Some of
these focal points highlight authorship, including seven sculptures by the Brazilian O Aleijadinho (and his workshop); a large corpus of paintings by Cristobal de Villalpando, Miguel Cabrera, Melchor Perez Holguín, and the 18th c. portraitist from Puerto Rico, José Campeche, that help dispel the general impression of anonymity in colonial work.

The distribution of materials and the redeployment of artistic conventions across media and through time underscore the global marketplace of the colonial world. In this regard, several provocative essays make substantive scholarly contributions, including Edward J. Sullivan’s “The Black Hand” on the African presence in Brazil, both as artist and as subject, and Gauvin Bailey on the profound influence of Asia in ivorywork, screenfolds, porcelain and lacquerwork. Creole identity-formation is highlighted in Gridley McKim-Smith’s observations, leavened with humor, on the creole construction of difference through clothing as well as in Ilona Katzew’s insightful essay on the 18th c. rehabilitation of the Indian as sensate and spiritual being, a mutually beneficial redemptive strategy that ultimately won a place in colonial society for both creole and Amerindian.

For producing an ambitious and stunningly beautiful volume, the ALAA HONORABLE MENTION award goes to Jo Rishel and Suzanne Stratton-Pruitt.

Jeanette Favrot Peterson | UNIVERSITY OF CALIFORNIA, SANTA BARBARA

THE SECOND BI-ANNUAL ALAA DISSERTATION AWARD

Ten dissertations were submitted this year, on topics as wide-ranging as Maya royal sculpture and contemporary Cuban cinema. Each of these more than met our criteria of ambitious topics and clear conception of key issues, in depth work with primary and secondary sources, sophisticated analysis and interpretation, clear and compelling writing, and contribution within and beyond the field of Latin American art.

We are happy to announce that the committee’s unanimous and enthusiastic choice is Visual Culture in Eighteenth Century Natural History, Botanical Illustrations and Expeditions in the Spanish Atlantic, written by Daniela Bleichmar for the Department of History of Princeton University. Dr. Bleichmar’s work is truly and in the best sense inter-disciplinary, combining the history of both Spanish colonialism and botanical science with a clear analysis of images too often ignored as works of fine art. This dissertation plots a new path to understanding these glorious images and the artists, patrons and societies responsible for their creation. We look forward to the published version of this study which will reach and impress readers from a number of disciplines, as well as to future writings by this talented colleague.

Patricia Sarro | DEPARTMENT OF ART, YOUNGSTOWN STATE UNIVERSITY
UPCOMING ALAA TRIENNIAL – NEW YORK

Hosted by the Institute of Fine Arts

| ALAA TRIENNIAL – NEW YORK | “Open Dialogues,” the first Triennial Conference of the Association for Latin American Art, will be held at the Institute of Fine Arts, New York University, on October 26th and 27th, 2007. Twelve speakers divided into three panels devoted to the art and architecture of Pre-Columbian, viceregal, and modern/contemporary Latin American art and architecture will discuss issues of viewer engagement and response.

CONTACT INFORMATION:

Ellen Prokop, Associate Photoarchivist
Frick Art Reference Library | 11 East 71st Street | New York, New York 10021
Telephone: 212.547.0699; email: prokop@frick.org or ellen.prokop@gmail.com

| UPCOMING ELECTIONS | ALAA is calling for nominations and self nominations for the positions of President, Vice President, and Secretary/Treasurer. Elections will occur by proxy (December 2007) and at the 2008 Business Meeting at CAA (Dallas). Winners will be announced at the meeting in Dallas. Below are brief descriptions of the responsibilities for each position. If you have questions, please do not hesitate to e-mail us. Nominations/Self nominations should be sent via e-mail to Constance Cortez at c.cortez@ttu.edu.

DEADLINE FOR NOMINATIONS: JUNE 30, 2007

THE PRESIDENT is the Chief Executive Officer of the Association and sets the agenda for and presides at all meetings of the members of the Association and of the Executive Committee. The President appoints committees (such as the Book Award and Dissertation Award Committees) and acts as a liaison between ALAA and the College Art Association. Along with the Vice President and Secretary, the President chooses the ALAA-sponsored regular session. The President calls elections and tabulates the results. Along with committee chairs, the President maintains correspondence between the association and donors. If a Newsletter Editor is unavailable, the President edits, prints, and distributes the Newsletter. For more information, contact Constance Cortez at c.cortez@ttu.edu.

THE VICE PRESIDENT serves, together with the President and Secretary-Treasurer, on the Association’s Executive Committee, and acts as liaison to the College Art Association coordinating all ALAA business directly connected to the annual CAA conference. Through the Listserv and the Newsletter the Vice President puts forth the call for nominations to chair the ALAA special session, and, in connection with the chosen chair, the call for papers. The V.P. also arranges for rooms, audio-visual equipment, and catering for the ALAA business meeting, the special session, and the ALAA-sponsored regular session. At the end of the three-year term, the Vice President assumes the duties of President. For more information, contact Patricia Sarro at patricia.sarro@prodigy.net

THE SECRETARY TREASURER is responsible for registering members, keeping financial records in order and producing the Membership Directory once every three years. Tasks related to those activities include correspondence with individuals regarding membership status and contact information, collection and accrediting of dues, inscription of members to listserv, keeping membership database current, soliciting revisions from members for directory, bookkeeping and filing tax returns. In addition to general support for all aspects of Executive Committee business, The Secretary Treasurer is also expected to tabulate fiduciary and membership statistics for an annual report to be delivered at the regular College Art Association meetings. For more information, contact Margaret Jackson at mars@miami.edu.
GUATEMALA: PAST AND FUTURE | February 7 to May 4, 2007 | THE IDB CULTURAL CENTER
1300 New York Avenue, N.W. | Washington, D.C. | METRO STATION STOP: METRO CENTER (13TH STREET EXIT)

Monday through Friday, from 11 a.m. to 6 p.m., free of charge.

Computer-reconstructed and digitally configured panoramic view of the City of Tikal. PHOTO: COURTESY OF STUDIO ©, S.A.

THE PAST MAKES REFERENCE TO THE MAYAN TRADITIONS.

The Future is represented by digital renderings of ancient Mayan cities, the Central Corridor Project and the Center for Art and Technology, as conceived by Oscar- nominated Carlos Argüello (The Chronicles of Narnia).

Washington, D.C. An exhibition organized by the IDB Cultural Center in homage to Guatemala—site of the 48th Annual Meeting of the Board of Governors of the Inter-American Development Bank—with an optimistic view toward the future while learning lessons from the past, opened at the IDB Cultural Center (CCN) gallery on February 7, 2007. The IDB offers this tribute to the Maya Nation, recognizing its significant cultural legacy, and to young Guatemalans who must now take up their country’s hopes and goals.

Guatemala: Past and Future comprises six modules organized in chronological order. The first module focuses on the legacy of the Mayas, a people who have lived in Mesoamerica for thousands of years and reached spectacular magnificence around 900 AD. The second module illustrates the restoration of the Lienzo de Quauhquechollan, rendered digitally by Studio ©, S.A., a painting which dates back to between 1526 and 1527. The exhibition’s third module centers on the work of Carlos Mérida (1891-1984), one of the most outstanding Latin American artists of the first half of the twentieth century. The fourth module is devoted to the Petén region of Guatemala, which is regarded as an invaluable natural and cultural resource. The IDB has worked with Guatemalan authorities to ensure the sustainable development of the region. The fifth module highlights the Art and Technology Center in Guatemala, an initiative spearheaded by Carlos Argüello, creator of Studio ©, S.A., in association with UCLA. The primary aim of this center is to incorporate technology as a training tool for young people to further progress and development in Guatemala. The exhibition concludes with various interactive digital displays prepared by Studio ©, S.A., which make it possible to appreciate what a Mayan city in pre-Columbian times looked like at its zenith. Last but not least, videos propose actions to mitigate social problems affecting Guatemala today. Technology offers alternatives for progress, including the urban renovation of the Central Corridor, planned for the year 2020.
The Curator of the exhibit is Félix Ángel, General Coordinator and Curator of the IDB Cultural Center. The exhibit has been organized with the advice and cooperation of Eduardo Cofiño, Special Advisor for the President of Guatemala on the Sustainable Development of the Petén Region and Carlos Argüello, Founder and Director, Studio ©, S.A.

The IDB Cultural Center is proud to present this exhibition of the remarkable achievements of Guatemalan culture. The delegation from Guatemala included Hugo Beteta, IDB Governor representing Guatemala at the Board of Governors of the IDB and Minister of Finance of Guatemala; Manuel Salazar, Minister of Culture of Guatemala; Eduardo Cofiño, Special Advisor for the President of Guatemala on the Sustainable Development of the Petén Region; Carlos Argüello, Studio ©, S.A. and 10 children who are trained to use this technology and demonstrated how these interactive projects work. From the IDB, Nelly Lacayo-Anderson, Alternate Executive Director for Belize, Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua; as well Luis Alberto Moreno, President of the IDB presided at the opening to inaugurate the exhibit, along with members of the Guatemala diaspora and representatives of the cultural institutions of the City of Washington.

As part of the celebration of the opening exhibition, on Wednesday, February 7, 2007, the Minister of Culture of Guatemala, Lic. Manuel Salazar presented a lecture entitled, “Mayan Cosmovision” in which he discussed Maya values and interactions with society, nature, family and community. Lic. Manuel de Jesús Salazar Tetzágüic (1948) is from the Pueblo Maya Kaqchikel in Chimaltenango. Since 2004 he has served as Minister of Culture and Sports for the Guatemalan government. The following day, Thursday, February 8, Eduardo Cofiño, Special Advisor for the President of Guatemala on Sustainable Development of the Petén Region, gave a lecture, Petén: Problems and Opportunities. In his talk, Cofiño discussed the Petén, the home of tropical rain forests, indigenous peoples, and Mayan ruins, as a source of economic growth in the 21st century.

A free, full-color brochure in English and Spanish will be available to the public. Photographs of the artworks on exhibit are available upon request. For photographs, please call 202.623.1213.

For group tours of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

THE CULTURAL CENTER HOME PAGE IS LOCATED AT: WWW.IADB.ORG/CULTURAL
Over the past three decades, the art of Cuba has had a remarkable impact on the emerging shape of global contemporary art. Drawing on a variety of experimental, conceptual and postmodern strategies, contemporary Cuban artists have challenged accepted artistic and political discourse not only in their own society but in the international arena—reversing conventional art-world notions of “center” and “periphery” and embodying a provocative, ironic and omnivorously critical approach. “Cuba Avant-Garde” encompasses the full scope of contemporary Cuban art history, beginning with the crucial period of the early 1980s, which saw a resurgence in artistic production and political openness that marked the birth of “New Cuban Art.” Showcasing one of the premier private collections in this field, “Cuba Avant-Garde” features rarely exhibited works, some never before displayed outside Cuba. The artworks in the exhibition encompass a broad range of media, including paintings, drawings, prints, photographs, sculptures and mixed-media installations. Collectively, the works represent the combination of utopian impulses and dystopian realities, the ruptures and new beginnings that have characterized Cuban art.

“Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection” is curated by Kerry Oliver-Smith, curator of contemporary art at the Harn Museum of Art, and accompanied by a bi-lingual (English and Spanish) book of the same name that was written by Abelardo G. Mena Chicuri, curator of contemporary international art at the Museo Nacional de Bellas Artes (MNBA), Havana. It features essays by Oliver-Smith and Magda González-Mora Alfonso, a founder of the Havana Biennial. The book, with full-color plates of 72 works by 42 artists, has an international scope that encompasses the global Cuban community, from artists living on the island to those residing in the United States, Europe, South America and beyond.

Following its premiere at the Harn Museum of Art, the exhibition will travel to the John and Mable Ringling Museum of Art in Sarasota, where it will be exhibited from Oct. 7 to Dec. 31, 2007. “Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection” is toured by Curatorial Assistance Traveling Exhibitions (CATE). For more information about the Harn Museum of Art visit www.harn.ufl.edu or call 352.392.9826.

ARMANDO MARÍNO. b. 1968, resides in Spain. La patera 2002. Pastel on paper. 150 x 200 cm (59 x 78 ½ in.).

COURTESY THE FARBER COLLECTION
The Museum of Contemporary Art (MOCA) presents Poetics of the Handmade, an exhibition highlighting the meticulous process-oriented approach of eight Latin American artists who transform everyday materials into handcrafted works of art. Representing a wide range of media and techniques—from painting and drawing to installation-based sculpture—and incorporating a variety of mass-produced household objects, the selected works in the exhibition initiate a dialogue between the everyday and the art experience, evoking a sense of familiarity and intimacy with the viewer. Organized by MOCA Curator Alma Ruiz, the exhibition will be on view at MOCA Grand Avenue April 22–August 13, 2007 and includes a selection of new or rarely exhibited works by Eduardo Abaroa, Magdalena Antia, Mónica Bengoa, Fernando Bryce, Darío Escobar, Máximo González, Marco Maggi, and Livia Marin.

The artists represented in Poetics of the Handmade are not bound by a specific tradition, style, or philosophy, but are united by their inclination to create works of art by hand from materials with personal significance. “These artists,” says Ruiz, “all come from countries with strong but undervalued handcraft traditions—traditions that have endured for generations. They understand and embrace the value of working with their hands; however, their work cannot be categorized as “craft,” as they do not act out of a tradition, but rather draw from tradition for their own purposes.” She continues, “Poetics of the Handmade brings together a group of artists who investigate process and the integration of art into everyday life. They favor an art-making practice that reflects their own complex experience as Latin American citizens while embracing hegemonic international artistic practices. Additionally, their individualized and introspective work is characterized by a strong interest in gesture and the role of the artist as creator.”

www.moca.org | 213.626.6222

THE AGE OF DISCREPANCIES. ART AND VISUAL CULTURE IN MEXICO 1968–1997
LA ERA DE LA DISCREPANCIA. ARTE Y CULTURA VISUAL EN MÉXICO 1968–1997

Curated by Olivier Debroise, Pilar García de Germones, Cuauhtémoc Medina and Álvaro Vázquez Mantecón

Exhibition dates: March 17 to 30 September 2007
MUSEO UNIVERSITARIO DE CIENCIAS Y ARTE (MUCA) CAMPUS CIRCUITO INTERIOR, CIUDAD UNIVERSITARIA

tels: (5255) 5622 0305 | (5255) 5622 0404 | http://servidor.esteticas.unam.mx:16080/~discrepancia/
The Age of Discrepancies: Art and Visual Culture in Mexico 1968–1997 is the first exhibition to offer a critical assessment of the artistic experimentation that took place in Mexico during the last three decades of the twentieth century. The exhibition carefully analyzes the origins and emergence of techniques, strategies, and modes of operation at a particularly significant moment of Mexican history, coincident with the final phase of PRI (Institutional Revolutionary Party) control of the federal government. The show includes work by a wide range of artists, including Carlos Amorales, Francis Alÿs, Ulises Carrión, Manuel Felguérez, Jimmie Durham, Helen Escobedo, Julio Galán, Loudes Grobet, Alejandro Jodorowsky, Adolfo Patiño, Melanie Smith, Kazuya Sakai and Santiago Sierra, among many others.

The Age of Discrepancies attempts to construct a narrative around the way different cultural trends contributed to the production of art. The show is built layer upon layer, providing an overview of diverse artistic genres, from painting and photography to poster design, installation, performance, experimental theater, super-8 cinema, video, music, poetry and popular culture. By reconstructing specific moments of artistic experimentation, the show explores diverse and overlapping intellectual and visual tendencies that competed as alternative models of cultural practice in the period. The Age of Discrepancies offers a hypothetical genealogy for contemporary Mexican art (increasingly visible internationally), providing a social, political and technical context for more recent work.

A 472-page book, with scholarly essays by the curators and researchers for this project and 600 full-color illustrations, has been published by the Universidad Nacional Autónoma de México in conjunction with Editorial Turner, to accompany the exhibition.

From Renaissance to Revolution: Mexican Art from the Aaron Collection

Curated by James Oles
Mexic-Arte Museum | 419 Congress Avenue | Austin, Texas | Opens April 28 for an extended run.

This is a revised and much expanded version of a show that opened at the Museo Nacional de Arte in Mexico City in 2005. Drawn from one of the most significant private collections of modern Mexican art, the exhibition includes over 100 paintings and sculptures, as well as choice examples of decorative arts, ranging from 19th century ceramic pulque pitchers to a pictorial sarape dated 1921, formerly owned by president Álvaro Obregón. Like the first version, the show is divided into four sections: Rediscovering the Folk addresses the promotion and appropriation of rural folk art traditions by urban sophisticates in the wake of the Mexican Revolution; Reinventing the Nation explores how artists forged a national identity based on idealized visions of the rural peasantry; The Return to Classicism explores an alternative strategy whereby artists employed mythical and allegorical figures more closely tied to a generic Greco-Roman past than to local realities; and Representing the Self focuses on a compelling group of portraits and self-portraits that document changing views of the individual citizen (and of the artist) in post-Revolutionary Mexican society. Featured artists include Dr. Atl, Lola Cueto, David Alfaro Siqueiros, Carlos Mérida, Manuel Rodríguez Lozano, and José Chávez Morado, shown alongside wax caricatures by Luis Hidalgo and works done in the Best Maugard drawing method and the Open-Air Schools of Painting. A new catalogue is being published.

FOR MORE INFORMATION, CONTACT THE MUSEUM OR JAMES OLES (JOLES@WELLESEY.EDU).
NEW BOOKS

**Woman and Art in Early Modern Latin America**

*Edited by Kellen Kee McIntyre and Richard E. Phillips*


Co-editors Kellen Kee McIntyre and Richard E. Phillips are pleased to announce the publication of the anthology "Woman and Art in Early Modern Latin America" by Brill Academic Press (The Atlantic World Series, #10, 2006). This collection of essays centers on the visual representation of women in early modern Latin America, that is, the social and cultural construction and definition of female identity as evidenced by the art document. Artists in this period were collectively aware of a vocabulary of gender that could be tailored to deliver varying messages about the position of women in viceregal culture and society.

This volume is organized not in the predictable linear framework, by periods and centuries, but rather by the realization that throughout much of this period, Spanish authorities and others envisaged the Spanish colonies of the Americas in gendered terms. Proffered as the female body, the “New” (virginal by implication) World was at differing times adored, pursued, courted, seduced, defiled, exploited, reviled, and denounced by those (males) who encountered “her.” This mentality is born out in the various forms of female representation that are discussed in this fully illustrated book.


For book orders within North America, Brill Academic Publishers, P.O. Box 605, Herndon, VA 20172, phone 1-800-337-9255, email cs@brill.usa.com . For worldwide distribution, email brill@turpin-distribution.com , phone +44(0) 1767 604-954.

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EXHIBITION CATALOGUE

**The Virgin, Saints, and Angels: South American Paintings 1600-1825 from the Thoma Collection**

*Suzanne Stratton-Pruitt*

(SKIRA in association with the Cantor Arts Center, Stanford University, Stanford, California, 2006)

231 PAGES, COLOR ILLUSTRATIONS | PAPERBACK: $34.95

There is astonishingly little literature in English on painting in the Viceroyalty of Peru. Published in association with the Cantor Center for Visual Arts, this exhibition catalogue explores a little known aspect of the history of art that is increasingly appreciated by students, scholars, collectors and the general public for its energy and originality. Although the initial impetus for paintings in South America was provided by artists who came from Italy, Spain, and Flanders, before long, they were greatly outnumbered by natives who had rapidly assimilated new techniques and themes, becoming proficient in decorating churches and public buildings. The Cuzco School is the best known. However, other regional styles evolved.
This catalogue includes examples by Italian, Flemish, Spanish, Creole, mestizo, and Indian hands. The 56 paintings—never previously published—in the Thoma Collection offer an accurate and compelling survey of the diverse schools of painting that developed in the vast regions of the Viceroyalty which yielded the present day countries of Peru, Bolivia, Ecuador, Colombia, Chile, Paraguay, Uruguay, and Argentina.

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5. Inverted Exoticism? Monkeys, Parrots, and Mermaids in Andean Colonial Art - Hiroshima Okada, University of Fukui, Fukui, Japan
6. Painting in South America, Conquest to Independence: An Overview - Suzanne L. Stratton-Pruitt, Curator of the Thoma collection
7. Catalogue - Suzanne L. Stratton-Pruitt, Curator of the Thoma collection

By Julia P. Herzberg Ph.D.


Carlos Alfonzo (Cuba-Miami, 1950-1991) was a key figure in the development of expressionist painting in the 1980s. Dr. Julia P. Herzberg's essay “A Dialogue with Life and Death” discusses the artist’s subjects, interests, sources, formal strategies, and critical fortune within the dynamics of his evolving practice in Miami as a post-Mariel artist. Alfonzo evolved a singularly distinctive vocabulary in painting and, later, in sculpture with which to express subjects that were in turn mundane, existential, and spiritual. In attempting to come to terms with life, death, and sexuality, Alfonzo often connected incidents and anxieties in everyday life, charging them with energy, mystery, and emotion. From a self-reflexive perspective, he had the ability to draw viewers into his world and inspire them to rediscover their common humanity. Few artists have explored the subject of AIDS with Alfonzo’s spiritual passion and directness.

In addition to the curatorial essay, the catalogue includes a Foreword and Acknowledgments by Juan P. Loumiet, a Sponsors Statement: The Terra Group by Pedro and David Martin, and a Preface by Julia P. Herzberg.

ABOUT THE AUTHOR
Julia P. Herzberg, Ph.D. is an independent art historian and curator who has published, lectured, and curated extensively in the field of Latin American and Latino art in the United States within the larger contexts of contemporary world art. She is the curator of “Carlos Alfonzo, Extreme Expression, 1980-1991” at the Freedom Tower, Miami in 2006-2007.
The Language of Objects in the Art of the Americas


In this wide-ranging book, a distinguished scholar of Latin American art explores the meanings of created and depicted objects from the Spanish- and Portuguese-speaking regions of the New World. Edward J. Sullivan begins with objects exchanged during encounters between indigenous peoples of the Americas and newly-arrived Europeans, and he pursues the discussion to the present day, as artists engage in breaking down constructed concepts of “Latin American-ness.” Sullivan’s scope is sweeping—the changing meanings of objects over five centuries—and he encourages deeper conversation about the complexities of today’s culture of the Americas. From American-made handicrafts displayed in Old World curiosity cabinets, to still life paintings projecting a Latin American nation’s proud self-image, to 20th-century “found objects” identified as works of art, objects from the Americas provide a wealth of cultural insights. This generously illustrated volume invites the reader to travel across time and national boundaries to examine an array of these extraordinary and meaningful objects.

ALSO NEW BY EDWARD J. SULLIVAN:

| OTHER PUBLICATIONS |

RECENT PUBLICATIONS


ALAA and CAA - Dallas | Dallas, Texas | February 20-23, 2008

CALL FOR PAPERS | Deadline: May 11, 2007

Proposals for all CAA regular sessions are due to session chairs on May 11. This includes the ALAA-Sponsored session. For a full listing of sessions and information and forms for submission, go to http://conference.collegeart.org/2008. Click “download” (highlighted). The CALL will be sent to CAA members in late March.

The following is a list of sessions with topics of special interest to ALAA members. There are other, thematic sessions of interest as well.

ALAA-SPONSORED SESSION
Sighting Technology in Modern and Contemporary Latin American Art, Chair: María Fernandez, Cornell. mf252@cornell.edu

ALAA SPECIAL SESSION
Open Session, Pre-Columbian and Latin American Art, Chair: Adam Herring
As a CAA Affiliated Society, ALAA is given a 1 ½ hour block of time. This “Special Session”, chaired this year by Adam Herring, is devoted to the work of emerging scholars, those who have completed their degrees in the past two years, or who are at an advanced stage of graduate study. Each of the three 20 minute papers is followed by a brief discussion period. Papers may cover any area of Latin American studies from Pre-Columbian to Contemporary. Please send proposals directly to Adam Herring at aherring@mail.smu.edu. Proposals should follow the regular CAA guidelines as they appear on the CAA website.

OTHER SESSIONS
Open Session: Pre-Columbian Art, Chair: Constance Cortez, Texas Tech. c.cortez@ttu.edu

ASHAHS-Sponsored Session: Was there a “Spanish School”? Spanish Artistic Interchange Europe and the Americas, Chair: Pamela Patton and Mark Roglán, Southern Methodist.

The Latin American City, Chair: Alison Fraunhar, Saint Xavier.

Seeing Across Cultures: Visuality in the Early Modern Period, Dana Leibsohn, Smith and Jeanette Favrot Peterson, UC Santa Barbara.

Studio Art Open Session: Latin Art (and Artists): in the Crossfire between Ethnic Community Art Centers and Mainstream Art Institutions, Chair: Benito Huerta, UT Arlington.

Session Proposals submitted for consideration for ALAA sponsorship must follow the CAA format and are sent to Patricia Sarro at pjsarro@YSU.edu. Chairs will be notified by August 10. Sessions not chosen for ALAA sponsorship can be submitted directly to CAA in September. ALAA sponsorship provides a direct link to potential speakers and audience. ALAA will pay the conference registration fee for a speaker or chair without institutional support.

CAA’s Call for Session Proposals with full submission information will be going out to their membership later in the spring with a deadline in September, 2007. Full information for submission will be put on the ALAA Listserv at that time. If you are not a Listserv member, or if you have any questions, please contact Patricia Sarro for further information.

CALL FOR PAPERS | First International Symposium of Graduate Studies in Art History and Related Programs
October 1-4, 2007 | Universidad Iberoamericana, Mexico City

The purpose of this symposium is to promote a broader dialogue regarding theoretical and practical issues facing graduate programs in Art History and related areas today, that takes into account the perspectives of institutions, professors and students involved in the field. We invite the participation of professors, students and alumni of graduate programs with papers that address the following topics:

- Theoretical and methodological approaches to the study of art
- The social function and professional practice of the art historian
- The definition and development of research areas in graduate programs
- Disciplinarity and interdisciplinarity in the definition and conception of graduate programs
- The dynamics of the art market and their influence on the field
- Art Criticism
- Art History and the museum

Proposals for participation (personal data and 300 word abstract) may be presented in English or in Spanish, and must be received by June 14, 2007. Acceptance will be announced by July 13. For more information, please contact: Olga María Rodríguez Bolufé, olga.rodriguez@uia.mx Fax: (52 55) 59504252

| UPCOMING SYMPOSIA + CONFERENCES |

ANNOUNCING AN UPCOMING STATE-OF-THE-ART ANDREW MELLON CONFERENCE ON AMERICAN ART.
American Art Histories and Transdisciplinary Practices
April 19-21 | University of Illinois at Urbana-Champaign | Champaign, IL

This conference considers the problem of redefining American art history in response to developments in hemispheric and global studies. It considers the importance of artistic production beyond the borders of the United States and of hyphenated ethnic groups (African-American, Latin-American, etc.) within these borders to understanding and defining American art. How can scholars, departments, and institutions respond to these new dimensions of the field? In what ways can pedagogical approaches be modified to address these issues? This State-of-the-Art Andrew Mellon Conference celebrates the work of Janet Berlo, who will offer a keynote address entitled “Cosmopolitan, Native, Vernacular: Toward a More Inclusive American Art History.” Conference participants include: Sarah Burns (Indiana University), Darby English (University of Chicago), Tomas Ybarra-Frausto (Rockefeller Foundation), Anthony Lee (Mount Holyoke College), Katherine Manthorne (CUNY), Angela Miller (Washington University-St. Louis), Gerardo Mosquera (New Museum of Contemporary Art, New York), and Gwendolyn Dubois Shaw (University of Pennsylvania).

Advance registration is recommended. For registration and further information: www.art.uiuc.edu/projects/mellonconference/AmericanArtHistories.htm
The Séptimo Congreso Internacional de Mayistas | July 8-14, 2007

The Séptimo Congreso Internacional de Mayistas, sponsored by the Universidad Nacional Autónoma de México, will be held July 8-14, 2007 in Mérida, Yucatán. It will include a session entitled Texto, imagen, e identidad en la pintura maya, in which the papers will discuss the use of formal, linguistic, and iconographic conventions to develop concepts of group identity on ceramics, and in codices and paintings found at archaeological sites. The participants are Elin Danien, Francisco Estrada-Belli, Ana García Barrios and Rogelio Valencia, Manuel Hermann, Christine Hernández, Virginia Miller, Gabrielle Vail, and the organizers, Merideth Paxton and Victoria Lyall.

Spatial Americas | Friday April 20, 2007

UNIVERSITY OF CALIFORNIA, SANTA BARBARA | MCCUNE CONFERENCE ROOM, 6020 HHSSB

For Americanists, the so-called spatial turn in the U.S. academe is nothing new. Space and spatiality have facilitated conversations across time period and case study for some time now, defining the converging fields of American and Latin American Studies. Religion, empire, commerce and natural disaster have all generated a rich palimpsest of spatial relations to investigate and to serve as nodes for hemispheric cross-reference. The Spatial Americas symposium convenes emerging scholars to envision an architectonics for bridging the pervasive chasm between material and discursive understandings of space, architecture and the urban. Stella Nair (History of Art, UC Riverside) and Louise Noelle (Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México) keynote. For more information contact George Flaherty at gflaherty@umail.ucsb.edu or visit http://spatial.americas.googlepages.com/home.

Gloria Fraser Giffords, author and guest curator of an exhibit of Mexican folk retablos at the Douglas Hyde Gallery, Trinity College, Dublin, Ireland, will speak on the topic May 10, 2007, at the exhibit's opening. For more information contact John at: john.hutchinson@tcd.ie

Kimberly Cleveland will be presenting her paper "New Centers, Same Peripheries: Race, Identity, and Influence in Afro-Brazilian Art" at the 14th Arts Council of the African Studies Association Triennial Symposium, March 28-April 1, 2007, hosted by the University of Florida in Gainesville.

Brian Just will be giving the following presentations:

"Visual Strategies of Ancient Maya Kings," SAC 300, Villanova University, Villanova, PA, April 12, 7:30pm, HTTP://WWW3.VILLANOVA.EDU/ANTHRO/

"Imag(in)ing Archaeology: Reflections on the Visual Culture of Archaeological Illustration," for the Session "Beyond Illustration: 3D Reconstructions, Virtual Reality, and Archaeological Communications in the Early 21st Century," organized by David R. Hixson and Bryan R. Just, Society of American Archaeology, 72nd Annual Meeting, Austin Convention Center, Austin, TX, April 26, 8:00am, WWW.SAA.ORG/

"Terminal Classic Art and Politics in the Fasión Region: The Case of Machaquila Stela 2," Pre-Columbian Society, Room 345, University of Pennsylvania Museum, Philadelphia, PA, June 9, 1:30 pm, WWW.PRECOLUMBIAN.ORG/
Kim N. Richter. "HEARTLAND IN THE HINTERLANDS: New Perspectives on the Huastec Maya of the Northeastern Gulf Coast of Mexico" 72nd Annual Meeting of the Society for American Archaeology. Thursday morning, April 26, 2007. Austin, Texas. For more information, please contact the session organizers Katherine Faust (kfaust001@ucr.edu) and Kim Richter (krichter@ucla.edu) or visit the SAA website at www.saa.org/meetings/index.html.

| NEWS FROM MEXICO |

New Heads of Art Programs

Every six years, with the election of a new president, the Mexican cultural bureaucracy plays musical chairs. First there are rumors, then slowly official confirmations. Here are some of the results: the new head of the Consejo Nacional para la Cultura y las Artes is Sergio Vela, and the head of the Instituto Nacional de Bellas Artes is Teresa Franco, formerly head of the INAH. Roxana Velásquez, former director of the Museo Nacional de Arte (MUNAL) has gone to the Palacio de Bellas Artes; Miguel Fernández Félix, former director of the Museo Nacional del Virreinato in Tepotzotlán, is now director of the MUNAL; Mercedes Iturbe, former head of the Palacio, goes south to the Museo Carrillo Gil. Itaíla Schmelz stays on at the Sala de Arte Público Siqueiros, and much to the relief of the artworld—Ramiro Martínez is ratified for another period as director of the Museo Rufino Tamayo.

JAMES OLES | Wellesley College

| NEWS FROM NEW MEXICO |

Thaw Charitable Trust Gives $1.5 Million to Establish Eugene V. Thaw Professorship of Art History at the College of Santa Fe

The Eugene V. and Clare E. Thaw Charitable Trust announced a $1.5 million gift to establish the Eugene V. Thaw Professorship of Art History at the College of Santa Fe. Khristaan D. Villela, Ph.D., associate professor and director of the college’s Thaw Art History Center, will be the first recipient of the professorship.

Thaw, a resident of Santa Fe for the past twenty years, is a renowned art dealer, collector connoisseur, and scholar. Additionally, he has become one of the most important philanthropists in the art world, with major gifts to The Pierpont Morgan Library, The Frick Collection, and the Metropolitan Museum of Art. After assembling one of the most important collections of Native American art in the world, Mr. Thaw donated those 800 works to the Fenimore Art Museum in Cooperstown, New York. In addition to serving on numerous museum boards, he is the author of significant scholarly articles, essays, and catalogues, including the Jackson Pollock Catalogue Raisonné.

After retiring to Santa Fe, Mr Thaw was instrumental in supporting the creation of a stellar art history program in Santa Fe, inspired partially by Santa Fe’s place as an international art center. Villela, who was born in Mexico City, was hired in 1998 to establish this unique and innovative art history program focusing on the art of the Americas, one of the few programs of its kind in the world. Mr. Thaw noted that the program is poised for both regional and national excellence, due largely to the vision of Professor Villela, who specializes in Pre-Columbian art and holds a B.A from Yale University and a Ph.D. from the University of Texas. “Khristaan is a rising expert in his field and the College of Santa Fe is fortunate to have this caliber of educator guiding the development and growth of its art history major. I look forward to watching this inspiring educator open avenues of academic exploration to new generations of students,” said Thaw.
The Art History Program is housed in the Thaw Art History Center, part of the Visual Arts Center that opened in 1998. The program focuses on the art of the Americas with special emphasis on the art of ancient Mesoamerica and the ancient Andes, Latin American art, Native American art, and the art, architecture and design of American Modernism. Singular among art history programs at colleges and universities across the United States, the program is especially suited to the College of Santa Fe, with its focus on small, intense classes and internships, in a region where modern U.S. culture meets Mexican and Native American traditions. Santa Fe’s small size, in relation to the depth and breadth of its museum and gallery communities, allows CSF to offer students unparalleled opportunities to interact with major historians and curators as well as objects and artifacts from antiquity. Additional resources of the Thaw Art History Center include the Chase Art History Library and the Visual Resource Center, further expanding the possibilities within the major.

One of the program’s strongest features is its energetic faculty. Villalba is the author of Contemporary Mexican Architecture and Design, (2003), and is now at work on a book on the Aztec Calendar Stone and another on how PreColumbian art was used for nationalistic ends in Mexico in the 19TH century. The faculty also includes Edelstein Prize-winner Christina Cogdell, author of Eugenio Design: Streamlining America in the 1930s (2004), and co-editor of Popular Eugenics: National Efficiency and American Mass Culture in the 1930s (2006), as well as Ana Nieves, a recipient of the Foreign Language and Area Studies Fellowship, and the M.K. Hage Endowed Fellowship in Fine Arts. Nieves specializes in art of the ancient Andean peoples, especially the Moche and Nasca Cultures.

To further support the growth of the College of Santa Fe Art History Program, the existing annual grant of $75,000 from the Eugene V. and Clare E. Thaw Charitable Trust will continue and become the Thaw Visiting Professorship in Art History, which will be available to senior art historians in all areas of specialization.

| MEMBER NEWS |

James M. Cordova was awarded a two-year Mellon Postdoctoral Fellowship in Latin American Art at Pomona College in April 2006.

Michele Greet recently received the Alan and Gwen Nelson Award, a travel grant for 2006, the Hazel Junior Faculty Award, a research grant for one semester leave for Fall 2007 and Summer Research Funding for Tenure-Track & Tenured Faculty for 2007. All were awarded by George Mason University.

Ray Hernandez-Duran in the Department of Art and Art History at the University of New Mexico received a grant through the New Mexico Humanities Council and the National Endowment for the Humanities to support this year’s Gale Memorial Speaker Series, which will include the following invited scholars: Kelly Donahue-Wallace (University of North Texas), Thomas B.F. Cummins (Harvard), Sofia Sanabrais (LACMA), Cristina Cruz Gonzalez (Getty Research Institute), Irma Patricia Dias Cayeros (Instituto de Investigaciones Esteticas, Mexico City), and Jeanette F. Peterson (UC Santa Barbara).

Julia Platt Hertzberg will be a Visiting Professor, Master’s Program, School of Art, Pontificia Universidad Católica de Chile, Santiago, Chile in the Fall of 2007. She will be teaching a course titled “Artistas Latinoamericanos en los Estados Unidos: Convergencias y divergencias a partir de 1990.”

Marianne Hogue, Lecturer and Curator of the Digital Image Database at UNCW, presented a paper entitled “Five Centuries as Mexican Archetype: A Feminist Perspective on the Iconography of La Malinche” at the Southeastern Women’s Studies Association (SEWSA) Annual Conference. The interdisciplinary conference was held at the University of Tennessee at Chattanooga from March 22 through March 24, 2007. Hogue also participated in the Male Art Mail Art Exhibition, March 3 - 24, 2007 at the Quarter Gallery, Regis Center for Art, West Bank Arts Quarter at the University of Minnesota in Minneapolis. Her submission to the group exhibition is entitled “Ecce Homo”.
Ellen Hoobler, a PhD candidate at the Columbia University in New York, Department of Art History and Archeology, received a research grant from the Foundation for the Advancement of Mesoamerican Studies (FAMSI). The Foundation’s Grantee Selection Committee has voted to support Ellen’s project “Primary Source Materials on Oaxacan Zapotec Urns from Monte Alban: a New Look at the Fondo Alfonso Caso in Mexico City”. The award from FAMSI funds a research trip to Mexico City to investigate the three Alfonso Caso archives. This project will fill the paucity of research material from Monte Alban excavation by identify unique data pertaining to Dr. Caso’s discoveries that have never been published before. Results of Ellen Hoobler’s research will be presented as a report on FAMSI’s website: WWW.FAMSI.ORG. Ellen Hoobler may be reached at: EMH2104@COLUMBIA.EDU.

Anna Indych-López has received the following grants and travel fellowships: the Wegman Brothers Faculty Fellow (2006-2007), the PSC-CUNY 37 Research Award (2006-2007), the Jean Charlot Foundation Fellowship (2006-2007) and the President’s Professional Development Award, CCNY (2006).

Dr. Maria M. Malagon has been invited to be a Visiting Professor at the Universidad de los Andes, Bogota-Colombia for the spring semester of 2007. Malagon is teaching undergraduate and graduate courses in 20th century art history and theory.

Stella Nair was appointed Assistant Professor of Latin American Visual Culture at the University of California at Riverside

Catha Paquette, Assistant Professor, Latin American Art History, California State University, Long Beach: selected as a 2007/2008 J. Paul Getty Postdoctoral Fellow in the History of Art and the Humanities for the following book project: “Dynamics of Power in Art Patronage, Production, and Censorship: Diego Rivera at Rockefeller Center, 1933–1934.”

MOCA is pleased to announce the promotion of Alma Ruiz from Associate Curator to Curator. Since joining MOCA in 1984, Alma Ruiz’s many curatorial achievements include: Carlos Garacoia (2005), the first U.S. museum survey of recent work by the Cuban artist whose work addresses Cuba’s politics and ideologies through the examination of modern architecture; Maurizio Cattelan (2003), the international debut of the Italian artists first mechanized sculpture, Charlie—which takes the form of a young child riding a blue tricycle in the museum galleries and continues his irreverence towards the myth of the museum as a solemn place for contemplation; Gabriel Orozco (2000), the first major survey including over 100 works highlighting the artist’s use of diverse media and eclectic subject matter; and The Experimental Exercise of Freedom: Lygia Clark, Gego, Mathias Goeritz, Hélio Oiticica, and Mira Schendel (1999-2000), a major exhibition exploring the work of five Latin American artists who moved from traditional art forms toward a new experimental aesthetic. Her next project, Poetics of the Handmade (opening April 22, 2007) will feature a group of eight artists based in Latin America whose interest in transformation and process has led them to reject the “post-studio” approach—of assistants producing their work—and create works that are painstakingly handcrafted.

Dylan Miner, doctoral candidate in the Department of Art and Art History at the University of New Mexico in Albuquerque has accepted a tenure track position at Michigan State University, beginning in Fall 2007.
Paul Niell, doctoral candidate in the Department of Art and Art History at the University of New Mexico in Albuquerque, has accepted a one-year appointment at Clemson University where he will be teaching the history of architecture. In Fall 2007, he will be at the University of South Carolina where he will be teaching a course on American Art: Colonial to the Civil War. He has also been awarded a ‘Research Project Travel’ grant through the Office of Graduate Studies at UNM to fund a trip to Havana, Cuba in March, where he will conduct preliminary fieldwork towards his dissertation as well as the ‘Latin American and Iberian Institute Ph.D. Fellowship (UNM) for 2007-2008.

Carolyn E. Tate, professor of art history at Texas Tech University, is a fellow at the Sterling and Francine Clark Art Institute in Spring 2007. She is examining the relationships between art historical methods and anthropological objects in book on art of the Olmec, called Negotiating Knowledge, Narrating Culture: Imagery of Gestation and Creation in Formative Mesoamerica.

FOR FURTHER INFORMATION, PLEASE CONTACT: Carolyn E. Tate, School of Art, Box 42081, Texas Tech University, Lubbock TX 79409, 806.742.3825 x 236. Email: c.tate@ttu.edu

Edith A. Wolfe received the Outstanding Dissertation Award from the Graduate School at the University of Texas at Austin in May 2006 for her dissertation Melancholy Encounter: Lásar Segall and Brazilian Modernism, 1924-1933. Her advisor was Dr. Jacqueline Barmitz.

Brendan Branley, doctoral candidate, Department of Art and Art History, University of New Mexico in Albuquerque, is working on a dissertation titled, “The Dialectics of Sixteenth-Century Franciscan Catechistic Practice: An Intertextual Analysis of Images and Text in Diego de Valades’s ‘Rhetorica Cristiana’”. Committee: Ray Hernández-Durán (chair), Flora Clancy [emeritus], Holly Barnet-Sánchez, and Justine Andrews.


Dylan Miner doctoral candidate in the Department of Art and Art History, University of New Mexico in Albuquerque, is scheduled to defend his dissertation in April 2007. His dissertation is titled: “‘With Our Hearts in Our Hands, and Our Hands in the Soil’: Aztlán as Utopic Space in Chicana/o Art and Visual Culture.” Committee: Holly Barnet-Sánchez (chair), David Craven, Kirsten Pai Buick, Ray Hernández-Durán.

Paul Barrett Niell has advanced to candidacy and is working on a dissertation titled, Anchoring Identity to the Ceiba Tree: Neoclassical Architecture and Social Reception in the Plaza de Armas of Nineteenth-Century Havana, Cuba. He is working with Dr. Ray Hernandez-Durán at the University of New Mexico in Albuquerque. Niell can be reached at: PNiell@Clemson.Edu
Julie Shean defended her PhD dissertation at the Institute of Fine Arts, New York University last December and received her doctoral degree in January, 2007. Her dissertation, *Models of Virtue: Images and Saint-making in Colonial Puebla (1640-1800)* was completed under the direction of Dr. Jonathan Brown and the guidance of her committee which included Dr. Edward Sullivan and Dr. Mariet Westermann. Shean can be reached at SHEAN@FRICK.ORG.

**Dumbarton Oaks**

Dumbarton Oaks offers residential fellowships in three areas of study: Byzantine Studies, Pre-Columbian Studies (of Mexico, Central America, and Andean South America), and Garden and Landscape Studies. A small number of project grants are also available. Application deadline is 1 November 2007.

**FOR FURTHER INFORMATION PLEASE CONTACT:**
The Director’s Office
Dumbarton Oaks
1703 32nd Street NW, Washington, D.C., 20007 or consult our website: WWW.DOAKS.ORG

**Foundation for Mesoamerican Art Research**

The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI) supports research projects that promise significant contributions to contemporary knowledge of ancient Pre-Columbian Mesoamerican cultures, and disseminates such contributions via the FAMSI website.

FAMSI invites qualified scholars and professionals to submit proposals for its 2008 Annual Grant Competition. We receive many applications for archaeological research but we especially encourage applications for art historical research. Projects may include laboratory analyses, archival research, or investigations of public or private collections.

For a complete list of grant guidelines and application forms in English and Spanish, please visit: http://www.famsi.org/grants/apply.htm.

Applicants may obtain a paper copy of Grant Application Brochures by contacting us via email at FAMSI@FAMSI.ORG, FAX 352.795.1970 or snail-mail at: FAMSI

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**Anthurium: A Caribbean Studies Journal** is a peer reviewed electronic journal that publishes original works and critical studies of the Caribbean literature, theater, film, art and culture by writers and scholars worldwide. A mixture of critical essays, cultural studies, interviews, fiction poetry, plays and visual arts, each issue contains book reviews, bibliographies and special themes in an international journal of Caribbean arts and letters. Please visit the journal website for further details. [HTTP://SCHOLAR.LIBRARY.MIAMI.EDU/ANTHURIUM](HTTP://SCHOLAR.LIBRARY.MIAMI.EDU/ANTHURIUM)

**The Art Bulletin** publishes leading scholarship in the English language in all aspects of art history as practiced in the academy, museums, and other institutions. From its founding in 1913, the journal has published, through rigorous peer review, scholarly articles and critical reviews of the highest quality in all areas and periods of the history of art. Articles take a variety of methodological approaches, from the historical to the theoretical. In its mission as a journal of record, The Art Bulletin fosters an intensive engagement with intellectual developments and debates in contemporary art-historical practice. It is published four times a year in March, June, September, and December. For submission and style guidelines, see: [HTTP://WWW.COLLEGEART.ORG/ARTBULLETIN/GUIDELINES.HTML](HTTP://WWW.COLLEGEART.ORG/ARTBULLETIN/GUIDELINES.HTML).

**The Latin American Indian Literatures Journal** invites submissions on the topic of Mesoamerican manuscripts. Articles can pertain to the pre-Hispanic or colonial periods, and should present previously unpublished research. For further information, please contact the section editor, Merideth Paxton ([MPAXTON@UNM.EDU](MPAXTON@UNM.EDU)).

**The Latin Americanist**, a peer-reviewed, multi-disciplinary journal published by the Southeastern Council of Latin American Studies, has recently moved its editorial offices from the University of Central Florida to the University of North Carolina at Charlotte, effective with the Spring 2007 issue. We invite you to submit manuscripts for consideration.

TLA publishes research articles from any academic discipline that include original research concerning Latin America. Manuscripts can be in English, Spanish, or Portuguese, but must not be either previously published or under consideration by any other publication. Authors’ manuscripts should be sent electronically to the editor, Greg Weeks, at Latinamericanist@email.uncc.edu as an e-mail attachment saved as an MSWord-readable document file. Authors should include a 150-200 word abstract with their manuscripts.

TLA is indexed by the Hispanic American Periodicals Index (HAPI), the Library of Congress Handbook of Latin American Studies, CSA Worldwide Political Science Abstracts, and the MLA International Bibliography, and it is listed in Ulrich's periodicals directory.
WEB AND OTHER RESOURCES

Calixtlahuaca Archaeological Project
Website with the latest news on the archaeological investigation of the Aztec period site of Calixtlahuaca, Mexico, Mexico. The website was set up by Michael E. Smith, the archaeologist at Arizona State University who began work at the site in 2000. Since 2006 the project has been supported by an NSF grant, and excavations have been initiated in the spring of 2007. The website address is: HTTP://WWW.PUBLIC.ASU.EDU/~MESMITH9/CALIX/. In addition to illustrations of ceramics and the site in general, there is a chapter on sculptures by Emily Umberger in the Informe to INAH on the 2006 season: Chapter 7, pp. 81-88 (with illustrations). Click on the PDF download on the site. Umberger will continue work on the sculptures in summer 2007.

The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI) is an immense source of current and reliable information for strengthening the understanding and appreciation of the people and cultures of Pre-Columbian American history. Through our website: WWW.FAMSI.ORG we disseminate easily accessible, quality educational tools. The Research Department provides access to exceptional educational sources pertaining to Mesoamerica including:

- the Kerr Photographic Collection with nearly 2 thousand rollout photographs of Maya Vases and 2 thousand images from Pre-Columbian Portfolio (http://www.famsi.org/research/kerr);
- the Linda Schele Drawing Collection (http://www.famsi.org/research/schele);
- the John Montgomery Drawing Collection (http://www.famsi.org/research/montgomery);
- Photographic Archive of the Piedras Negras with over 7 thousand images (http://www.famsi.org/research/piedras_negras/pn_project/piedras_negras.htm);
- the Bibliografía Mesoamericana of 75,000 entries; + much more.

All of our website materials are available in Spanish and English. Recently, we announced access to an introduction of Art + Architecture in the Aztec world by Manuel Aguilar-Moreno (HTTP://WWW.FAMSI.ORG/RESEARCH/AGUILAR). This illustrated guide helps understanding the artistic and architectural principles of the ancient indigenous civilizations.
ABOUT THE ASSOCIATION
The Association for Latin American Art is a non-for-profit (5013c) 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 addressed to the President, Constance Cortez, Texas Tech University, School of Art, MS 42081, Lubbock, Texas 79410. Her email address is: c.cortez@ttu.edu

MEMBERSHIP
Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Margaret Jackson, the Secretary of the Association. Her address is: University of Miami, Department of Art & Art History, 1540 Levante Avenue, Coral Gables, Florida 33124, and her email address is: mars@miami.edu

NEWSLETTER
The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2007, for publication 1 October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to Constance Cortez, Texas Tech University, at c.cortez@ttu.edu or call: 806.742.3825 x233

WEBSITE
For information regarding the Association’s website (http://www.smith.edu/alaa), please contact Dana Leibsohn, Website Manager for the Association of Latin American Art, Art Department, Smith College, Northampton, MA 01063, tel.: 413.585.3137. Her email address is: dleibsohn@email.smith.edu

CAA DALLAS (2008)
Questions regarding upcoming ALAA sessions at the College Art Association meetings may be addressed to Patricia Sarro, Interim Vice President, the Association for Latin American Art, Department of Art, Youngstown State University, Youngstown, OH 44555-3627, tel.: 330.941.1548. Her email address is: patricia.sarro@prodigy.net