

ASSOCIATION FOR LATIN AMERICAN ART

alaa }

ALAA 2007 BOOK AWARD

TRIENNIAL IN NEW YORK

EXHIBITIONS

Extended Boundary: Latin American and Caribbean Artists in Miami

ARTE NUEVO: EL APORTE DE MARÍA IZQUIERDO/NEW ART: MARÍA IZQUIERDO'S CONTRIBUTION

Galo Galecio: Bajo la Linea del Ecuador

FRAGILE DEMON: JUAN SORIANO IN MEXICO, 1935–1950

The Marvel and Measure of Peru: 3 Centuries of Visual Histories, 1560–1880

EMILIO SANCHEZ – THE CARIBBEAN

NEW BOOKS

RECENT ARTICLES

MEMBER NEWS

NEWSLETTER

VOLUME 20

NO. 01

APRIL 2008

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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 inquires, comments, and suggestions regarding the association may addressed to the President, Khristaan Villela, College of Santa Fe, 1600 St. Michael's Drive, Santa Fe NM 87505. His email address is: KVILLELA@YAHOO.COM.

MEMBERSHIP

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Michele Taylor, the Secretary of the Association. Her address is: The Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, Illinois 60603, and her email address is: staylor2@artic.edu.

NEWSLETTER

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2008, 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 the Newsletter Editor, 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 Margaret Jackson, Vice President, the Association for Latin American Art, University of Miami, Department of Art & Art History, 1540 Levante Avenue, Coral Gables, Florida 33124. Her telephone is: 305.824.2542 and her email address is: mars@miami.edu.

alaa { NEWSLETTER VOLUME 20 NO. 01 APRIL 2008

LETTER FROM THE PRESIDENT 02

ALAA BOOK AWARD 02

ALAA DISSERTATION AWARD 03

ALAA TRIENNIAL REPORT 03

EXHIBITIONS 05

NEW BOOKS 11

OTHER PUBLICATIONS 15

CALL FOR PAPERS 17

SYMPOSIA | CONFERENCES 19

MEMBER AWARDS + HONORS 19

DISSERTATIONS BEGUN | COMPLETED 20

MEMBER NEWS 21

MEMBER TALKS | LECTURES 22

MEMBER ANNOUNCEMENTS 22

PUBLICATION OPPORTUNITIES 24



| LETTER FROM THE PRESIDENT |

Please accept my humble thanks for having confidence in my candidacy for the presidency of ALAA. I am pleased to have an opportunity to represent you and to lead the organization for the next three years. I (and you!) have an excellent executive committee of Margaret Jackson and Sara Taylor. We will shortly send a message to everyone requesting your thoughts on what you should like to see ALAA accomplish this year.

Among much other business at the daybreak ALAA business meeting at the Dallas CAA, there was discussion of printing papers in the ALAA Newsletter. About three years ago, a committee gathered information about this matter. There were some excellent reasons why the organization DID NOT proceed. We are rereading the report of that ad hoc committee, and will re-report the membership about its findings.

Our members have organized several excellent sessions for the upcoming CAA meeting in Los Angeles. I would like to urge everyone to submit abstracts for consideration to the session chairs. The reasons we had few sessions in Dallas are very complicated. But the dramatic increase in LA sessions makes it clear that we have addressed the issues with Pre-Columbian, Colonial, Modern, and Contemporary Latin-American art sessions---at least for the short term. So apply!

We allow a debt of gratitude to Maria Fernandez and Adam Herring for their willingness to organize the ALAA Emerging Scholar and ALAA Sponsored Sessions. If you meet them at meetings this Spring, be sure to thank them. Also, many thanks to those who have served on our book and dissertation committees

Khristaan Villela

PRESIDENT, THE ASSOCIATION FOR LATIN AMERICAN ART

| 8TH ANNUAL ALAA BOOK AWARD: |

This year represents the 8th ALAA Book Award made possible with the sponsorship of the Arvey Foundation. The award was presented to the authors of *La era de la discrepancia. Arte y cultura visual en México, 1968–1997*, edited by Olivier Debrouse. The book conveys the dynamism of artistic expression during this period. Debrouse and his colleagues, Cuauhtémoc Medina, Pilar García de Germeños, and Álvaro Vázquez Mantecón curated an exhibition and produced a volume that was both focused and encompassing, beginning with the Student Movement of 1968 and culminating with the artists of the early 1990s, who create site-specific installations.



Bringing together the themes, media, and artists within this historical context is an impressive accomplishment. Even more important is that during the course of formulating the concepts addressed in the exhibition and book, the organizers assembled a significant number of images and documents. These will form part of a public archive housed at the Instituto de Investigaciones Estéticas, and may well have been instrumental in the planning of the recently opened museum in Tlatelolco dedicated to the student protests of 1968.

We congratulate Olivier Debrouse, Cuauhtémoc Medina, and their dedicated team of experts whose passionate and meticulous attention to this tremendously important and recent epoch in Mexican art history is so beautifully brought together in *La era de la discrepancia*. We would also like to express our deepest appreciation to Margaret Avery for her generous support of the book award.

Virginia Fields, Chair, ALAA Book Award Committee

| THE ASSOCIATION FOR LATIN AMERICAN ART 2009 DISSERTATION AWARD |

The Association for Latin American Art is pleased to announce the biennial award for an outstanding doctoral dissertation in the field of Latin American visual culture. Dissertations deposited between June 2006, and June 2008, on any aspect of the visual culture of Latin America, in English, Spanish or Portuguese, are eligible. Dissertations in languages other than these three may be considered, with prior consultation with Patricia Sarro, the chair of the award committee.

Nominations in the form of a letter describing the dissertation's contribution to the field should be sent by September 15th, 2008, to the chair of the award committee. Please include the nominee's current contact information. Neither nominee nor nominator need be a member of the Association of Latin American Art. Self-nominations are not accepted. Should the nominees be deemed eligible, they will have until October 30th, 2008, to submit copies of their dissertation to all three members of the committee. Nomination letters should be sent to:

Dr. Patricia Sarro
Chair, ALAA Dissertation Award Committee
Department of Art
Youngstown State University
1 University Plaza
Youngstown, Ohio 44555-3627

For further information, please contact PJSARRO@YSU.EDU, or FAX to 330-941-1548.

| THE FIRST TRIENNIAL CONFERENCE OF THE ASSOCIATION FOR LATIN AMERICAN ART: "OPEN DIALOGUES" |

The First Triennial Conference of the Association for Latin American Art was held on October 26 and 27, 2007, at the **Institute of Fine Arts, New York University**. The conference aimed to initiate an interdisciplinary discourse that would highlight current developments within the field of Latin American Studies, offer possible models for the discipline's future, and forge new connections between the main research areas of the association's members: Pre-Columbian; Colonial/Viceregal; and Modern/Contemporary. Twelve speakers divided into three panels presented papers loosely organized around the theme of "Open Dialogues," which sought to explore the issue of viewer participation by addressing the effects of pictorial and structural language and investigating how art engages the thoughts, politics, ideologies, and expectations of its audience. Over one hundred and forty participants registered for the event.

The Pre-Columbian session, chaired by **Professor Elizabeth Boone**, convened on Friday afternoon. **Professor Esther Pasztor** of Columbia University presented a keynote address that emphasized the canon of ancient American art and offered a model for both present and future instructors in the discipline. **Megan O'Neil** of the University of Southern California followed with an analysis of Maya monumental stone sculpture at Piedras Negras (Guatemala). Dr. O'Neil's study focused on Stele 3, re-activating the physical space around the work and re-creating a sense of the viewer participation that was integral to the viewing of ancient Maya sculpture. The next speaker, **Ellen Hoobler** of Columbia University, provided a detailed examination of the numerous sculpted miniatures of ritually significant objects sealed within Zapotec tombs. Ms. Hoobler's discussion of these often-neglected objects explored issues of space and scale and presented a possible range of early Mesoamerican techniques for engaging the divine. The Pre-Columbian session concluded a reconsideration of the impact of pre-Columbian culture on the work of Rufino Tamayo presented by **Julia Marta Clapp** of The Graduate Center, CUNY. Ms. Clapp's interpretation paid particular attention to scientific, cultural, and cosmological considerations in lieu of the more traditional interest in formal influence. Our discussion was continued at a welcoming reception held in the Loeb Room of the Institute of Fine Arts.

The conference reconvened on Saturday morning with the Colonial/Viceregal panel, chaired by **Professor Jonathan Brown**. **John M.D. Pohl**, Curator of the Arts of the Americas at The Fowler Museum at UCLA and the keynote speaker for the panel, reexamined the nature of the Late Postclassic period in southern Mexico and adjacent regions. Dr. Pohl questioned the strong distinction made between the Pre-Columbian and early Colonial periods and advanced the idea of combining them into the notion of “Late Antiquity” as it is applied to other areas of the world that witnessed comparable developments such as decentralized political systems, an emphasis on pilgrimage centers as coordinating mechanisms, and the spread of Christianity through the missionary efforts of monastic orders working in conjunction with an indigenous pagan elite. **Alessandra Russo** of Columbia University followed with her paper, “Feather wounds: The incredulity of Pope Sixtus V Or, a Colonial Saint Francis in Rome,” a vivid re-creation of the pope’s encounter with an imported feather painting of St. Francis that served as a case study in the circulation of Colonial images. Relying on new research, Dr. Russo demonstrated that this feather painting initiated a highly inventive dialogue between object and viewer that involved a series of multiple condensations of meanings, uses, and responses. **Lisa Trever** of Harvard University discussed Martín de Murúa’s *Historia del origen y genealogía real de los reyes ingas del Pirú* illustrated by Felipe Guaman Poma de Ayala (produced ca. 1590–1600). Ms. Trever introduced the manuscript’s possible influence upon the rhetoric, both verbal and visual, of later Inca political history and established how European and native audiences reconstructed their understanding of the demise of Andean autonomy through similar literary strategies, including later chronicles and pictorial genealogies. The Saturday morning session concluded with a comprehensive survey of the charged political situation that inspired the sumptuous visual language of New Spain archbishop portraiture, which was presented by **Michael Brown**, Curatorial Fellow of the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum.

The Saturday afternoon session, chaired by **Professor Edward Sullivan**, was devoted to modern and contemporary Latin American art. **Professor Stacie Widdifield** of the University of Arizona, the panel’s keynote speaker, introduced an interdisciplinary analysis of the sculpture of Dr. Rafael Lucio that was erected on Mexico City’s Paseo de la Reforma in 1889. Professor Widdifield offered an illuminating exploration of the discursive realms of artistic and medical practice in modern Mexico, both of which were the focus of regulative and normative processes during the Porfirian period. **Marisa Lerer** of The Graduate Center, CUNY, also discussed a public monument; her subject was a contemporary commission, the *Parque de la Memoria*, Buenos Aires (Argentina). Ms. Lerer examined the design for the sculpture park, which was conceived to memorialize the victims of the Argentine military dictatorship of the years 1976–1983, and probed issues of site-specificity and public arts’ role in urban renewal, problematizing the practice of importing foreign artists to create a work that addresses local history. **Miranda Lash**, formerly of The Menil Collection and currently Curator of Modern and Contemporary Art at the New Orleans Museum of Art, presented “‘Boxed In’ – Imaging the Unseen in Matta’s *Inside Outside*,” a breakdown of Matta’s use of boxes in his work of the 1970s, a set of constructions that reworked the traditional relationship between the object and its audience, simultaneously privileging the audience’s engagement with the object and subverting it. **Irene Small** of Yale University followed with her original reading of the development and differentiation of abstract art in late 1950s Brazil. Ms. Small reconsidered the contrasting formal strategies of the Concrete artists of São Paulo and the Neoconcrete artists of Rio de Janeiro and analyzed the distinctive informational systems articulated by each group, demonstrating how the ideological implications of their diverging views were developed not only within the realms of contemporary criticism and manifestos but also within an actual space of everyday information – the Sunday supplement of the Brazilian newspaper, *Jornal do Brasil*. The conference concluded with a reception at The Americas Society.

In addition to the three sessions, participants were also invited to a private viewing of the exhibition “The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection” at the Grey Art Gallery, New York University, which was led by Professor Sullivan.

Ellen Prokop



IDB CULTURAL CENTER
Inter-American Development Bank
1300 New York Avenue, N. W. Washington, D.C. 20577

{:EXHIBITIONS}

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Washington, D.C. 20577

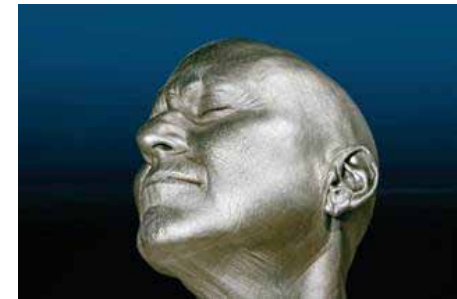
EXTENDED BOUNDARY: Latin American and Caribbean Artists in Miami
OPEN FEBRUARY 20 TO MAY 2, 2008
CURATED BY **FÉLIX ÁNGEL**, IDB CULTURAL CENTER DIRECTOR

IDB announces an exhibition honoring the United States of America and the City of Miami, site of the 49th Annual Meeting of the Board of Governors of the Inter-American Development Bank (IDB). The exhibit gathers 36 artworks in a variety of media by 15 artists and is divided in five sections: 1) Cultural History of Miami, 2) The Arts of Latin America and the Lowe Art Museum, 3) The Promised City, 4) How the Arts Revived a City, and 5) Art in Miami Today.

An outstanding team of five experts and scholars was assembled and entrusted with the responsibility for developing essays on themes outlined in the curatorial script, which they have succinctly written; and they also provided valuable advice. The result is a clear frame of reference for anyone wishing to decode the peculiar character of the City, and learn what has happened in the realm of culture in Greater Miami between that time near the end of the 19th century, when Mr. Flagler’s railroad was finally extended to Biscayne Bay, and the present. It is also an opportunity to appreciate in Washington, D.C., the work of some of the finest Latin American and Caribbean artists who, in one way or another, have made Miami their home.

Helen Kohen, the long-time art critic for the Miami Herald recounts the cultural life in Miami before the arrival of the Cubans; **Brian Dursum**, Director of the Lowe Museum in Coral Gables for the last twenty years, gives an idea of how Latin American and Caribbean art began to be recognized in the area at the institutional level after 1970; **Jeremy Chestler**, director of the ArtCenter/South in South Beach, talks about how the arts and artists of many backgrounds contributed to revitalize the city and continue doing so today; Cuban-born poet and art critic **Ricardo Pau-Llosa** gives his views about why the City may be still more of a promise than a consolidated entity, the result of what he calls a “negotiated assimilation”; and finally, **Carol Damian**, art historian from Florida International University, rounds up Miami’s artistic scene today.

The IDB Cultural Center thanks the individuals and institutions that have helped make this exhibition possible, especially: The Americas Collection (Miami), Bernice Steinbaum Gallery (Miami), Etra Fine Art (Miami), and Lyle O’Ritzel Gallery (Miami); Humberto Calzada, Stefano Campanini, Jorge



SARA MODIANO. Colombian (b. 1951 Barranquilla, Colombia). *Reflect* (Reflejo), 2006. PHOTOGRAPH. 48 X 72 INCHES. Photo: Courtesy of the artist.

“Art and culture are ALWAYS integral components of any process of social transformation and cohabitation, and the bridge BETWEEN the United States, Latin America and the Caribbean in *Miami is no exception.*”

Gutiérrez, Alicia Restrepo, and Dora Valdés Fauli; participant artists Patrick De Castro, Edouard Duval-Carrié, Natasha Duwin, Luisa Mesa, and Sara Modiano; and María Leyva and Lydia Bendersky from the Art Museum of the Americas of the Organization of American States (OAS) in Washington, D.C. FOR MORE INFORMATION, SEE: [HTTP://WWW.IADB.ORG/EXR/CULTURAL/INDEX.CFM](http://www.iadb.org/exr/cultural/index.cfm)

MARIA IZQUIERDO, *The Tennis Racket*, 1938, o/c.
Andrés Blaisten Collection.



TEMPORARY EXHIBITION: COLECCIÓN BLAISTEN.

ARTE NUEVO: EL APORTE DE MARÍA IZQUIERDO/NEW ART: MARÍA IZQUIERDO'S CONTRIBUTION

CENTRO CULTURAL UNIVERSITARIO TLAZOTELO, MEXICO CITY, NOVEMBER 10, 2007–APRIL 27, 2008

HOSPICIO CABAÑAS, GUADALAJARA, MEXICO, MAY 8–AUGUST 24, 2008

MUSEO DE ARTE CONTEMPORANEO, MONTERREY, MEXICO, OCTOBER 2, 2008–JANUARY 22, 2009.

GUEST CURATOR: ADRIANA ZAVALA

Since the 1980s, the painter María Izquierdo has been recognized as one of the most important artists of the so-called Mexican School. Her work has been the subject of numerous retrospective exhibitions both in Mexico and abroad. Her subject matter and her simple, direct style are consistent with the re-discovery of intrinsically local subjects, a key characteristic of Mexican art in the post-Revolutionary decades. As a result, her work has been described as consistent with that of the majority of Mexican artists, from Jean Charlot to Diego Rivera, who created works that celebrate popular culture and daily life in rural Mexico. Nevertheless, as suggested by the variety of works in the Blaisten Collection, the history of Mexican painting in the twentieth century is much more complex. This exhibition demonstrates María Izquierdo's contribution to the formulation of what was called, at the time, "new art." This art was characterized as much by an emphasis on the aesthetic experiments of universal modern art as on characteristically Mexican subjects.

María Izquierdo's paintings suggest a complex dialogue with modern European painting of her day. This was an extraordinary feat given that Izquierdo had little formal artistic training and that she was a woman. After all, in the first half of the 20th-century in Mexico, the number of women artists can be counted on two hands. That said, however, Izquierdo did not limit herself to "feminine" themes but instead established an important place for herself within the Mexico City avant-garde, alongside artists such as Agustín Lazo, Carlos Orozco Romero and Rufino Tamayo.

FOR FURTHER INFORMATION, CONTACT ADRIANA ZAVALA OR MARCELA RAMÍREZ, DIRECTOR OF THE COLECCIÓN BLAISTEN
(MARCELARAMIREZ@MUSEOBLAISTEN.COM)

GALO GALECI: BAJO LA LINEA DEL ECUADOR

COLORADO SPRINGS FINE ARTS CENTER

FEBRUARY 9 THROUGH AUGUST 2008

CURATED BY TARIANA NAVAS-NIEVES

Bajo la Línea del Ecuador (Below the Equatorial Line) is a portfolio of 30 compelling engravings created by Galo Galecio (1908–1993), one of Ecuador's most notable artists of the 20th century. Galecio was a painter, sculptor, caricaturist, and printmaker. After studying at the School of Fine Arts in Guayaquil, Ecuador's largest city and main port, the artist received a scholarship to study printmaking and mural painting at the Academia Nacional de Bellas Artes (National Academy of Fine Arts) in Mexico from 1944–1946. While in Mexico, he studied with the famous muralist Diego Rivera, became a member of the Taller de Gráfica Popular, one of the most influential printmaking workshops in the world, and created his first print portfolio *Bajo la Línea del Ecuador*.

This series of prints is widely considered to be Galecio's best and depicts scenes of village life and the tropical landscape of the coastal towns of Ecuador. Whether they are images of work, culture, family or death, Galecio creates deeply poignant life portraits full of sentiment and expressive force. He captures the strength, perseverance and spirit of the hard-working and suffering people of his Ecuadorian land, particularly the indigenous and black people. Through dramatic works of great composition and style, the artist makes statements about the political and social state of Ecuador drawing attention to people he believes have been forgotten. The force of these images makes Galecio one of the greatest exponents of the Expressionist and Realist movements that dominated the artistic scene in Ecuador from the 1930s through the 1950s. Galo Galecio's work, shown for the first time at the Fine Arts Center, is in numerous international collections including the Museum of Modern Art in New York.



Galo Galecio

GALO GALECIO, *The Pupil*. 12
1/4 X 8 1/4 INCHES. 1946.



JUAN SORIANO, *The Dead Girl*. 1938. OIL ON PANEL
18 1/2 x 31 1/2 INCHES (47 x 80 CM)

FRAGILE DEMON: JUAN SORIANO IN MEXICO, 1935–1950

THE PHILADELPHIA MUSEUM OF ART

GALLERY 181, FIRST FLOOR

FEBRUARY 14, 2008 – MAY 11, 2008

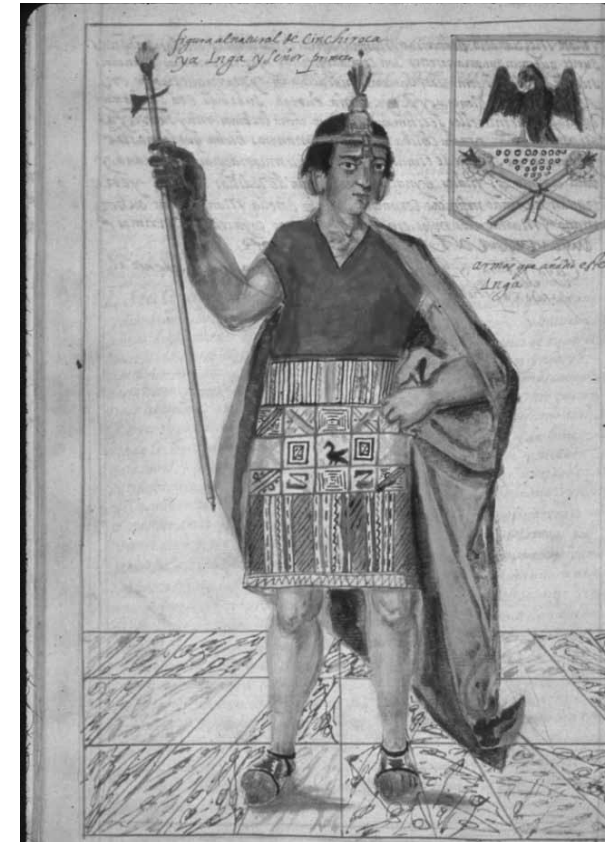
CURATORS: EDWARD J. SULLIVAN • PROFESSOR OF FINE ARTS, NEW YORK UNIVERSITY *At the Philadelphia Museum of Art*: **Michael Taylor** • the Muriel and Philip Berman Curator of Modern Art & **Emily Hage** • Modern and Contemporary Art

Fragile Demon: Juan Soriano in Mexico, 1935–1950, the first exhibition of its kind in a major U.S. museum, examines the early work of one of modern Mexico's most intriguing artists. Although Juan Soriano (1920–2006) holds a critical position within the history of Mexican painting and sculpture from the 1930s until his recent death, his art is curiously almost unknown outside of Mexico. While recent exhibitions on Soriano have examined his paintings and sculpture from 1950 onward, very few have focused on the artist's exceptional paintings from the 1930s and 1940s. These works—portraits of friends and family, images of children, still-lives, and landscapes—offer a distinctive variation on the themes and artistic styles that preoccupied Soriano's contemporaries. When Soriano moved to Mexico City in 1935 he entered into a lively visual and personal dialogue with Diego Rivera, Frida Kahlo, Jose Clemente Orozco, David Alfaro Siqueiros, among others. In addition to responding to the work of these prominent Mexican artists, he drew upon his deep interest in popular and indigenous arts, as well as Cubism, German Expressionism, Fauvism, and Surrealism, creating his own personal style of romantic realism.

The exhibition features a selection of sixteen objects, highlighting four by Soriano that are in the collection of the Philadelphia Museum of Art, the only U.S. museum with a substantial number of his works. A focused presentation of some of Soriano's best paintings, *Fragile Demon: Juan Soriano in Mexico, 1935–1950* grants a rare glimpse into a critical period in the career of a major Mexican artist.

Sponsors

This exhibition is made possible by Telcel, Fundación José Cuervo, and a generous anonymous donor.



SINCHI ROCA. Watercolor. **Martín de Murúa** (Spanish, active ca. 1570–1616), *Historia general del Perú*, fol. 24v. Southern Andes, completed 1616. J. Paul Getty Museum (83.MP.159, Ms. Ludwig XIII 16)

THE MARVEL AND MEASURE OF PERU: 3 CENTURIES OF VISUAL HISTORIES, 1560–1880

GETTY RESEARCH INSTITUTE EXHIBITION GALLERY AT THE GETTY CENTER, LOS ANGELES, CA

JULY 8– OCTOBER 19, 2008

CURATOR: **BARBARA ANDERSON**, GETTY RESEARCH INSTITUTE, WITH EMILY ENGEL, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

The exhibition centers on two early chronicles by Martín de Murúa; one in the Getty Museum and the other in the Galvin collection, Ireland. It explores the ways that artists depicted Peru, developing new visual categories for classifying the information, and the ways in which the information was received and utilized. The first illustrations of the Americas did not draw on direct visual evidence, but instead were created from a combination of textual descriptions and European artistic conventions. Knowledge of the exotic New World was compiled and spread through many genres of literature, such as costume and botanical books, biographical anthologies, atlases, and travel accounts; genres that were in many cases invented to deal with this unfamiliar material, and were only sometimes accurate. Fanciful visions of this world persisted alongside more scientific observations until late in the 19th century, even after the new medium of photography seemed to capture life with absolute verisimilitude.

The exhibition is the culmination of a decade-long project to study the two Murúa manuscripts--especially to conduct technical analyses of their physical characteristics--and to publish the findings, as well as a facsimile of the Getty Murúa. **A symposium** focusing on the representation of Peru from the colonial period through the 19th century is scheduled for October 16-18 at the Getty Research Institute. FOR ADDITIONAL INFORMATION, PLEASE CONTACT BARBARA ANDERSON AT BANDERSON@GETTY.EDU.



EMILIO SANCHEZ, *Casita de Campo*. 1970s.
LITHOGRAPH. 17" X 26"

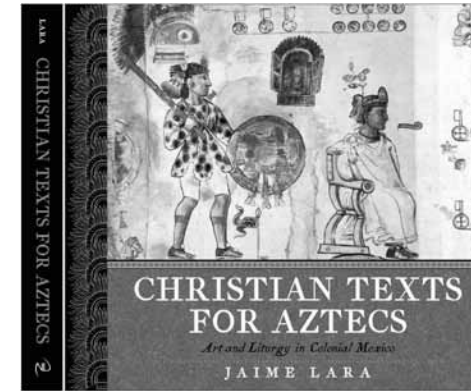
EMILIO SANCHEZ — THE CARIBBEAN
FINE ART OF THE AMERICAS
COLLINS, LEFEBVRE, STONEBERGER
APRIL 3 – MAY 10, 2008

Emilio Sanchez was born in Camaguey, Cuba, in 1921. He studied at Yale and the University of Virginia, then at the Art Student's League in New York City. Sanchez traveled extensively throughout his life, especially to the Caribbean islands, which he loved. Sanchez's interest in the effects of intense light and shadow on colour is a hallmark of his work. In the 1960's, large enigmatic paintings of houses and architectural themes dominated his artistic expression. His buildings, often devoid of visible inhabitants, convey a powerful living presence of their own –20th century memory paintings of the highest order.

An artist with an independent voice and international acclaim, Sanchez had over sixty solo exhibitions before his death in 1999. His work has been included in numerous group shows in museums and galleries in the United States, Latin America, and Europe. His art is represented in private and public collections including over thirty museums, such as the Blanton Museum of Art in Austin, the Museum of Modern Art in New York, the Metropolitan Museum in New York, the Museo de Arte Moderno in Bogota, the National Gallery of Art in Washington D.C., the National Gallery of Australia in Canberra, and the Philadelphia Museum of Art in Philadelphia. CONTACT INFORMATION: JACQUELINE STONEBERGER, COLLINS, LEFEBVRE, STONEBERGER, 4928 RUE SHERBROOKE OUEST, MONTRÉAL, QC H3Z 1H3. T/F: 514-481-2111
WWW.COLLINSLEFEBVRESTONEBERGER.COM ART@COLLINSLEFEBVRESTONEBERGER

CHRISTIAN TEXTS FOR AZTECS: ART AND LITURGY IN COLONIAL MEXICO

Jaime Lara
Hardcover, 336 pages
(University of Notre Dame Press, April 2008)



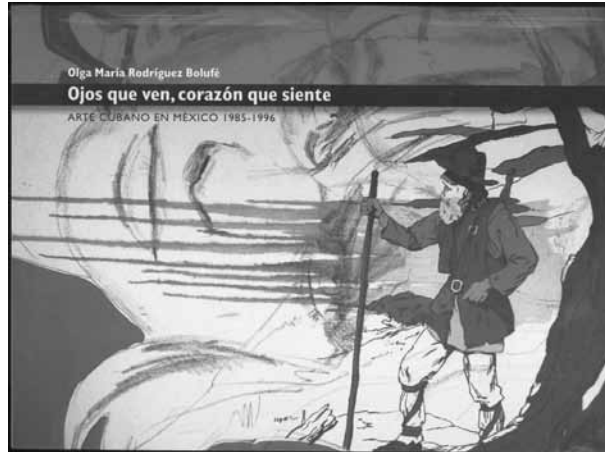
Christian Texts for Aztecs: Art and Liturgy in Colonial Mexico is a cultural history of the missionary enterprise in sixteenth-century Mexico, seen primarily through the work of Catholic missionaries and the native populations, principally the Aztecs. Also known as the Mexica or Nahuas, speakers of the Nahuatl tongue, these Mesoamerican people inhabited the central plateau around Lake Texcoco and the sacred metropolis of Tenochtitlan, the site of present-day Mexico City. It was their language that the mendicant missionaries adopted as the *lingua franca* of the evangelization enterprise.

Conceived as a continuation of his earlier, well-received *City, Temple, Stage*, Jaime Lara's new work addresses the inculturation of Catholic sacraments and sacramentals into an Aztec worldview in visual and material terms. He argues that Catholic liturgy—similar in some ways to pre-Hispanic worship—effectively “conquered” the religious imagination of its new Mesoamerican practitioners, thus creating the basis for a uniquely Mexican Catholicism. The sixteenth-century friars, in partnership with indigenous Christian converts, successfully translated the Christian message from an exclusively Eurocentric worldview to a system of symbols that made sense to the indigenous civilizations of Central Mexico. While Lara is interested in liturgical texts with novel or recycled metaphors, he is equally interested in visual texts such as neo-Christian architecture, mural painting, feather work, and religious images made from corn. These, he claims, were the sensorial bridges that allowed for a successful, if not wholly orthodox, inculturation of Christianity into the New World.

Enriched by more than 280 color images and eleven appendices of translations from Latin and Nahuatl, Lara's study provides rich insights on the development of sacramental practice, popular piety, catechetical drama, and parish politics. Song, dance, flowers, and feathers—of utmost importance in the ancient religion of the Aztecs—were reworked in ingenious ways to serve the Christian cause. Human blood, too, found renewed importance in art and devotion when the indigenous religious leaders and the mendicant friars addressed the fundamental topic of the Man on the cross.

An important work on worship, liturgy, and the visual imagination, *Christian Texts for Aztecs: Art and Liturgy in Colonial Mexico* is a vivid look at a unique cultural adaptation of Christianity.

Jaime Lara is associate professor of Christian art and architecture and chair of the Program in Religion and the Arts at Yale University Divinity School and Yale Institute of Sacred Music.



OJOS QUE VEN, CORAZÓN QUE SIENTE: ARTE CUBANO EN MÉXICO 1985-1996

Olga María Rodríguez Bolufé
(Mexico, Universidad Iberoamericana, 2007)
ISBN: 978-968-859-620-3

This book explores the period of intensified artistic relations between Cuba and Mexico between 1985 and 1996, as a result of the political and social circumstances in Cuba and the developments of the cultural context and art market in Mexico. Through the analysis of artworks, research in newspapers, magazines and catalogues, and contact with artists, galleries, collectors and critics, Olga María Rodríguez Bolufé documents and analyzes this phenomenon in terms of artistic production, circulation and criticism in both Mexico and Cuba, addressing the work of artists such as Juan Francisco Elso, Leandro Soto, Tomás Sánchez, José Bedia, Flavio Garcíandía and Rubén Torres Llorca, among others, and critics such as Gerardo Mosquera and Osvaldo Sánchez.

AVAILABLE THROUGH THE UNIVERSIDAD IBEROAMERICANA WEBSITE: WWW.UIA.MX (PUBLICACIONES) OR BY E-MAIL THROUGH: PUBLICA@UIA.MX



CRÍTICA FEMINISTA EN LA TEORÍA E HISTORIA DEL ARTE

Karen Cordero Reiman and Inda Sáenz, compilers
(Mexico, Universidad Iberoamericana, UNAM-Programa Universitario de Estudios de Género, Curare and CONACULTA, 2007)
ISBN: 978-968-859-633-3

This anthology in Spanish of key texts of feminist art history and criticism aims to promote a greater knowledge and recognition of this analytic perspective in the academic community of Spanish-speaking countries, providing students, teachers and researchers with a tool for critical reflection, that takes into account the diversity of theoretical and methodological perspectives of feminist writing on art and art history. It includes texts by Linda Nochlin, Griselda Pollock, Laura Mulvey, Janet Wolf, Mira Schor, Carol Duncan, Tamar Grab, Stacie G. Widdifield, Alessandra Comini, Whitney Chadwick, David Lomas, Anne M. Wagner, Rosalind E. Krauss, Jane Blocker, Mónica Mayer and Magali Lara.

AVAILABLE THROUGH THE UNIVERSIDAD IBEROAMERICANA WEBSITE:
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THE ART OF ALLEGIANCE: VISUAL CULTURE AND IMPERIAL POWER IN BAROQUE NEW SPAIN

Michael Schreffler
(University Park: Penn State University Press, 2007)
208 pages | 24 color/39 b&w illustrations | 9 x 10 |



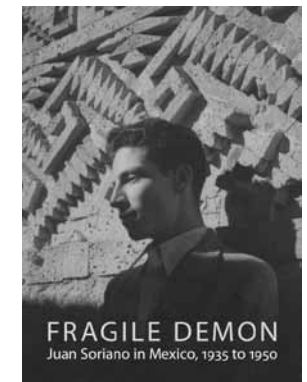
The Art of Allegiance explores the ways in which Spanish Imperial authority was manifested in a compelling system of representation for the subjects of New Spain during the seventeenth century. **Michael Schreffler** identifies and analyzes a corpus of “source” material—paintings, maps, buildings, and texts—produced in and around Mexico City that addresses themes of kingly presence and authority as well as obedience, loyalty, and allegiance to the crown.

The Art of Allegiance opens with a discussion of the royal palace in Mexico City, now destroyed but known through a number of images, then moves on to consider its interior decoration, particularly the Hall of Royal Accord, and the numerous portraits of royalty and government officials displayed in the palace. Subsequent chapters examine images in which the conquest of Mexico is depicted, maps showing New Spain’s relationship to Spain and the larger world, and the restructuring of space in and through imperial rule. Although the book focuses on material from the reign of Charles II (1665-1700), it sheds light on the wider development of cultural politics in the Spanish colonial world.

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FRAGILE DEMON: JUAN SORIANO IN MEXICO, 1935 TO 1950

Edward J. Sullivan; with texts by Octavio Paz and Carlos Fuentes
(Yale University Press, 2008)
60 p., 8 1/2 x 11 12 b/w + 35 color illus.
ISBN: 9780300136883
ISBN-10: 0300136889
PB-with Flaps: **\$19.95**



One of Mexico’s most important modern artists, Juan Soriano (1920–2006) served as a link between the nationalist imagery of the Mexican muralists and the experimental vanguard of the 1950s and 1960s known as “La Ruptura.” This fascinating book, which examines the earliest period of Soriano’s career, is the first focused, critical study of him in English.

Opening with texts on Soriano by the artist’s friends and colleagues Octavio Paz and Carlos Fuentes (appearing here for the first time in English), the book places Soriano’s work within the context of Mexican painting during this vibrant and transitional moment. In his essay, Edward Sullivan examines the parallels between paintings by Soriano and those of other modernists from Europe and the United States. He also analyzes the continuity within Soriano’s paintings of certain Mexican pictorial traditions while simultaneously emphasizing the importance of his conscious rejection of folkloric elements sometimes associated with Mexican modern art.

Edward J. Sullivan is Dean for the Humanities and professor of fine arts at New York University. He is the author of several books on Latin American art, including *The Language of Objects in the Art of the Americas* (Yale).

{:NEW NEW FROM PRE-COLUMBIAN STUDIES AT DUMBARTON OAKS: }

VARIATIONS IN THE EXPRESSIONS OF INKA POWER

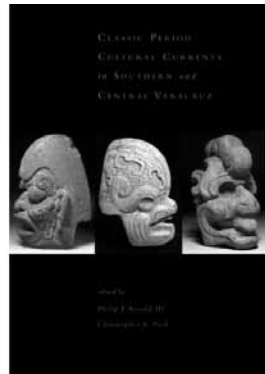
Richard L. Burger, Craig Morris, and Ramiro Matos, editors



Until recently, little archaeological investigation has been dedicated to the Inka, the last great culture to flourish in Andean South America before the sixteenth-century arrival of the Spaniards. While the Inka have been traditionally viewed through the textual sources of early colonial histories, this volume draws on recent archaeological research to challenge theories on the chronology and development of the Inka Empire and how this culture spread across such a vast area. The volume demonstrates the great regional diversity of the Inka realm, with strategies of expansion that were shaped to meet a variety of local situations beyond the capital in Cusco. Using a range of theoretical and methodological approaches, scholars from the sciences, social sciences, and humanities provide a new understanding of Inka culture and history. ISBN# 10: 0-88402-351-6 \$55

CLASSIC-PERIOD CULTURAL CURRENTS IN SOUTHERN AND CENTRAL VERACRUZ

Phillip J. Arnold, III and Christopher A. Pool, editors

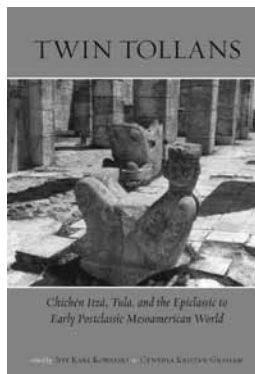


Classic-Period Cultural Currents in Southern and Central Veracruz explores the diverse traditions and dynamic interactions along the Mexican Gulf lowlands at the height of their cultural florescence. Best known for their elaborate ballgame rituals and precocious inscriptions with long-count dates, these cultures served as a critical nexus between the civilizations of highland Mexico and the lowland Maya, influencing developments in both regions.

Eleven chapters penned by leading experts in archaeology, art history, and linguistics offer new insights into ancient iconography and writing, the construction of sociopolitical landscapes, and the historical interplay between local developments and external influences at Cerro de las Mesas, Tres Zapotes, Maticapan, and many lesser-known sites. The result is a new, vibrant perspective on ancient lifeways along the Mexican Gulf lowlands and an important updated source for future research in the region. ISBN# 978-0-88402-350-0 \$50

TWIN TOLLANS: CHICHÉN ITZÁ, TULA, AND THE EPICLASSIC TO EARLY POSTCLASSIC MESOAMERICAN WORLD

Jeff Karl Kowalski and Cynthia Kristan-Graham, editors



This volume is the outgrowth of a two-day colloquium, "Rethinking Chichén Itzá, Tula and Tollan," than was held at Dumbarton Oaks in February 2000. The selected essays revisit the long-standing questions regarding the nature of the relationship between Chichén Itzá and Tula. Rather than use earlier perspectives based on notions of migrations and conquests, these essays place the cities in the context of the emerging social, political, and economic relationships that took shape during the transition from the Epiclassic period in Central Mexico, the Terminal Classic period in the Maya region, and the succeeding Early Postclassic period. ISBN# 0-88402-323-0 \$65

TO ORDER, AND FOR MORE INFORMATION ON OTHER PRE-COLUMBIAN TITLES FROM DUMBARTON OAKS, PLEASE VISIT OUR WEBSITE AT WWW.DOAKS.ORG.

| OTHER PUBLICATIONS : }

Constance Cortez. "Now You See Her, Now You Don't: Memory and the Politics of Identity Construction in Representations of Malinche." In *Invasion and Transformation: Interdisciplinary Perspectives on Images of the Conquest of Mexico*, eds. Margaret Jackson Ferrer and Rebecca Brienen, 75-89. Mesoamerican Worlds Series. Denver: University Press of Colorado, 2007.

Constance Cortez. "History / Whose-story? Postcoloniality and Contemporary Chicana Art." *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*, Vol. 6 (2), Spring 2007: 12-44.

Constance Cortez. "Virginia Fields by Constance Cortez." *BOMB Magazine*, Winter 2007, Number 98: 32-38.

Delia Cosentino. "Review of Kellen Kee McIntyre and Richard E. Phillips, eds, *Woman and Art in Early Modern Latin America*," H-Atlantic, H-Net Reviews, February, 2008.

Billie Follensbee. "Fiber Technology and Weaving in Formative Period Gulf Coast Cultures." *Ancient Mesoamerica* Vol. 19, No. 1 (March 2008).

Jennifer Jolly. "Art of the Collective: David Alfaro Siqueiros, Josep Renau, and their Collaboration at the Mexican Electricians' Syndicate." *Oxford Art Journal*, v31 n1 (March 2008).

Jeff Karl Kowalski. 2007. "What's "Toltec" at Uxmal and Chichén Itzá?: Merging Maya and Mesoamerican Worldviews and World Systems in Terminal Classic to Early Postclassic Yucatan." In *Twin Tollans: Chichén Itzá, Tula, and the Epiclassic to Early Postclassic Mesoamerican World*, edited by Jeff Karl Kowalski and Cynthia Kristan-Graham, pp. 251-313. Dumbarton Oaks Research Library and Collections, Washington, D.C. 2007.

Jeff Karl Kowalski and Virginia E. Miller. 2006. "Textile Designs in the Sculptured Facades of Northern Maya Architecture: Women's Production, Cloth, Tribute, and Political Power." In *Sacred Bundles: Ritual Acts of Wrapping and Bundling in Mesoamerica*, edited by Julia Guernsey and F. Kent Reilly, pp. 145-174. Ancient America Special Publication No. 1 (editors, George Stuart and Jeffery C. Splitstoser). Boundary End Archaeological Research Center, Barnardsville, North Carolina.

Cynthia Kristan-Graham and Jeff Karl Kowalski. 2007. "Chichen Itza, Tula, and Tollan: Changing Perspectives on a Recurring Problem in Mesoamerican Archaeology and Art History." In *Twin Tollans: Chichén Itzá, Tula, and the Epiclassic to Early Postclassic Mesoamerican World*, edited by Jeff Karl Kowalski and Cynthia Kristan-Graham, pp. 13-83. Dumbarton Oaks Research Library and Collections, Washington, D.C. 2007.

Jaime Lara. "Christian Cannibalism and Human(e) Sacrifice: The Passion in the Conversion of the Aztecs," in *the Oxford History Series: Perspectives on the Passion*. (London: Continuum International/T&T Clark, 2008).

Ann Marie Leimer. "Crossing the Border with La Adelita: Lucha-Adelucha as Nepantlera in Delilah Montoya's Codex Delilah." *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*, Vol. 5, no. 2 (Spring 2006): 12-59.

Susan Milbrath. "Just How Precise is Maya Astronomy. *Institute of Maya Studies Newsletter*, December 36(12):1-2, 2007.

Susan Milbrath. "Incensarios efigie de Mayapán: iconografía, contexto y relaciones externas." *Memorias del VII Congreso Internacional de Mayistas*, Mérida, Yucatán, México, in press (first author with Carlos Peraza Lope).

Susan Milbrath. "El Escribano de Mayapán" (second author with Carlos Peraza Lope), *Arqueología Mexicana*, in press.

Susan Milbrath. "Clash of Worldviews in Late Mayapan." In *Maya Worldviews at Conquest*, Timothy W. Pugh and Leslie Cecil (editors), University Press of Colorado, Boulder, in press. (first author with Carlos Peraza Lope).

Virginia Miller. "Skeletons, Skulls, and Bones in the Art of Chichén Itzá." In *New Perspectives on Human Sacrifice and Ritual Body Treatments in Ancient Maya Society*, edited by Vera Tiesler and Andrea Cucina, pp. 165-189. Springer, New York, 2007.

Stella Nair. "Witnessing the In-Visibility of Inca Architecture in Colonial Perú." *Buildings and Landscape*, 14, Fall October, 50-65 (2007).

Alena Robin. "The Wound on Christ's Back in New Spain," *RACAR* (Revue d'Art Canadienne/ Canadian Art Review), 2008, vol. XXXII, n. 1-2, pp. 79-93.

Alena Robin. "Dulce muerte. El Museo Nacional de la Muerte", *UIC. Foro multidisciplinario de la Universidad Intercontinental*, no 7, enero-marzo 2008. (forthcoming)

Maya Stanfield-Mazzi. "Shifting Ground: Elite Sponsorship of the Cult of Christ of the Earthquakes in Eighteenth-Century Cusco." *Hispanic Research Journal* 8, no. 5 (2007): 445-65.

Adriana Zavala, "Mexico City in Juan O'Gorman's Imagination," *Hispanic Research Journal*, Vol. 8, No. 5, December 2007, 491-506.

[CALL FOR PAPERS : } "BEHOLDING ROYALTY IN THE ARTS OF IBERO-AMERICA, 1520-1820"

Jeffrey Schrader, University of Colorado Denver, Dept. of Visual Arts, CU Denver Bldg. 815J, Campus Box 177, PO Box 173364, Denver CO 80217-3364; jeffrey.schrader@cudenver.edu.

Call for participation at 97th CAA Annual Conference (February 25-28, 2009), Los Angeles. Paper proposals due May 9, 2008; speakers must be CAA members. Further guidelines at <http://www.collegeart.org/pdf/CallforParticipation2008.pdf>

Despite the importance of their American dominions, Spanish and Portuguese sovereigns never governed these lands in person – with an exception in nineteenth-century Brazil. One solution to the challenge of long-distance rule was to advance royal interests in Latin American societies through the arts. Portraiture, church decoration, and architectural settings, for example, stood in place of absent monarchs. How did this tradition develop, flourish, or evolve in response to historical circumstances? Papers may analyze examples of art or architecture as seen and experienced by the audiences. In particular, the behavioral patterns of viewers deserve consideration for their role in how the New World perceived its remote leaders. While this topic lends itself to studies on the fortification of royal authority, speakers may also evaluate episodes in which people harnessed this art in order to negotiate or redefine the reach of princely power.

"THAT'S ENTERTAINMENT! RECONFIGURING THE NATIVE AMERICAN AND PRE-COLUMBIAN PAST IN CONTEMPORARY POPULAR CULTURE"

Margaret A. Jackson, University of Miami, Department of Art and Art History, 1029 Castile Avenue, Coral Gables, FL 33134 (mars@ttu.edu) , and Patricia J. Sarro, Youngstown State University, Department of Art, Youngstown, OH 44555 (pjsarro@YSU.edu)

Call for participation at 97th CAA Annual Conference (February 25-28, 2009), Los Angeles. Paper proposals due May 9, 2008; speakers must be CAA members. Further guidelines at <http://www.collegeart.org/pdf/CallforParticipation2008.pdf>

Images of pre-contact and contact cultures of the Americas are continually re-configured via television, film, fiction, comics, games, product logos and other media to appeal to mass culture. From Apocalypso to Land O'Lakes Maiden, Pocahontas and The Emperor's New Groove, the popularity of such renditions is reflected in box office sales and store purchases. The line between truth and entertainment blurs, misperceptions proliferate, and educators inevitably face questions concerning giants, cannibalism, space aliens and migrations from Atlantis. This session focuses on representations of indigenous people and

cultures, as depicted in modern and contemporary popular arts. Why do ancient American cultures continue to live in popular imagination as alluring, exotic and mysterious? What agendas, conscious or unconscious, are embedded in various representations? How are notions of exoticism, escapism, and violence overlain onto indigenous groups? What value do these perceptions hold for modern popular culture? What is the role of media in the process? Critics, art historians and artists involved any aspect of visual culture studies are invited to address general issues or focus on particular examples.

Call for papers for the 97th Annual Conference of the College Art Association (Los Angeles, California, February 25-28, 2009). Please send submissions electronically, in accordance with CAA guidelines, to both of the listed chairs.

ASSOCIATION FOR LATIN AMERICAN ART SESSION

“The Americanization of Neoclassicism in Latin America”

DEADLINE, MAY 11, 2008

Paul Niell, University of New Mexico, meekinsniell@netzero.net; and Stacie Widdifield, University of Arizona, staciew@email.arizona.edu

The emergence of Neoclassicism in Latin America has effectively been understood as a function of the late-eighteenth-century Bourbon reforms aimed at reordering the empire's New World colonies. Scholarship on this phenomenon, heavily focused on Mexico, often implicitly operates on two assumptions: that Neoclassicism derives its meaning primarily from its European implementation and so must be regarded as evidence of colonialism; and that as a style, it is implicitly temporal and thus succeeds a Baroque style, rather than coexisting, if tensely, with multiple styles. Examples of the deployment of Neoclassicism by diverse groups in varied contexts across Latin America suggest that the issues are far more complex, and, indeed, at issue is an Americanization of Neoclassicism. Why, for instance, would references to the powerful Afro-Cuban deity Changó appear in a nineteenth-century Neoclassical shrine in Havana, if not to mediate between elite and non-elite sectors of the colonial population? This session invites case studies investigating this nineteenth-century phenomenon in any region of Latin America. Issues that might be raised include style, institutions, and reception, among others.

| SYMPOSIA & CONFERENCES : }

Symposium- Latin American Art and The UK, 1960s to the present

Modern and Contemporary Latin American Art and The UK: history, historiography, specificity, a one-year research project conducted by University of Essex, and funded by the Art and Humanities Research Council, is pleased to invite you to its final symposium to be held on Saturday, April 26 at University of Essex. A panel of emerging and established international scholars, artists, and curators will reflect on the two main investigative strands of the project: a) the visibility and critical reception of Latin American artists in the UK since the 1960s; b) new understandings of the history of Latin American art which take into account its simultaneous presence and reception within different geographical locations.

Attendance to the conference is free. Please RSVP at tcaragol@essex.ac.uk.

Objects in Motion: Art and Material Culture Across Colonial North America, an international symposium at the University of Delaware, will be held on April 25–26, 2008. This event presents a cross-cultural view of art and material culture in New Spain, New France, and British America, exploring issues of cultural hybridity and transcultural exchange. Presentations include keynote lectures by Clara Bargellini and Ruth Phillips, and sessions featuring an interdisciplinary roster of scholars. This symposium is generously supported by the Terra Foundation for American Art. Registration is free and open to the public. For more information visit <http://www.udel.edu/materialculture/objectsinmotion.html>

| AWARDS AND HONORS : }

Claudia Brittenham has been awarded a three-year postdoctoral fellowship at the University of Michigan Society of Fellows.

George F. Flaherty (Ph.D. Candidate, History of Art & Architecture, UC Santa Barbara) has been awarded the 24-Month *Chester Dale Fellowship* from the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C. for work on his dissertation, “Mediating the Third Culture at Tlatelolco.” He will be conducting archival research in Mexico City from 2008-9 and writing his dissertation at CASVA from 2009-10. His dissertation is supervised by professors, Swati Chattopadhyay, Jeanette Peterson and Cristina Venegas. Flaherty has also been awarded the 2008–9 *Edilia and François-Auguste de Montéquin Junior Fellowship for Research in Iberian and Latin American Architecture* from the Society of Architectural Historians.

Billie Follensbee has been awarded a 2007-2008 *Faculty Research Grant* from Missouri State University. Her research project is “Textbook Unit on the Americas – Final Research and Testing.”

Michele Greet has been awarded a *Post-Doctoral Research Fellowship at The Phillips Collection in Washington, DC* (2008-2009) to begin work on her new project entitled "Transatlantic Encounters: Latin American Artists in Paris between the Wars."

Angela Marie Herren of UNC Charlotte has been awarded a Fulbright Grant for Scholars to Mexico. Based in Mexico City, she will complete a book manuscript on sixteenth-century Mesoamerican manuscripts, teach a seminar on this subject at Universidad Iberoamericana, and organize an international conference on "Time and History in Mexican Art and Architecture" at UNC Charlotte in April 2009.

Margaret A. Jackson has been awarded a *Stanford Humanities Center Faculty Fellowship* for 2008-09 for her research project, titled "Configuring Narrative: Pictorial Notation in Moche Art of Peru".

Alena Robin is the recipient of a two years postdoctoral fellowship from the *Fonds québécois de recherche sur la société et la culture*. She will be working on her project, "Prolégomènes à une étude des Chemin de Croix franciscains en Amérique Latine", under Professor Luis de Moura Sobral supervision at the Université de Montréal (Canada). She also is an active member of the chair of research on Portuguese culture at the same university:
<http://www.culture-portugaise.umontreal.ca/>

Edward J. Sullivan will be the Stanford Chair during Spring Semester, 2008, in the Department of Art at the University of Miami.

| DISSERTATIONS BEGUN AND COMPLETED : } **Claudia Brittenham** has completed her dissertation entitled, "The Cacaxtla Painting Tradition: Art and Identity in Epiclassic Mexico", in the Department of the History of Art at Yale University. Her advisor is Mary Miller. She can be reached by email: claudia.brittenham@aya.yale.edu.

Patrick Hajovsky has completed his dissertation entitled, "On the Lips of Others: Fame and the Transformation of Moctezuma's Image" at the University of Chicago. His adviser was Tom Cummins.

Lauren Grace Kilroy has begun her dissertation entitled, "Dissecting Bodies, Creating Cults: Imagery of the Sacred Heart of Jesus in New Spain." Her dissertation advisor is Charlene Villaseñor Black at UCLA. She can be reached at: lkilroy@ucla.edu.

Paul Niell will defend his dissertation entitled, "'Bajo su sombra': The Narration and Reception of Colonial Urban Space in Early Nineteenth-Century Havana, Cuba," in April 2008 in the department of Art and Art History at the University of New Mexico in Albuquerque. His advisor is Ray Hernandez Duran.

Nenita Ponce de Leon Elphick has completed her dissertation, "Memory, Presence, and Power: The Social Life of Peruvian Portraits" at Harvard University. Her advisor was Tom Cummins. To contact Nenita, e-mail her at: elphick@fas.harvard.edu

Ana Pozzi-Harris completed her dissertation "Marginal Disruptions: Concrete and Madi art in Argentina, 1940-1955." This dissertation was supervised by Jacqueline Barnitz, University of Texas at Austin. Dr. Pozzi-Harris can be reached at anajp@mail.utexas.edu.

Alena Robin defended her dissertation in November 2007, at the Universidad Nacional Autónoma de México. Her dissertation, "Devoción y patrocinio: el Vía Crucis en Nueva España", was completed under the direction of Clara Bargellini, and the guidance of her committee, Gustavo Curiel, Elena Isabel Estrada de Gerlero, Consuelo Maquívar and Cristina Ratto. Alena can be reached at: alena_robin@hotmail.com

| MEMBER NEWS : }



STANDING HERMAPHRODITIC FIGURE, Chorrera culture, 1000-300 B.C., polychrome ceramic, 24 cm. high, H. F. Johnson Museum of art (2006.070.020).
Donated by Thomas Carroll, Ph.D.

Professor Emeritus **John F. Scott** is contributing a comprehensive essay, "Introduction to the Art and Cultures Represented in the Collection of Thomas Carroll, Cornell University 1951 Ph.D." for *A New World: Pre-Columbian Art from the Carroll Collection* (Ithaca: Herbert F. Johnson Museum of Art, Cornell University, 2008). The show will open March 29, and the catalog should be ready April 5. He is consulting on the collection and writing some of the catalog entries.

Dr. Carroll has donated to Cornell 446 items of Pre-Columbian art, particularly strong in Ecuadorian and Peruvian works. He was attracted to the Johnson's existing strength in Ecuador, donated by Margaret and Tessim Zorach between 1974 and 1986.

| MEMBER TALKS | LECTURES : }

Ann Marie Leimer presented her paper “Crossing the Border with La Adelita: Lucha-Adelucha as Emblematic Border Crosser in Delilah Montoya’s Codex Delilah” at Visual >< Verbal Border Crossings, the Fifth Annual Festival of the Arts Art History Symposium at California State University, Sacramento, California, on Saturday, March 15, 2008.

Bryan R. Just, Assistant Curator of the Art of the Ancient Americas, Princeton University Art Museum will be giving a talk entitled, *Art on the Edge: An Incised Maya Vessel in the Princeton University Art Museum Collection* on May 16, 12:30 p.m. and May 18, 3:00 p.m. For further information please call (609) 258-3788.

INCISED TRAVERTINE VASE Maya, Copán, Honduras Late Classic, A.D. 763 – 820 Princeton University Art Museum. Anonymous gift in honor of the Class of 2004 (2002-370). Photograph by Bruce M. White.



| MEMBER ANNOUNCEMENTS : }

The Dumbarton Oaks Museum in Washington, DC, is reopening to the public on April 15th 2008. The collections, begun by Mildred and Robert Woods Bliss in the early 20th century, include Byzantine and Pre-Columbian art. The Museum is open Tuesday through Sunday, 2:00 pm to 5:00 pm. Admission is free. Guided tours for the gardens and the collections are available and must be arranged in advance; please call (202) 339-6409. The Museum is located at 1703 32nd St. NW, and the Garden entrance is at 31st and R St. NW. For additional information, please visit www.doaks.org or call (202) 339-6400.

New Grad Student Journal

Art History graduate students at the University of New Mexico have started an ongoing academic journal titled, **Hemisphere: Visual Cultures of the Americas**. The publication, working with the unique strengths of the Art History program, provides a venue for the publication of student research in the following areas: Pre-Hispanic, Colonial, Modern, Chicano, Native American, and Photography. The student editorial committee worked under the direction of Ray Hernández-Durán, Assistant Professor of Ibero-American Colonial Arts and Architecture, who helped initiate and guide the project. The journal will be released in May 2008, followed by a symposium in Fall 2008, which will spotlight the contributors. For more information, please contact the Department of Art and Art History at UNM.

STUDY ABROAD OPPORTUNITIES

Travel to Peru with the Wiss Center for Theory and History of Art and Architecture !

The Henry H. Wiss Center for Theory and History of Art and Architecture, a center of the School of Architecture + Design at Virginia Tech, presents “The Majesty and Mystery of Peru,” an annual summer trip to a destination rich in both ancient and contemporary culture from July 31-Aug. 13. This trip is led by Humberto Rodriguez-Camilloni, architecture professor and director of the Wiss Center.

Registration deadline is April 2, but later registrations will be considered.

The 15-day journey begins in Lima, Peru, the “City of Kings” and once the center of Spain’s colonial empire, to examine its colonial architecture and an archaeological museum containing pre-Columbian textiles, gold, pottery, and adorned mummies. The trip continues through coastal Chiclayo, where the Moche and Lambayeque cultures flourished; Chachapoyas, the region of the mysterious “Cloud People;” the pre-Inca walled city of Kuelap; the cliff tombs at Yerbabuena; Cajamarca, one of the largest cities in the Inca empire; Cusco, which the Incas believed was the source of all life; Ollantaytambo, Peru’s best surviving Inca fortress; and Machu Picchu, the “Lost City of the Incas.”

“The Majesty and Mystery of Peru” trip costs \$2,795 per person (based on double room occupancy. There is an additional \$395 supplement for participants who prefer a single room). A deposit of \$850 per person is required by April 2.

For terms, conditions, and more information, download the brochure or contact Humberto Rodriguez-Camilloni at (540) 231-5324, e-mail: hcam@vt.edu

| PUBLICATION OPPORTUNITIES : }

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>).

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>.

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).

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.