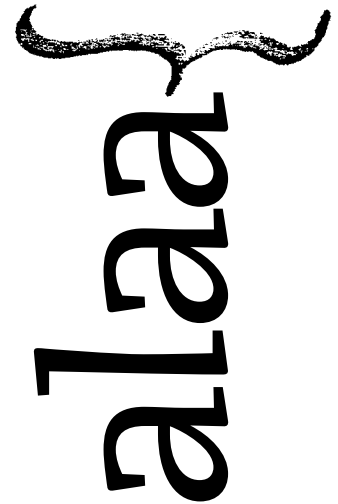


ASSOCIATION FOR LATIN AMERICAN ART



**ALAA 2009 ANNUAL MEETING**

**ALAA 2009 BOOK AWARD**

**EXHIBITIONS**

*The Flowering Cross: Holy Week in an Andean Village*

*Medellin: Art and Development*

*The Art of the Missions of Northern New Spain*

**NEW BOOKS**

**RECENT ARTICLES**

**MEMBER NEWS**

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NEWSLETTER

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VOLUME 21

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NO. 01

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APRIL 2009

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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](mailto: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 Sara Taylor, the Secretary of the Association. Her address is: The Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover Maryland, 20785. Her email address is: [saramtaylor@mac.com](mailto:saramtaylor@mac.com).

## **NEWSLETTER**

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2009, 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](mailto: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](mailto:dleibsohn@email.smith.edu)

## **CAA Chicago (2010)**

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, Stanford Humanities Center, 424 Santa Teresa Street, Stanford California, 94305. Her email is: [maj@stanford.edu](mailto:maj@stanford.edu).

The ALAA newsletter is typeset in Franklin Gothic and *Rayuela*, a typeface designed by Argentinian-born typographer Alejandro Lo Celso. His type designs may be seen at [www.pampatype.com](http://www.pampatype.com).

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## | ALAA'S ANNUAL BUSINESS MEETING (CAA AT LOS ANGELES) |

*ALAA's Annual Business Meeting at CAA (Los Angeles) was held on Thursday, 26 February 2009 with 40 members in attendance.*

The **Dissertation Award** was presented by **Patricia Sarro** to Lynda Klich for her "Revolution and Utopia: Estridentismo and the Visual Arts, 1921–27" (New York University, Institute of Fine Arts, 2008). An honorable mention was presented to Matthew Robb for "The Construction of Civic Identity at Teotihuacan" (Yale University, 2007). Patricia and the award committee, Michelle Greet, Sofa Sanabrais, Stacie Widdifield and Michael Schreffler are to be commended for their hard work.

This was Patricia's last year on the dissertation award committee. Michelle Greet and Sofa Sanabrais have agreed to continue, but a new committee member—preferably, a pre-Columbian specialist and mid-career/senior scholar—will be needed for the next award competition in 2011. Interested members should contact Khristaan Villela at [kvillela@csf.edu](mailto:kvillela@csf.edu).

**Virginia Field** presented ALAA's Book Award to Annabeth Headrick for *The Teotihuacan Trinity: The Sociopolitical Structure of an Ancient Mesoamerican City* (University of Texas Press, 2007).

Fields thanked Margaret Arvey and the Arvey Foundation for their generous support of the award over the years. Fields also acknowledged the hard work of the two other members of the committee, Penny Morrill and Alison Fraunhar.

**Khristaan Villela** (President) discussed ALAA's upcoming Triennial Conference slated to be held at LACMA in 2010. While the conference was originally planned for the Spring of 2010, it has been rescheduled for Fall to coincide with related exhibitions (curated by Virginia Fields and Khristaan Villela) at the Los Angeles County Museum of Art and the Getty Center. A possible theme is state formation in Latin America. Additional details will be forthcoming.

The Newsletter was also discussed. **Connie Cortez** announced that she will continue to produce the newsletter in 2009, but that the Association may need to find a new editor/designer in 2010. She also asked for member feedback on the possibility of distributing the newsletter electronically. Members commented that an online newsletter would be economical and environmentally-friendly. It would also enable the Association to use color illustrations (which are currently too expensive to print), and would be easily archived on the updated website. However, other members commented that they appreciated the physicality of the printed newsletter. Joanne Pillsbury reminded members of the College Art Association's unsuccessful attempt at producing online versions of the newsletter. Annabeth Headrick recommended that a link to an electronic newsletter could be emailed to members and uploaded to the website. Joanne countered that because members of the College Art Association never downloaded the .pdf files, the newsletter became a less valuable means of disseminating information. Elizabeth Boone commented that, if the Newsletter went electronic, that we should remember that the double-column design for the College Art Association newsletter is difficult to read on computer screens; she recommended that we should pay careful attention to design issues. Any other suggestions or comments should be emailed to Connie at: [c.cortez@ttu.edu](mailto:c.cortez@ttu.edu).

**Sara Taylor** (Secretary/Treasurer) reported on ALAA's Website. A web designer has been contracted to create an updated website. The website will eventually have public and private (member-only) sections: the public section will have information on the association, executive committee, past/future events and membership, while the private (member-only) section will have the member directory and/or other interactive features (i.e., blog or discussion board). The website will be based on the sites of other affiliated societies, such as the American Council for Southern Asian Art (<http://www.acsaa.us/>) and the Historians of Netherlandish Art (<http://www.hnnews.org>). Color images (without copyright restrictions) will be needed for the website and call for images will be sent via the listserve in the 2009.

**Margaret Jackson** (Vice President) offered an update on ALAA's 2009 CAA sessions in Los Angeles: "The Americanization of Neoclassicism in Latin America" (organized by Stacie Widdifield and Paul Barrett Neil) and "Emerging Scholars" (organized by Elisa Mandell). She thanked all chairs and speakers, and encouraged all members to attend the sessions. For the 2010 Conference in Chicago, Virginia Miller and Catherine Burdick will co-chair the sponsored session ("Between/Beyond Text-Image: Engaging Visual culture in Mesoamerica and South America"). Khristaan Villela, Patricia Sarro and Annabeth Headrick volunteered to chair the emerging scholars session. A call for session proposals for the 2011 CAA Conference in New York will be announced via the listserve in late spring/early summer; the session proposals will be due in July or August.

**Sara Taylor** announced that ALAA has two hundred and sixty-four members; these numbers are slightly lower than in previous years because we have dropped members who have not paid dues in 2007 or 2008. Each membership runs for the calendar year (i.e., January–December). Invoices for membership dues are generally sent in December for the upcoming calendar year. Members were reminded to submit their membership dues in a timely fashion. Dues are now accepted online via paypal, an online payment service, which enables individuals to make payments safely and securely with their bank account or credit card.

## | ALAA 2009 BOOK AWARD |

### *ALAA 2009 Book Award*

We would like to express our grateful thanks and appreciation to the **Arvey Foundation** for their tremendous support for the ALAA book award and the recognition it provides for significant publications in the fields of pre-Columbian and Latin American art history.

As happened last year, we had a selection of books covering pre-Columbian, colonial, and contemporary topics for consideration the book award, and we extend our thanks and appreciation to the authors of the books submitted in the past year.

Because of its tremendous scope and terrific content, we are pleased to award the ninth annual ALAA book award to **Annabeth Headrick** for her publication, *The Teotihuacan Trinity: The Sociopolitical Structure of an Ancient Mesoamerican City*. Annabeth provided comprehensive and thorough coverage of decades of art historical and archaeological literature and related theoretical concerns not to speak of her ability to bring fresh ideas to the interpretation of art within the context of a well-defined sociopolitical model.

Annabeth, in a clearly written and systematic manner, describes the Teotihuacan trinity as made up of the ruler, powerful lineages, and military sodalities, and as she notes, all three are visually prominent in the art, architecture, and material culture. She persuasively embeds her analysis of Teotihuacan within the context of other better-known Mesoamerican societies and equally persuasively draws on international models, especially ancient China, to provide a manner for understanding comparative traits in Teotihuacan society.

Annabeth presents a truly innovative, comprehensive model for understanding Teotihuacan as a powerful Mesoamerican city with its own well-defined nature, origin, and style. The book award committee felt that this monumental effort richly deserves the recognition of the 2009 book award.

Virginia Fields

## | EXHIBITIONS |



Photograph: Jaime Lara

*The Flowering Cross: Holy Week in an Andean Village*  
Yale University's Institute of Sacred Music and Art

EXHIBITION COLLABORATORS: Professor Jaime Lara & Robert Lisak

MARCH 30–APRIL 24

*The Flowering Cross: Holy Week in an Andean Village* is an exhibition of large format color photos at Yale University's Institute of Sacred Music and Art, March 30 – April 24. It is a collaborative work of Professor Jaime Lara and the art photographer Robert Lisak detailing the well-known church at Andahuaylillas, Peru, and its medieval/baroque religiosity and Quechua piety. Lisak's high definition photos are complemented by Lara's bilingual commentary on the liturgical events depicted. The exhibition is meant to be a traveling show and any institution interested in borrowing it is welcome to contact melissa.maier@yale.edu for further information.



*Horizontes* (Horizons), 1913 by Francisco Antonio Cano (b. 1865 Yarumal, Colombia – d. 1935 Bogotá, Colombia)

oil on canvas, 37 3/8 x 59 1/16 inches. Collection of the Antioquia Museum, Medellín, Colombia.

Donated by Carlos Alberto Restrepo in 2002. Photo: Courtesy of the Antioquia Museum

### Medellín: Art and Development

CURATOR: Félix Ángel, IDB Cultural Center Director

**THE CULTURAL CENTER OF THE INTER-AMERICAN DEVELOPMENT BANK (IDB)  
WASHINGTON, D.C.**

OPEN FEBRUARY 19 TO APRIL 24, 2009

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

*An exhibition exploring connections that may exist between art and Medellín, Colombia's development.*

Medellín will host the 2009 Annual Meeting of IDB Governors in March of this year and The exhibit marks the 50th Anniversary of the Inter-American Development Bank.

Washington, D.C., January 29, 2009. "Few cities in the Americas have made more progress overcoming the obstacles of poverty, violence and inequality than Medellín," says Luis Alberto Moreno, President of the Inter-American Development Bank in his introduction to the catalogue of the exhibition, *Medellin: Art and Development*. "Over the past half century this city has transformed itself, often with financial and technical support from the IDB. Today Medellín is a model of creative urban renewal and high-quality services for all income levels."

More than 450 years have passed since the Spanish arrival to the Valley of Aburrá (1541), and more than 350 years since creation of a settlement there, which officially became a city in 1675 by decree of Queen Mariana of Austria. Not until Colombia's independence did Francisco de Paula Santander, the first Colombian president, declared the city the official capital of the Province of Antioquia. Eventually, Medellín became Colombia's industrial city.

To understand Medellín's transformation and the relation that has existed between art and development, forty-three objects, including maps, photographs, paintings and sculptures, illustrate the evolution of Medellín from a colonial village to a bustling industrial town. Among the artworks is a 1859 watercolor by Simón Eladio Salom depicting Berrío Square, and the 1913 iconic painting "Horizontes" (Horizons) by academic artist Francisco Antonio Cano, both on loan from the Antioquia Museum. Late 19th century and early 20th century photographs by Melitón Rodríguez and Benjamín de la Calle are from the Collective Archive at the Piloto Public Library; and mid-century oils and watercolors by the first Colombian modernist, Pedro Nel Gómez, came from the Casa Museo Pedro Nel Gómez. Also included are works by Alberto Uribe, Ronny Vayda and Hugo Zapata. The objects and artworks come from private and public collections, among them the Museo de Antioquia, Medellín's Piloto Public Library, the Casa-Museo Pedro Nel Gómez, Etra Fine Art in Miami, Remy Toledo Art Projects in New York, and the Colombian Embassy in Washington DC, as well several from the artists themselves.

A full color, bilingual (English and Spanish) catalogue, contains the entire selection of the exhibited objects, plus essays of various contributors (available upon request). Distinguished scholars from various disciplines offer their views on particular aspects of the city as an urban entity. They include Roberto Luis Jaramillo (historian), Jaime de Jesús Osorio (photographer), Lucrecia Piedrahita and Santiago Londoño (art historians), Zoraida Gaviria (architect and urban planner), and Darío Ruiz Gómez (novelist, poet and urban theoretician). Exhibition curator, Félix Ángel, has also contributed to the catalogue as well as President Moreno who has contributed to the catalogue introduction.

The IDB Cultural Center Information:

Location: 1300 New York Avenue, N.W., Washington, D.C.  
The nearest Metro station is Metro Center (13th Street exit).

The Cultural Center home page: [www.iadb.org/cultural](http://www.iadb.org/cultural)

Tel. (202) 623 3774 – Fax (202) 623 3192

E-mail address: [IDBCC@iadb.org](mailto:IDBCC@iadb.org)

For information about the IDB Cultural Center programs contact:

- Exhibit Program Soledad Guerra (202) 623-1213
- Inter-American Concert, Lecture and Film Series Anne Vena (202) 623-3558
- Cultural Development Program Elba Agusti (202) 623-1239
- Photographs of the exhibit, available upon request. Please call 202 623 1213.
- For guided 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 Art of the Missions of Northern New Spain

### San Antonio Museum of Art

October 17, 2009 through January 3, 2010

The Art of the Missions of Northern New Spain is the first exhibition to explore the rich artistic legacy of the Franciscan and Jesuit mission churches in northern Mexico and the American Southwest. An integral part of Spain's colonization of the New World, the missionary enterprise was integral to the crown's effort. Franciscans arrived in Mexico shortly after Cortes's capture of Tenochtitlan, Mexico to spread Christianity and were soon joined by the Dominicans, then the Augustinians, and, later, by the Jesuits. From shortly after the Conquest until Mexico obtained its independence from Spain in 1821, hundreds of missions were founded by the Franciscans and Jesuits in northern reaches of the Viceroyalty, in present-day states of Durango, Chihuahua, Coahuila, Tamaulipas, Sinaloa, Sonora, and Baja California in Mexico; and California, Arizona, New Mexico, Texas, and Florida in the United States. Nearly all of these Franciscan and Jesuit missions were richly decorated with paintings, sculpture, furniture, liturgical objects and liturgical vestments which have received little critical public attention. Many of the works were made by the most prominent artists in Mexico City and elsewhere in New Spain, while others came from Europe and as far away as Asia. Indigenous artists also made works of art found in the missions. In short, there are extensive visual remains of a spiritual and cultural undertaking that was, although part of an immense worldwide effort, quite nearly unique to the New World. The exhibition will include approximately 125 objects from collections in Mexico, the United States, and Europe, including many from the missions themselves, most of which have never left their original locations.

The fully illustrated catalogue in Spanish and English will contain essays by prominent historians, anthropologists, archaeologists, and art historians for the U.S. and Mexico. They discuss the art and architecture of the missions; native and Pre-Columbian art and cultures and the reception of European-based art brought to the missions; contrasts in native and Spanish conceptions of space and their impact on Spanish-Indian relations at the missions; the cultural and linguistic diversity of indigenous people of northern New Spain and their effect on missionaries' efforts; and the later impact of the missions on art, literature, and film in the U.S. and Mexico.

The exhibition and catalogue will be organized into the following sections:

- I. LANGUAGE, CULTURE, GEOGRAPHY
- II. MISSIONARY HISTORY AND ALLEGORIES
- III. MIRACLE IMAGES FOR THE MISSIONS
- IV. JESUIT AND FRANCISCAN MISSION IMAGES
- V. RETABLOS
- VI. LITURGICAL OBJECTS
- VII. ART MADE AT THE MISSIONS

*After its opening in San Antonio, the exhibition will then travel to Monterrey, Tijuana, and will close in Oakland.*

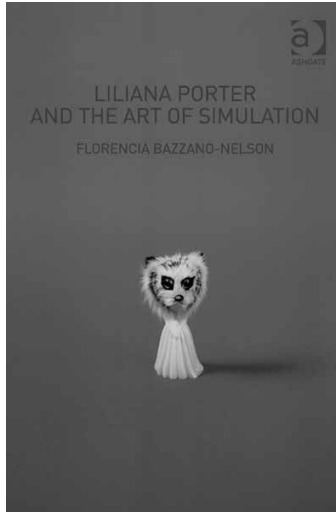
The Destruction of Mission  
San Saba, attrib. José de Páez, ca. 1763



| **NEW BOOKS** |**LILIANA PORTER AND THE ART OF SIMULATION**

Florecia Bazzano-Nelson

Ashgate Publishing Group (2008)



Visually appealing, conceptually startling and intellectually engaging—these phrases aptly describe the art of Liliana Porter. Florecia Bazzano-Nelson’s study focuses on the principal theme in the Argentine-born artist’s work since the 1970s: her playful but subversive dismantling of the limits that separate everyday reality from the world of illusion and simulacra. Over the years, Porter’s own evolving interest in perception lead the author to explore a series of interconnected and timely issues in her artistic production, such as the representative function of art, the structural links between art and language, and the witty re-signification of the art-historical images and mass-produced kitsch figurines she has so often featured in her art. Strongly founded in critical theory, Bazzano-Nelson’s approach considers Porter’s art as the site of conceptually exciting dialogues with Jorge Luis Borges, René Magritte, Michel Foucault and Jean Baudrillard. This interdisciplinary analysis not only combines art-historical, literary and theoretical perspectives but also addresses the artist’s work in different media, such as printmaking, conceptual art, photography and film.

Publication Information: 184 pages. Includes 4 color and 37 b&w illustrations.

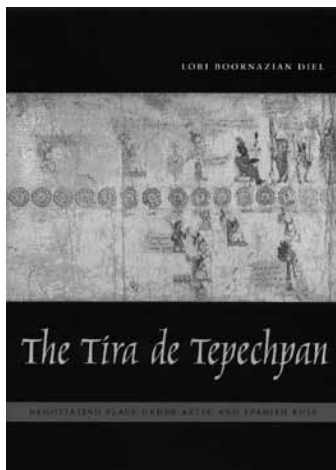
ISBN: Hardback 978-0-7546-6465-9 \$99.95

Available for sales at: <http://www.ashgate.com/ISBN/9780754664659>

**THE TIRA DE TEPECHPAN: NEGOTIATING PLACE UNDER AZTEC AND SPANISH RULE**

Lori Boornazian Diel

University of Texas Press, Austin, 2008



Created in Tepechpan, a relatively minor Aztec city in Central Mexico, the Tira de Tepechpan records important events in the city’s history from 1298 through 1596. Most of the history is presented pictographically. A line of indigenous year signs runs the length of the Tira, with images above the line depicting events in Tepechpan and images below the line recording events at Tenochtitlan, capital of the Aztec empire and later the seat of Spanish rule. Written annotations amplify some of the images.

In this volume, which includes color plates of the entire Tira, Lori Boornazian Diel investigates the motives behind the creation and modification of the Tira in the second half of the sixteenth century. She identifies the Tira’s different contributors and reconciles their various histories by asking why these painters and annotators, working at different times, recorded the events that they did. Comparing the Tira to other painted histories from Central Mexico, Diel demonstrates that the main goal of the Tira was to establish the antiquity, autonomy, and prestige of Tepechpan among the Central Mexican city-states that vied for power and status in the pre-conquest and colonial worlds. Offering the unique point of view of a minor city with grand ambitions, this study of the Tira reveals imperial strategy from the grassroots up, showing how a subject city negotiated its position under Aztec and Spanish control.

ISBN: 978-0-292-71831-9

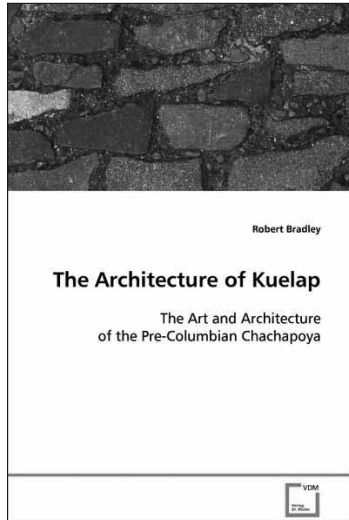
Website: <http://www.utexas.edu/utpress/books/dietir.html>

## } NEW BOOKS

**THE ARCHITECTURE OF KUELAP THE ART AND ARCHITECTURE OF THE PRE-COLUMBIAN CHACHAPOYA (Paperback)**

Robert C. Bradley

VDM Verlag (October 6, 2008)



This book is a detailed study of the enormous pre-Columbian ruin Kuelap in the Department of Amazonas, Peru. The text provides a description of this area of northeastern Peru and a narrative historiography of the ruin. From the time of Kuelap's introduction to the modern world in 1843, the Kuelap has always been considered a fortress. This study is a reconsideration of this militaristic framing. The following chapters also critique the belligerent stereotype assigned to the northern Andean highlands for the Late Intermediate Period (1,000 to 1,400 AD). The text also explores the historical digression, concerning Chachapoya studies, caused by this mindset. Theories are then presented which will offer a plausible scenario for the construction and occupation of Kuelap. Were the enormous walls erected to imitate the ubiquitous form in the region, the cliff face? A new iconography for the Chachapoya architectural frieze work is also considered. This system positions these geometric friezes as aspects of the human head: eyes, ears and nose. Closing remarks provide suggestions for continued investigations regarding the ruin.

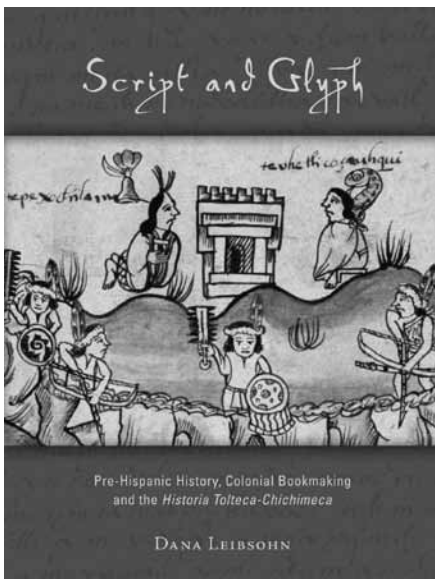
Product Details: Paperback: 236 pages

ISBN - 10: 3639076192

ISBN - 13: 978-3639076196

**NEW FROM DUMBARTON OAKS****SCRIPT AND GLYPH PRE-HISPANIC HISTORY, COLONIAL BOOKMAKING, AND THE HISTORIA TOLTECA-CHICHIMECA**

Dana Leibsohn



The Historia Tolteca-Chichimeca was created at a pivotal transitional moment, bridging an era when pictorial manuscripts dominated and one that witnessed the rising hegemony of alphabetic texts. The Historia was composed using both systems, yet, as Dana Leibsohn notes, neither was fully trusted. Leibsohn analyzes the choices made by the patron, don Alonso de Castañeda, and tlacuilos enlisted to create the manuscript. How does one create a history? Which narratives are included, and which are strikingly absent? Which modes of representation are called upon to convey certain types of information? Leibsohn argues how the very practice of history-keeping itself sustains or challenges a current reality. Central to the Historia Tolteca-Chichimeca is the creation, representation, and understanding of landscape. In the recording of ancestral migrations, don Alonso delineates territory, noting boundaries and their histories, and also reveals relationships with a sacred landscape, detailing how relationships with territory were constantly re-inscribed. The volume is beautifully illustrated with color images from the manuscript itself.

*Hardcover:* \$49.95

ISBN 13: 978-0-88402-361-6

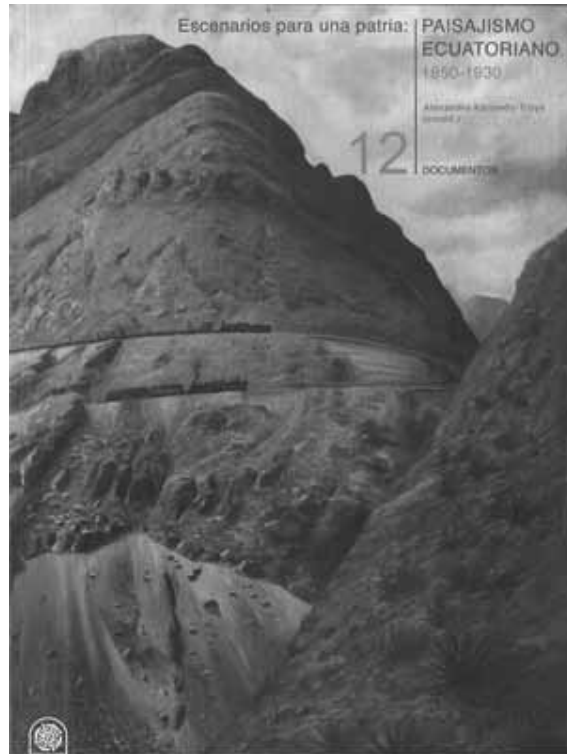
ISBN 10: 0-88402-361-3

*Soft cover:* \$29.95

ISBN 13: 978-0-88402-342-5

ISBN 10: 0-88402-342-7

For ordering information please visit: <http://www.hup.harvard.edu/>



**ESCENARIOS PARA UNA PATRIA: PAISAJISMO ECUATORIANO 1850–1930**

Alexandra Kennedy-Troya, EDITOR

Quito: Museo de la Ciudad, 2008

This multiauthored interdisciplinary catalog complemented the temporary major exhibition opened at the Museo de la Ciudad in Quito in December, 2007 (closed in April, 2008). The show was curated by art historian Alexandra Kennedy-Troya, Professor at the University of Cuenca (Ecuador) from 42 public and private collections in Ecuador. Around 70% of the material exhibited –art objects and artifacts, as well as maps, plans, books and photographs- had never been shown or published previous the exhibit.

The curator privileged the representation of Ecuadorian landscape by local artists or visual practitioners after the 1850's and established what is called the narratives of landscape organized around 5 itineraries: The sacred geography, Foundational landscapes, Territories on the edge: the Amazonian jungle, The building of the nation, patriotic symbols and virtuous citizens, and, Ecuador as a scientific laboratory. The essays in the catalog follow and deepen these areas of research opened by Kennedy as a means to reread and reinterpret these undervalued and understudied topic and period.

280 pages/ illustrations in color

ISBN: 978-9978-328-11-8

## | OTHER PUBLICATIONS |

**Delia Cosentino.** "Review of Kelly Donahue-Wallace, *Art and Architecture of Viceregal Latin America, 1521-1821*" (Albuquerque: University of New Mexico Press, 2008), *Aurora: The Journal of the History of Art*, Vol. IX [2008: 156-161].

**Michele Greet.** "From Indigenism to Surrealism: Camilo Egas in New York, 1927-1946." *Nexus: New York, 1900-1945: Encounters In The Modern Metropolis*. Ex. Cat. El Museo del Barrio, forthcoming Fall 2009.

**Maria M. Malagon-Kurka.** "Dos lenguajes contrastantes en el arte colombiano: Nueva figuración e indexicalidad en el contexto de la problemática sociopolítica de las décadas de 1960 y 1980." *Revista de Estudios Sociales* 31, Bogotá: Universidad de los Andes, (Dic. 2008) 16-33. ISSN 0123-885X

**Susan Milbrath.** Incensarios efigie de Mayapán: iconografía, contexto y relaciones externas. *Ketzalcalli*, 2007(2): 19-32 (Susan Milbrath and Carlos Peraza Lope).

**Susan Milbrath.** "Effigy Censers of the Chen Mul Modeled Ceramic System and their Implications for Late Postclassic Maya Interregional Interaction." *Mexicon*, 2008 XXX(5):104-112 (Susan Milbrath, Jim Aimers, Carlos Peraza Lope, and Lynda Florey Folan).

**Joanne Pillsbury.** "Los palacios de Chimor" in *Señores de los reinos de la luna*, edited by Krzysztof Makowski, pp. 200-221. Lima: Banco de Crédito, 2008.

**Carolyn E. Tate.** "Knowledge Systems of the Olmec" in *Encyclopedia of the History of Science, Technology, and Medicine in Non-Western Cultures*, ed. Helaine Selin. (Dordrecht, Netherlands: Kluwer Academic Publishers, 2008, Part 11, 1203 - 1212.

**Carolyn E. Tate.** "Landscape and a Visual Narrative of Creation and Origin at the Olmec Ceremonial Center of La Venta," in *Landscapes of Creation and Origin in the Americas*, ed. John Staller and Brian Stross (Netherlands: Springer Verlag, 2008), 31 - 65.

**Carolyn E. Tate.** "The Colossal Fetuses of La Venta and Mesoamerica's Earliest Creation Story," in *Imagining the Fetus: Imagery of the Unborn in World Religions*, ed. Vanessa Sasson and Jane Marie Law (New York: Oxford University Press, 2008), 223 - 258.

## | DISSERTATIONS BEGUN/COMPLETED |

**Brendan Branley**, doctoral candidate, Department of Art and Art History, University of New Mexico in Albuquerque, is working on a dissertation titled, "Visual Rhetoric in Transcultural Communication in 16th Century New Spain: The Engravings of Fray Diego Valades." Committee: Ray Hernández-Durán (chair), Flora Clancy [emeritus], Holly Barnett-Sánchez, and Justine Andrews. (Completed Spring 2009)

**Emily A. Engel**, "Facing Boundaries: Representing Spanish-American Identities and Authority in Official Portraiture from Late-Colonial South America," University of California, Santa Barbara, Jeanette F. Peterson. (emilyengel@umail.ucsb.edu). (Projected completion date, June 2009)

## | AWARDS AND HONORS |

Dr. Constance Cortez has been awarded tenure and promotion to Associate Professor by Texas Tech University.

Dr. Carol Damian, Interim Director of the Patricia and Phillip Frost Art Museum and Professor of Art History in the School of Art, was named Director and Chief Curator of the museum, effective October 24, 2008. She has been the Curator of the museum's permanent collection since 2006.

Dr. Angela Marie Herren, Assistant Professor at the University of North Carolina at Charlotte, has been awarded a 2008–2009 Fulbright–García Robles grant for lecturing and research at the Universidad Iberoamericana in Mexico City.

Anna Indych–Lopez has received CAA's Wyeth Foundation for American Art Publication Grant for her forthcoming book: *Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States, 1927–1940* (University of Pittsburgh Press).

Matthew H. Robb was promoted to Assistant Curator of Ancient and Native American Art in the Saint Louis Art Museum's Department of the Arts of Africa, Oceania, and the Americas. He is also a Lecturer in the Department of Art and Archaeology at Washington University in Saint Louis for Spring 2009. He may be reached at [matthew.robbslam.org](mailto:matthew.robbslam.org).

## | CALL FOR PARTICIPATION |

SESSION PROPOSAL/CALL FOR PAPERS

### RENAISSANCE SOCIETY OF AMERICA, 2010, VENICE

#### ITALIAN INFLUENCE IN MEXICAN COLONIAL ART

Dr. Eloise Quiñones Keber, The Graduate Center, City University of New York

Dr. Penny Morrill, George Mason University

Much has been written concerning the influence flowing from the Spanish Netherlands into Mexico during the century after the conquest of 1521. The Flemish friar, Pedro de Gante instituted innovative educational and evangelical approaches in the early years, among them, the use of prints produced in Antwerp specifically for Spanish clerics and their congregations. The frescoes, painted in black on the white walls of Mexican missions (*conventos*) are testaments to these practices.

Scholars have mentioned the impact of Italian art in New Spain, but without great elaboration, noting the import of Sebastiano Serlio's *Tutte l'opere d'architettura* and Vitruvius's *De Architectura libri X*, both published in Venice, and Leon Battista Alberti's *De Pictura* and *Los diez Libros de Architectura*. The emblem books of Andrea Alciati and Cesare Ripa served as guides for iconographers. Educated men read works published in Italy, including those of Petrarch, St. Thomas Aquinas, and the classical authors, Cicero and Virgil.

This session will explore the impact of Italian art, architecture, theology, and learning in sixteenth-century Mexico. Which architectural elements were borrowed directly from Italian illustrated books? Were Italian prints imported on a large scale into Mexico? Does the choice of an Italianate style have significance, whether in distinguishing the approaches of the various religious orders or as a manifestation of papal power? All papers will be accompanied by power point images.

FOR MORE INFORMATION CONTACT: Penny Morrill at ([morrillpc@yahoo.com](mailto:morrillpc@yahoo.com)) or Eloise Quiñones Keber at ([equinones@mindspring.com](mailto:equinones@mindspring.com))

**AMERINDIAN SPACES IN AMERICAN ART – CALL FOR PAPERS**

Deadline for paper submissions is April 20th

Representations of Native Americans in American art have undergone various transformations through time. From images of colonial encounter and conflict, to early national images of peaceful negotiation, to disparate images in the period of Westward Expansion (including portraiture and confrontational scenes), the Amerindian has “figured” prominently in the imaginations of American artists and viewers. However, fewer studies have investigated the spatial dimensions of these representations. Such spaces ranged from landscape settings, architectonic supports for sculpture, the appearance of images on coinage (and their subsequent spaces of distribution), and spatial relationships in pictorial works in which the Amerindian figure plays a substantial role. Rather than neutral semantic fields, these spatial settings for Amerindian representations were integral to the production of meaning and acted in dialogue with the image and/or icon. This panel invites papers that investigate the space of the Amerindian in American art. Papers will be considered that deal with a wide range of methodological approaches to this subject. Geographical domain is open, and may include papers dealing with topics from any region of the American hemisphere. Southeastern College Art Conference annual meeting, Mobile, Alabama, October 2009. Deadline for paper submissions is April 20th (submit electronically to session chair).

Paul Niell, Arkansas Tech University. Work phone: (479) 356-2012. Cell phone: (479) 229-0149. Email: [pniell@atu.edu](mailto:pniell@atu.edu)

**| CONFERENCES & SESSION PARTICIPATION |****JOURNEY TO MEXICO**

An Interdisciplinary Exploration of Travel to Mexico as Reflected in Art and Architecture of the 16th–21st Centuries

April 23–25, 2009

Rowe Arts Building, Room 161, University of North Carolina at Charlotte

A joint collaboration between the Universidad Iberoamericana and the University of North Carolina at Charlotte, this conference brings together an international group of scholars from multiple disciplines to explore physical, mental, and spiritual migration to, from, and within Mexico as recorded in Mexican art and architecture of the 16th to 21st centuries. In different centuries and in different locations, “Mexican” and “Mexico” takes on varied meanings. Conference participants examine the “Journey to Mexico” in a fluid way that explores early recorded migration histories as well as later ideological journeys.

KEYNOTE SPEAKER: Dr. Elizabeth Hill Boone, Tulane University

*“Aztlán: Place, Community, Imaginary, External to Time”* (tentative title)

This conference is supported by: The Duke–UNC Mellow Endowment’s William Wilson Brown Jr. Conference Fund, Universidad Iberoamericana, and the following UNC Charlotte units: College of Arts and Architecture, Department of Art and Art History, Latin American Studies Program, and Office of Education Abroad.

For more information contact Dr. Angela Marie Herren: [aherren@uncc.edu](mailto:aherren@uncc.edu).

**THE 2009 INTERNATIONAL CONGRESS OF AMERICANISTS—SESSIONS OF SPECIAL INTEREST:**

Eloise Quiñones Keber of the City University of New York (Baruch College and The Graduate Center) has organized the following symposium for the 2009 International Congress of Americanists in Mexico City, July 19–24: "The Indigenous Eye and Other Senses: Art of the Conventos in 16th-Century Mexico," with speakers from the U.S. and Mexico. A highlight of the session will be a report on the latest discoveries in convento of Tlatelolco by Salvador Guilliem, the chief archaeologist at the site.

For more information, contact Eloise Quiñones Keber at: [equinones@mindspring.com](mailto:equinones@mindspring.com)

Dr. Clara Bargellini Cioni (Universidad Nacional Autónoma de México, México) & Dr. Humberto Rodríguez-Camilloni (Virginia Tech University, USA) have organized the following session: **Restoration and Conservation of the Cultural Heritage of the Americas.** Aging buildings and works of art representative of a significant part of the rich cultural heritage of the Americas show various stages of deterioration that threaten their conservation. Affected by natural disasters, lack of maintenance, abandonment or misguided restorations across the centuries are countless pre-historic and historic monuments and sites as well as works of art that offer difficult challenges to archaeologists, architects, art and architectural historians, curators and conservation specialists in the field. In recent years, important restoration and conservation projects initiated by international, national and even local public and private initiatives carried out in different countries have resulted in valuable interventions that merit world-wide dissemination. The information gathered from these projects, and lessons to be learned from them, is critical to inform future projects requiring similar interventions.

For more information regarding this session, contact Dra. Clara Bargellini Cioni at [clara.bargellini@gmail.com](mailto:clara.bargellini@gmail.com) or Dr. Humberto Rodríguez Camilloni at [hcamil@vt.edu](mailto:hcamil@vt.edu).

**LATIN AMERICAN STUDIES ASSOCIATION, RIO DE JANEIRO, BRAZIL, JUNE 11–14, 2009**

Session: Art and Globalization in Latin America

PER005 Saturday 1:00 – 2:45 pm, Sala K128 – Kennedy

Chair: Michele Greet

Presenters:

- Aarnoud Rommens "Neither Here nor There: Inverted Utopias and Antropofagia as Constellations of Contestation"
- María de Jesus Gonzalez "Abstraction and the Art of Noemi Ruiz"
- Arden Decker: "Wolves in Sheep's Clothing?: Mexico as Inspiration in the Age of Globalization"
- Jodi Kovach "A Baroque Avant-garde: Revising Regional Contexts in a Globalized Art World"
- Erin Aldana "The Independent Movement of Sao Paulo: The Influence of Local Context in Brazilian Art"

Dr. Nancy Deffebach presented a research paper titled "Frida Kahlo y el arte del Occidente de México" at the XXXII Coloquio Internacional de Historia del Arte of the Instituto de Investigaciones Estéticas. The conference, whose theme was "Apropiarse del arte: Impulsos y pasiones," was held in Lima, Peru from December 1 to 4, 2008.



## | FELLOWSHIPS < GRANTS & RESIDENCIES |

Dumbarton Oaks offers residential **Fellowships** and non-residential **Project Grants** in three areas of study: Byzantine Studies, Pre-Columbian Studies (of Mexico, Central America, and Andean South America), and Garden and Landscape Studies. Applications for fellowships and grants must be submitted online by November 1. Award decisions are made by external committees of scholars in the three fields.

In addition to fellowships and project grants, Dumbarton Oaks is pleased to announce a new program of **Post-Doctoral Stipends** for scholars working on projects in one of Dumbarton Oaks' three subject specialties, or in related areas for which use of books, objects, or other materials in the collections of its library or museum is necessary. Approximately 25 One-Month Post-Doctoral Stipends of \$3,000 will be offered annually. Recipients are expected to make use of research facilities at Dumbarton Oaks for the month covered by the award. Accommodations will not be provided. Scholars may apply at any time up to sixty days before the preferred period of the award.

Dumbarton Oaks also offers a limited number of **Short-Term Pre-Doctoral Residencies** for advanced graduate students who are either preparing for their Ph.D. general exams or writing their doctoral dissertations in the three fields mentioned above. Each residency provides up to four weeks of free accommodation in the Guest House. Successful applicants for residencies will be eligible to apply a second time before they receive their Ph.D. degrees. The award of a residency does not preclude a subsequent award of a junior or a regular fellowship.

For application procedures, please visit our website at [www.doaks.org](http://www.doaks.org).

## | PUBLICATION OPPORTUNITIES |

**Material Religion** is an international, peer-reviewed journal which seeks to explore how religion happens in material culture – images, devotional and liturgical objects, architecture and sacred space, works of arts and mass-produced artifacts. No less important than these material forms are the many different practices that put them to work. Ritual, communication, ceremony, instruction, meditation, propaganda, pilgrimage, display, magic, liturgy and interpretation constitute many of the practices whereby religious material culture constructs the worlds of belief.

Should you have an article you would like to submit, please write to the Managing Editor: Brent Plate, Material Religion, Department of Religion, Hamilton College, 198 College Hill Road, Clinton, NY 13323, USA, Email: [splate@hamilton.edu](mailto:splate@hamilton.edu)

**Hemisphere: Visual Cultures of the Americas** – The second issue of **Hemisphere: Visual Cultures of the Americas**, the academic journal published by graduate students in the Department of Art and Art History at the University of New Mexico, will be available in June 2009. Beginning with the current issue, submissions are accepted from advanced graduate students at any university in the U.S. and abroad.

The second annual Hemisphere Symposium, where journal contributors have the opportunity to present their research, will be held at the UNM Art Museum in September 2009. If anyone wishes to obtain a copy of Hemisphere, you can do so by sending an email to: [Hmsphr@unm.edu](mailto:Hmsphr@unm.edu). Any other questions and/or comments can be directed to Ray at: [rhernand@unm.edu](mailto:rhernand@unm.edu). Additional information about this exciting new periodical is also available on the UNM Art and Art History website.

**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](mailto: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](mailto: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.