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NEWSLETTER

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## | OBITUARY |



**Sidney D. Markman**, distinguished art and architectural historian, passed away January 27, 2011 at age 99. Professor Markman was born October 10, 1911 in Brooklyn, NY, the son of Sahnyeh Markman and Eva Bodie. He earned his under-graduate degree in 1934 from Union College in Schenectady, NY, and his M.A. and Ph.D. from Columbia University in 1936 and 1941. His dissertation, *The Horse in Greek Art*, published in 1969, is considered a classic work.

From 1941-1945 he served as Professor of Art History and Archaeology at the National University of Panama. On a trip to Guatemala during that time, he met and married his wife of 64 years, Malvina Man Markman. He was preceded in death by his wife Malvina and daughter Sarah Markman Robertson; but is survived by his sons, Alexander Markman of Durham, NC and Charles Markman of Milwaukee, MI, and six grandchildren and three great-grandchildren.

Between 1945 and 1947, Markman undertook independent research in Guatemala, studying the fields of Pre-Columbian and Spanish Colonial art and architecture that would define his future career as scholar and educator. In 1947 Markman began teaching at Duke University as Associate Professor of Art History and Archaeology and was appointed to Full Professor in 1965. He retired as Professor Emeritus of Art History and Archaeology in 1981. Together with his contemporaries George Kubler, Pál Kelemen and Harold E. Wethey, he helped lay the foundations for the study of Latin American colonial architecture and urbanization, earning international recognition as one its foremost authorities.

He left behind the legacy of a rich bibliography of books and articles, all models of scholarly research, and many definitive studies, including *Colonial Architecture of Antigua, Guatemala* (1966), *Colonial Central America: a bibliography including materials on art and architecture, cultural, economic, and social history, ethnohistory, geography, government, indigenous writings, maps and plans* (1977), *Architecture and Urbanization in colonial Chiapas, Mexico* (1984), *Architecture and Urbanization of Colonial Central America* (1993), *Jewish Remnants in Spain* (2003). A festschrift honoring him, *Estudios del Reino de Guatemala: homenaje al profesor S.D. Markman*, edited by Duncan Kinkead, was published in 1985.

An early member of ALAA, Markman was a frequent contributor to academic journals, and for many years a regular participant at annual meetings that included national and international professional organizations, such as the College Art Association and the International Congress of Americanists.

As an accomplished artist, Markman excelled in painting and photography. His photographs hang in galleries at Tulane University in New Orleans; and his paintings can be found all over the world. His early work was in oil and acrylic, but his true passion was watercolor.

## | ALAA's ANNUAL BUSINESS MEETING (CAA AT NEW YORK) |

ALAA's Annual Business Meeting at CAA (New York) was held on Saturday, 28 February 2011 with 30 members in attendance.

The Dissertation Award went to Estrellita Brodsky for her "Latin American Artists in Postwar Paris: Jesus Rafael and Julio Le Parc" (New York University, Institute of Fine Arts, 2009). A number of excellent dissertations were nominated for the biannual award. The committee wishes to thank everyone who submitted a dissertation for consideration.

Many thanks are due to the Dissertation Award committee, Michele Greet, Michael Schreffler, and Lori Diel, for their work selecting the winner of this year's prize. The Dissertation Award is given every two years. The committee for the 2013 award will be Michele Greet (chair), Lori Diel and Michael Schreffler. We remind members that the committee welcomes nominations for the Dissertation Prize.

Penny Morrill presented ALAA's Book Award this year to two authors:

Adriana Zavala, for Becoming Modern, Becoming Tradition: Women, Gender, and Representation in Mexican Art (Pennsylvania State University Press, 2010).

Eduardo de Jesus Douglas, for In the Palace of Nezahualcoyotl: Painting Manuscripts, Writing the Pre-Hispanic Past in Early Colonial Period Tetzaco, Mexico (University of Texas Press, 2010).

On behalf of the book award committee, Morrill thanked the Arvey Foundation for their generous support of the 11th Annual Arvey Award for best book on Latin American Art. Additionally thanking committee chair, Virginia Fields, and fellow committee member, Allison Fraunhar, she commented that it was again, a very difficult selection, due to the range and strength of books nominated.

Next year's Book Award committee will be Penny Morrill (chair), Alison Fraunhar, and Julia Guernsey. Virginia Fields will rotate off the committee. We wish to thank Virginia for her longtime help with the book award. Members and publishers are urged to suggest titles for next year's award.

The Second Triennial Conference of the Association for Latin American Art was co-organized by Connie Cortez and Virginia Fields, and hosted by the Los Angeles County Museum of Art, November 12-14, 2010. Held in conjunction with LACMA's remarkable exhibition, Olmec: Colossal Masterworks of Ancient Mexico, the conference featured papers by 15 speakers. Over the course of the weekend, presentations focusing on pre-Columbian, colonial, modern and contemporary time periods addressed the theme, "Origins of State/Origins of Identity". Thanks to all who participated in this very successful conference!

We wish to express our appreciation to Connie Cortez and Virginia Fields for organizing the conference, and offer congratulations to speakers for a job well done! Additionally, we are grateful to the Los Angeles County Museum and to the Getty Research Institute for their generosity in hosting events associated with the conference. The location of the 3rd Annual Triennial is still under consideration, and will be forthcoming.

The conference schedule and paper abstracts can be found online at: [www.associationlatina-americanart.org](http://www.associationlatina-americanart.org)

We are pleased to announce that the ALAA website has transitioned to a new web host and now has its own domain name. Members are urged to visit [www.associationlatinamerican-art.org](http://www.associationlatinamerican-art.org). This move represents the culmination of several years of active development and rebuilding the Association website, an effort spearheaded by Dana Leibsohn as Webmaster. Thank you to Dana for her skill and patience as this work has gone forward and to Smith University who has generously hosted the site for several years. As part of the new website arrangement, the task of Webmaster will transition away from Dana, to be taken up by Patrick Hajovsky in the near future.

The relocation of the website to an independent host coincides with important changes to the Membership Directory. This year, the Association placed the Member Directory into electronic format. A “live” version of the Directory will be available to members who visit the new website, viewable under the ‘Member Login’ section.

The electronic directory is password protected. Members in good standing will soon be sent an electronic invitation to set up a unique password. Within the Directory area, members will be invited update their personal profiles with as much (or as little) information about their current affiliations, exhibitions and publications, as they desire. Members will also have the ability to opt out if they do not wish their information to be accessible by other members, or if they wish only their name to appear. Once fully operational, the Directory will be searchable, but not directly downloadable. We urge everyone to update their personal settings in the Directory!

Per ALAA bylaws, we have produced a compilation of the current membership, following the form of the earlier paper version, which is published every three years. This year’s version is produced in a .pdf format. All members will receive a copy of the 2011 ALAA Member Directory file via email. Additionally, all members are entitled to receive a copy on disk, should they wish to have one (please contact the Secretary Treasurer to receive a copy via US mail).

Ballots for the positions of Vice President and Secretary Treasurer were distributed to members in attendance. These votes, combined with ballots that were previously mailed, elected Elisa C. Mandell (California State University, Fullerton) as ALAA’s new Vice President, and Paul Niell (University of North Texas) the Association Secretary-Treasurer. Current Vice President, Margaret Jackson, assumes the office of President.

The new president thanked President Khristaan Villela for doing such a wonderful job during his tenure. Likewise, she acknowledged the contributions of outgoing Secretary-Treasurer, Sara Taylor. In accepting the position, she expressed gratitude at being given the opportunity to be of service. Noting that ALAA provides a nearly unique forum, she indicated an interest in working for greater outreach to students and professionals in the US and abroad, and invited all interested members to help with these efforts.

Maya Stanfield-Mazzi (University of Florida) has kindly agreed to continue as ALAA’s Listmaster.

After several years of producing ALAA’s excellent Newsletter, Connie Cortez will step down as Editor. She is replaced by Patrick Hajovsky (Southwestern University). We deeply appreciate the fine quality of Connie’s work, and thank her for her efforts. We are also grateful to

Patrick for accepting the job and look forward to working with him.

Proposals to modify bylaws passed unanimously during the association's annual meeting at CAA in New York, 2011. (The full proposal with rationale and complete wording was circulated to the members by President Khristaan Villela, Jan. 5, 2011.)

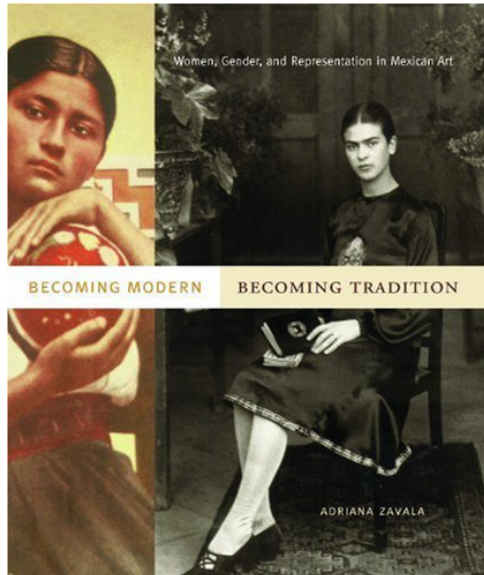
-- Proposal 1. The bylaws will be modified to reflect the modest increases in dues approved by members in 2010. (Regular Membership \$30.00, Student Membership \$20.00, Non-US membership \$20.00; additionally, the option to submit a publication in lieu of dues will be eliminated.)

-- Proposal 2. Article V modified with language to allow the Secretary Treasurer to become President in event that the Vice President cannot do so, as follows:

-- Section 4. Vice President. The Vice President shall also be the President-Elect and shall succeed the President at the end of his or her term of office. The Vice President shall perform such duties as may be imposed upon him or her by the Executive Committee. If, at the moment of regularly scheduled transition of officers, the Vice-President is unable to accept a term of presidency, the Secretary-Treasurer is empowered to become the President-elect.

-- Section 6. Tenure. To assure continuity, the Vice-President shall also serve as President-Elect. The President, Vice-President, and Secretary-Treasurer, will serve three-year terms. These terms will be as follows: a. President: 1988, 1990, and every three years thereafter; b. Vice-President: 1988, 1990, and every three years thereafter. c. Secretary-Treasurer: 1988, 1990, and every three years thereafter. In the event of resignation or incapacity of both President and Vice-President simultaneously, or in the event that the Vice-President/ President-elect is unable to accept the Presidency, the Secretary Treasurer will become President-Elect.

## | ALAA 2011 BOOK AWARD |



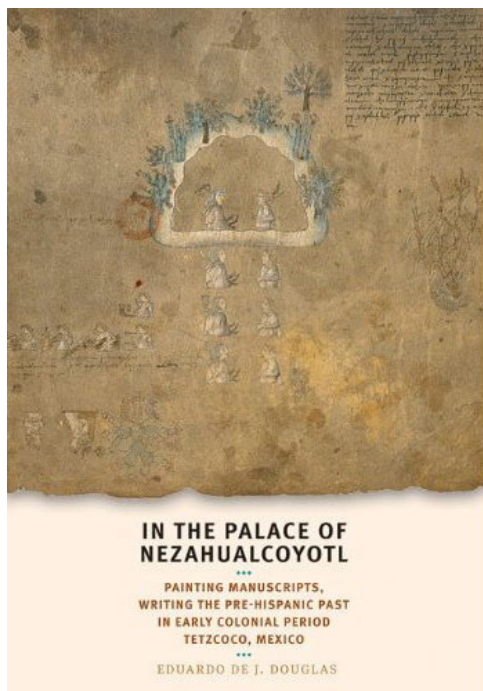
plex and original manner that draws on a vast archive including popular periodicals, painting, film and photography. Her book amply demonstrates the vitality of a multidisciplinary approach firmly rooted in the methods of social art history.

The Association for Latin American Art Book Award was established in 2001 and is funded by the Arvey Foundation.

Delivered by Penny Morrill during the Annual Meeting at CAA New York, 2011.

Due to the tremendous scope of the fields that we cover under the rubric “Latin American art,” it again proved impossible to select just one publication for the book award. The committee selected two authors for the eleventh ALAA book award, Adriana Zavala for *Becoming Modern, Becoming Tradition: Women, Gender, and Representation* and Eduardo de Jesus Douglas for *In the Palace of Nezahualcoyotl: Painting Manuscripts, Writing the Pre-Hispanic Past in Early Colonial Period Tetzco, Mexico*.

In her publication, Adriana takes an innovative approach to examining the relationship between women, nationalism, racial identity, and modernity before, during, and after the Mexican Revolution. She upends canonical narratives of modern Mexican art and the representation of women in visual culture in a com-



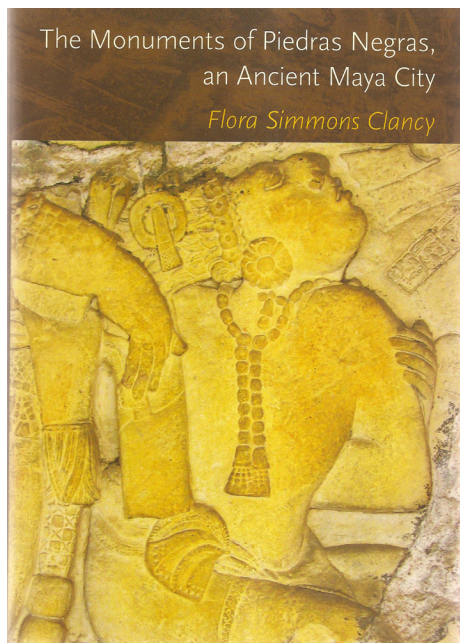
Eduardo’s book is a reading of three early colonial iconic-script accounts of Tetzcoan history: the Codex Xolotl, the Quinatzin Map, and the Tlohtzin Map. These narratives, at times metaphorical, concern members of the royal family of Tetzco and their attempts to negotiate their self-identification in both the Nahua and Spanish worlds. This work will become essential to historians of early colonial Mesoamerican art for the detailed analyses of the images. With elegant clarity of language, Douglas allows the indigenous illustrations to speak. In his description of the Quinatzin map’s drawing of the Palace of Nezahualcoyotl, for example, he interprets the architecture, tells us who is present, and what is actually taking place, bringing to vivid life the participants in these accounts.

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. We also extend our thanks and appreciation to all of the authors of the books submitted in the past year, which is always a testament to the breadth and vigor of the field of Latin American art history.

Congratulations to Adriana and Eduardo for their signature accomplishments.



| **NEW BOOKS** |



**The Monuments of Piedras Negras, an Ancient Maya City**

Flora Simmons Clancy

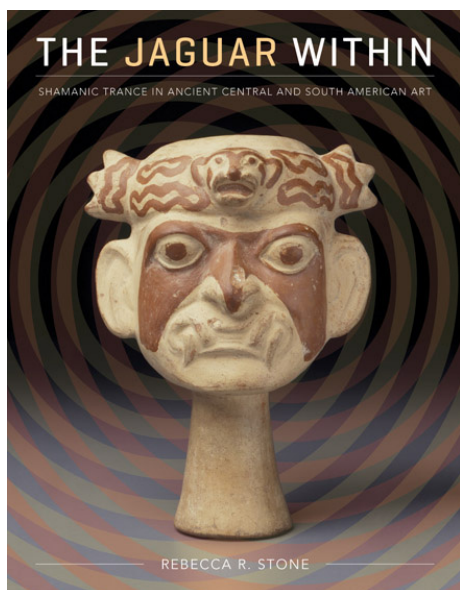
University of New Mexico Press (2009)

ISBN 978-0826344519

Patronized by royalty between the 6th and 8th centuries, the monuments of Guatemala's ancient Maya city of Piedras Negras were carved by sculptors with remarkable skills and virtuosity. Together patrons and sculptors created monumental imagery in a manner unique within the larger history of ancient Maya art by engaging public viewers through illustrations of ceremonies focusing on family and the feminine in royal agendas.

Clancy's Introduction contextualizes her work with other studies and lays out her methodological framework. She then discusses the known monuments of the city sequentially by reigns. Individual rulers are characterized by a biography drawn from the hieroglyphic texts and the icons or imagery of their monuments are analyzed and discussed.

Although the monuments of Piedras Negras are acknowledged as social, political, and cultural productions Clancy also treats them as works of art that at their best operate on transcendent levels dissolving and over-ruling the contingencies of history and cultural differences.



**The Jaguar Within: Shamanic Trance in Ancient Central and South American Art**

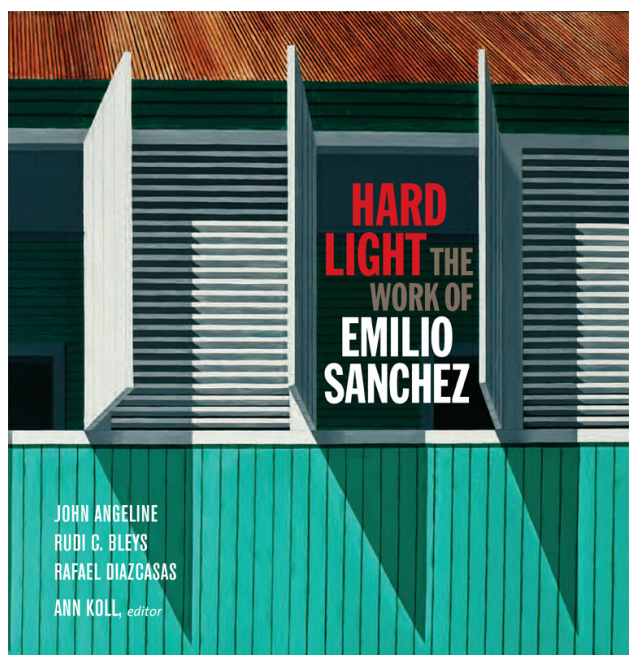
Rebecca R. Stone

University of Texas Press (July 2011)

ISBN: 978-0-292-72626-0

Shamanism—the practice of entering a trance state to experience visions of a reality beyond the ordinary and to gain esoteric knowledge—has been an important part of life for indigenous societies throughout the Americas from prehistoric times until the present. Much has been written about shamanism in both scholarly and popular literature, but few authors have linked it to another significant visual realm—art. In this pioneering study, Rebecca R. Stone considers how deep familiarity with, and profound respect for, the extra-ordinary visionary experiences of shamanism profoundly affected the artistic output of indigenous cultures in Central and South America before the European invasions of the sixteenth century.

Using ethnographic accounts of shamanic trance experiences, Stone defines a core set of trance vision characteristics, including enhanced senses, ego dissolution, bodily distortions, flying, spinning and undulating sensations, synaesthesia, and physical transformation from the human self into animal and other states of being. Stone then traces these visionary characteristics in ancient artworks from Costa Rica and Peru. She makes a convincing case that these works, especially those of the Moche, depict shamans in a trance state or else convey the perceptual experience of visions by creating deliberately chaotic and distorted conglomerations of partial, inverted, and incoherent images.



**HARD LIGHT:  
The Work of Emilio Sanchez**

John D. Angeline, Rudi C. Bleys, Rafael DiazCasas  
Ann Koll, editor  
New York: Prestel (May 2011)

This much anticipated and beautifully compiled monograph is the first to bring to light the prolific career and life of this imaginative and spirited 20th-century Cuban American artist.

Although barely acknowledged in his native country in the aftermath of the Cuban Revolution, Sanchez dedicated much of his career to recreating the effects of Cuba's sun-soaked colors onto canvas in his New York City studios. This volume collects Sanchez's acclaimed paintings, watercolors, and drawings, which are celebrated for their architectural forms, brilliant palettes, hard lines, and striking use of light and shadow. Although never fully abandoning figuration, Sanchez's paintings reflect a dialogue with North American

post War abstraction, as well as Latin American geometric abstraction. In addition to Cuban street scenes, Sanchez painted the architecture of New York, the Caribbean and North Africa, including still lifes, and land- and seascapes throughout. Offering diverse perspectives on this multifaceted painter, three compelling essays discuss Sanchez's work—from its relevance to aspects of modernism in Latin America, the Caribbean, and the U.S., to a unique glimpse into his private world and art through the lens of queer theory and aesthetics. This prismatic presentation gives readers a fresh look at this unique artist's vision while firmly positioning Sanchez within the discourse on 20th-century art history.



### **Marta Traba en circulación**

Series Colección sin Condición No. 28

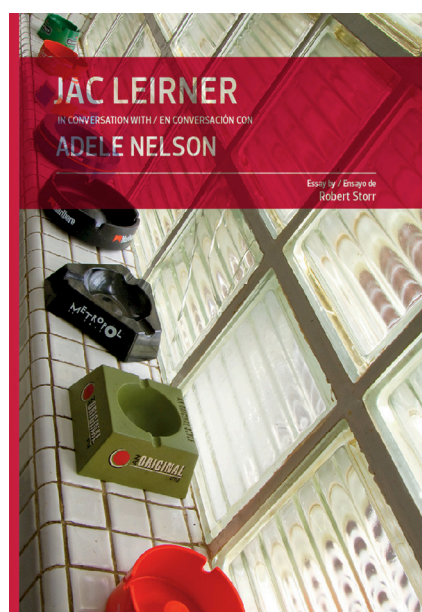
Florencia Bazzano-Nelson

Bogotá: Universidad Nacional de Colombia, Facultad de Artes (2010)

ISBN: 978-719-558-3

From 1954 to 1969, Marta Traba maintained the artistic pulse of Colombia with her articles in the local newspapers and magazines and with her programs in the national radio and television, all of which placed her ideas in an increasingly massive circulation. She contributed to the consolidation of modernism in this Andean country, and to the internationalization of emerging aesthetic languages, and the discipline of art criticism in Colombia. One of the objectives of this short volume is to bring to the Colombian public two essays about the critical practice of Marta Traba previously published abroad, one focusing on Traba's role in television and the other on her short-lived magazine *Prisma*.

Both texts concentrate on the 1950s in order to remind readers of Traba's theoretical horizon before her interest in the School of Frankfurt and on semiotics changed her methodological vision.



### **Jac Leirner in Conversation with Adele Nelson**

Adele Nelson, essay by Robert Storr

New York/Caracas: Fundación Cisneros/

Colección Patricia Phelps de Cisneros (July 2011)

ISBN: 978-0-9823544-4-5

This third publication in the Fundación Cisneros' *Conversaciones/Conversations* series puts Brazilian conceptual artist Jac Leirner in dialogue with art historian Adele Nelson. Leirner (born 1961) emerged in the early 1990s at the forefront of a new, transnational generation of artists looking to the art of the 1960s and 1970s as a point of departure. Leirner's meticulously constructed works carve out a place for commonplace objects, from cigarette packs and plastic shopping bags to cutlery and currency. In this, the first in-depth study of Leirner's creative process, Nelson interviews the artist about more than two decades of production.

*Conversaciones/Conversations* is a new series of bilingual books composed of unique in-depth conversations between Latin American artists and leading critics, curators, and art historians.

## | OTHER PUBLICATIONS |

Angélica J. Afanador-Pujol, "The Tree of Jesse and the 'Relación de Michoacán': Mimicry in Colonial Mexico," *The Art Bulletin* XCII: 4 (December 2010), 293-307.

Florencia Bazzano-Nelson, "Subversive Toys: The Art of Liliana Porter" in the anthology *From Diversion to Subversion: Games, Play, and Twentieth-Century Art*, edited by David Getsy, 132-147. University Park: Penn State University Press, 2011.

Kimberly Cleveland, "Appropriation and the Body: Representation in Contemporary Black Brazilian Art," *Journal of Black Studies* 41: 2 (2010), 301-319.

Josefina de la Maza Chevesich, "Por un arte nacional. Pintura y esfera pública en el siglo XIX chileno" in *Ciencia-mundo: orden republicano, arte y nación América*, edited by Rafael Sagredo, 279-319. Santiago: Editorial Universitaria, 2010.

Josefina de la Maza Chevesich, "From Metropolitan Decadence to Provincial Success: Raymond Q. Monvoisin and the Chilean Post-Independent Elite of the 1840s" in *In the Distance \*research-in-progress 2010*, edited by Ana María León and Alla Vronskaya. Cambridge, MA: MIT Department of Architecture, 2011.

Julia Herzberg, "Juan Manuel Echavarría: Countering Silence," *Arte al día Internacional* 134 (2011), 28-33.

Julia Herzberg, "Yoan Capote," *Arte al día International* 134 (2011), 81-82.

Susan Milbrath, Review of *The Carnegie Maya II: the Carnegie Institution of Washington current reports, 1952-1957*, edited by John M. Weeks with forward by Marilyn Masson. *Antiquity*, 84: 326 (2010), 1214-1215.

Susan Milbrath (second author with Carlos Peraza Lope), "El Escribano de Mayapán," *Arqueología Mexicana* XVIII: 104 (2010), 18-20.

Adele Nelson, "Forms Unknown: On Waldemar Cordeiro's Early Theory and Practice of Abstraction" in *Waldemar Cordeiro & Franz Mon*, edited by Tobi Maier. Leipzig: Spector Books, 2011.

Catha Paquette, "'Revolutionary' Ideologies and Discursive Struggle: Diego Rivera's 1934 Mural Commission at the Palace of Fine Arts," *The Latin Americanist* 54: 4 (December 2010), 143-162.

## | DISSERTATIONS BEGUN |

Elizabeth Aguilera, “The Materiality of Aztec Agricultural Deities: From Tenochtitlan to the Provinces,” University of California, Santa Barbara. Jeanette Favrot Peterson (advisor). (eaguilera@umail.ucsb.edu)

Josefina de la Maza Chevesich, “Contesting Nationalism: Analyzing Pictorial Genres in 19th Century Chile,” State University of New York at Stony Brook. Joseph Monteyne (advisor). (josefinadlm@gmail.com)

## | DISSERTATIONS COMPLETED |

George Flaherty completed his dissertation titled “Hospitality and Dwelling on México ‘68” at the University of California, Santa Barbara under the supervision of Swati Chattopadhyay, Jeanette Favrot Peterson, and Cristina Venegas. The dissertation investigates the spatial dimensions of the 1968 Tlatelolco massacre in Mexico City and its mediation.

Ingrid Williams Elliott, “Domestic Arts: Amelia Peláez and the Cuban Vanguard, 1935-1945,” University of Chicago, Thomas B.F. Cummins (chair), Martha Ward, Agnes Lugo-Ortiz. Completed December 2010. (elliottshapiro@mac.com)







## | EXHIBITIONS |

***CANADIAN IMPRESSIONS***

February 28 to April 29, 2011 Monday–Friday, 11 AM–6PM

The Cultural Center of the Inter-American Development Bank (IDB) announces the opening of the exhibition *Canadian Impressions* exhibition honoring Canada and the City of Calgary, in the province of Alberta, site of the 52nd Annual Meeting of the Board of Governors of the Inter-American Development Bank.

Twelve Canadian artists: Briar Craig, Delio Delgado, René Derouin, Katie Fife, Joscelyn Gardner, Michel Gautier, Vanessa Hall-Patch, Miriam Rudolph, Tracy L. Templeton, Todd Tremeer, Oscar Danilo Vargas, and Laura Widmer, selected from an Open Call, present 34 works in various printmaking techniques, from etching to monotype.

Washington, DC, February 15, 2011

On occasion of the celebration of the 52nd Annual Meeting of Governors of the Inter-American Development Bank, in Calgary, Alberta, in March of this year, the IDB Cultural Center pays tribute to Canada with an exhibition in Washington, DC entitled “Canadian Impressions,” which gathers twelve printmakers belonging to different regions in Canada. The multicultural background of the artists selected exemplifies just one aspect of the fascinating cultural spectrum of Canada today.

In the words of IDB President Luis Alberto Moreno: “Artists’ expressions reflect their personal experience and their vision of their surroundings, borrowing from history, tradition, memory and identity to help frame their vision of the future. Society itself is changing at an unprecedented pace, driven by fundamental global economic and technological changes. Personal interaction is reformulated, for example, with new communications tools in a digital age. But age-old questions of religion, migration, security, human rights and many other issues also profoundly affect politics and behavior.

“Artists are particularly aware of, and motivated by, the challenges our civilization faces as part of the ongoing evolution of our way of thinking and new methods imagined to maximize progress. They immerse themselves in the problems posed to survival and existence, striving to respond creatively to highlight the experience of life itself, while celebrating the achievements and joys of being human. It is healthy for others to learn from such an attitude and to put it into practice, day after day. This artistic context is perhaps the most significant aspect of this subtle yet powerful exhibition.”

The curator of the exhibition is Félix Ángel, Director of the IDB Cultural Center. The twelve artists were selected from an open call widely disseminated in Canada last year. According to Ángel, “Change is good when it is for the better, of course, but its paradoxical nature entails many risks. While embracing change is not a guarantee of things getting better, not pursuing it condemns us to perennial doubt about what else can be done to improve our lives. Artists are particularly susceptible to change because of their sensibility, their humanistic view of civilization, their holistic concept of the world, and their tendency to be uncompromising with regard to principles. Increasing levels of anxiety are symptomatic of a pattern pervading society these days that needs to be modified.”

The inner dimension of each of the twelve artists selected for this exhibition is reflected in the number of connections one finds between their particular expressions and the many priority issues of the Inter-American Development Bank, as it continues its efforts to forge a better world.



• **Briar Craig** appears to be motivated by our uncontrolled impulses to respond to quantities of information regardless of its quality and meaning. • **Delio Delgado** continues his investigation in the context of his personal realm, in an attempt to assert himself within a cartographical or architectural space, with references to the Diaspora, migration, and the politics of belonging.

• **René Derouin**'s "quasi-anachronistic" images project a spirit of openness towards the Americas, sustained in the accelerated intercultural character of the region. • **Katie Fife** draws from the documentation of memory to the extreme obliteration of intangible realms.

• **Joscelyn Gardner** uses artifacts found in museum collections as points of departure to examine social narratives on eighteenth- and nineteenth-century Caribbean plantations.

• **Michel Gautier**'s sculptural prints reformulate nature with "trees" made out of recycled materials and photolithographic techniques that aspire to recapture the spirit of people. • Vanessa Hall-Patch counterbalances apparent opposites such as permanence and transience. • Miriam Rudolph focuses on visual diaries that narrate her experiences and perceptions of the different places she has visited, with premeditated consciousness.

• **Tracy L. Templeton** documents the human presence in places that no longer exist except in memory. • **Todd Tremeer** uses allegory to envision parallels between the past and the present, challenging history's construction. • **Oscar Danilo Varga**'s monotypes embody the fragility of the human being in a fluctuating world. And finally, • **Laura Widmer** challenges the digital age, choosing to use a traditional process to create images that are focused on individuals and the standards and practices of our society.

In sum, "Canadian Impressions" is a dense exhibition camouflaged with a deceptive appearance of innocence, lightness, and ingenuity; it is reinforced with a strong, diverse determination to show sides of a world that tires and suffocates us, but where the promise of a better future is not yet lost. That is, at once, the most disturbing and the most outstanding quality of this exhibition.

IDB Cultural Center  
Inter-American Development Bank (IDB)  
1300 New York Avenue, NW  
Washington, DC 20577  
(202) 623-1000 • [www.iadb.org/cultural/](http://www.iadb.org/cultural/)



***Revolution & Renaissance: Mexico and San Antonio, 1910-2010***

Museo Alameda, San Antonio, Texas • Ongoing through July 15, 2011

In commemoration of the 100th anniversary of the outbreak of the Mexican Revolution, this exhibition explores the evolution of art and culture in Mexico since 1910 with particular attention to parallel and related cultural changes in San Antonio in the same years. The Revolution and the overthrow of the dictator Porfirio Díaz were planned by Mexican intellectuals in Mexico and San Antonio. After a decade-long struggle, in which Mexico was devastated by the political conflict, the new

government began a program of national reconstruction in which the arts played a fundamental role. This artistic renaissance included a famous mural movement, a new embrace of Mexico's popular arts and folklore, and great achievements in film, music, and other areas.

Most of the exhibition is dedicated to a thematic installation that provides an innovative overview of Mexican art and culture in the post-Revolutionary period. The show includes rarely-seen paintings, sculptures, and decorative art objects from a major private collection in San Antonio. On view are works by many of the most famous Mexican artists of the twentieth century, including Diego Rivera, David Alfaro Siqueiros, Roberto Montenegro, and José Guadalupe Posada, as well as diverse examples of folk art and furniture.

Original documents written in San Antonio by the Flores Magón brothers, whose ideas were crucial in launching the revolt against Díaz, and a 1920s throne from San Antonio's Aztec Theater, and many other objects illustrate the links between the city and Mexico in the twentieth century. Over time the movement of people and ideas across the border led to important cultural transformations in journalism, literature, education, and architecture. The legacy of the Revolution in social reform movements in the U.S. and the effects of Revolutionary migration on business are also explored.

Curated by James Oles, Tomás Ybarra-Frausto, Carmen Tafolla, Ricardo Danel, and Kathryn O'Rourke.

Museo Alameda  
101 S. Santa Rosa St.  
San Antonio, TX 78207  
(210) 299.4300 • [www.thealameda.org](http://www.thealameda.org)



***Rocío Maldonado: Resonance***

Gertrude Herbert Institute of Art  
(GHIA), Augusta, Georgia  
April 15 to May 27, 2011

Curator: Teresa Eckmann, Ph.D., Assistant Professor of Art History, University of Texas at San Antonio

Opening Reception/Gallery Talk: Friday  
April 15, 2011 6-8 (Dr. Eckmann in conversation with the artist)

Recent work by established Mexican contemporary artist Rocío Maldonado (b. 1951) will be featured at the GHIA in Augusta, Georgia. Maldonado was born in the western coastal town of Tepic, Nayarit and has resided in Mexico City since the late 1960s. She studied visual art at the Escuela Nacional de Pintura y Escultura (La Esmeralda) from 1977-80. Her work has been included in numerous individual and collective exhibitions in Mexico and internationally. Her 1980s work was highly representative of Mexican neo-expressionism, a style coined “neomexicanismo,” and is featured, for example, in Jaqueline Barnitz’s Twentieth-Century Art of Latin America. Since the early 1990s, Maldonado has moved away from painting and focused principally on drawing working with ink on hand-made paper, merging abstraction, the figure, and intimate signs of nature. Her drawings are often pieced together from four by four inch squares, or larger fragments of rice paper creating a tapestry or patchwork quilt effect. She achieves a range of tones from brilliant whites to the deepest blacks layering brushstrokes upon brushstrokes infusing the work with light, reflection, and movement.

Recently the artist has been creating mixed media objects, which she calls “caracoles” or “shells” that are inspired by sundial, oyster, and conch shells. The artist weaves and ties branches to create large-scale forms and then covers them with fragments of handmade paper. *Resonance* is comprised of such sculpture, drawing, and painting. Maldonado will be in residence at the GHIA from March 1-April 15, 2011 as a visiting artist.

Gertrude Herbert Institute of Art  
506 Telfair Street  
Augusta, Georgia 30901  
(706) 722-5495 • [www.ghia.org](http://www.ghia.org)

***Fiery Pool: The Maya and the Mythic Sea***

On view at its final venue, the Saint Louis Art Museum

Ongoing through May 8, 2011

The exhibition brings together over 90 works, many never before seen in the United States, to offer exciting insights into the culture of the ancient Maya. Surrounded by the sea and dependent on the life-giving power of rain and clouds, the ancient Maya created fantastic objects imbued with the symbolic power of water. This exhibition presents four thematic sections—Water and Cosmos, Creatures of the Fiery Pool, Navigating the Cosmos, and Birth to Rebirth—that explore the different ways Maya artists represented water, from setting religious narratives in watery domains to using shells and other exotic materials acquired through coastal trade networks. The objects were selected by the exhibition curators, Daniel Finamore, the Russell W. Knight Curator of Maritime Art and History at the Peabody Essex Museum (PEM), and Stephen D. Houston, the Dupee Family Professor of Social Science and Professor of Anthropology and Archaeology at Brown University. Finamore and Brown are also co-editors of the richly illustrated catalogue, which features essays by Finamore, Houston, Mary E. Miller, Megan O’Neil, Karl A. Taube, Heather McKillop, David Stuart, Barbara W. Fash, Marc Zender, Simon Martin, Rafael Cobos, James E. Brady and Luis Alberto Martos López.

Curated in St. Louis by Matthew H. Robb, assistant curator of Ancient American and Native American Art.

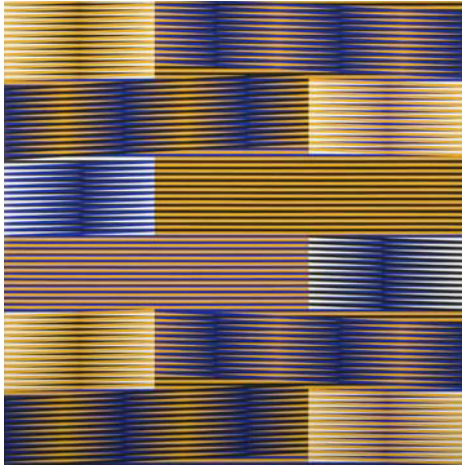
St. Louis Art Museum  
One Fine Arts Drive, Forest Park  
St. Louis, MO 63110-1380  
(314) 721-0072 • [www.slam.org](http://www.slam.org)

***Olmec:  
Colossal Masterworks of  
Ancient Mexico***

de Young Fine Arts Museums of San  
Francisco • February 19 - May 8, 2011

Considered the “mother culture” of Mesoamerica and recognized as America’s oldest civilization, the people known today as the Olmec developed an iconic and sophisticated artistic style as early as the second millennium BC. The Olmec are best known for the creation of colossal heads carved from giant boulders that have fascinated the public and archaeologists alike since they were discovered in the mid-19th century. The monumental heads remain among ancient America’s most awe-inspiring and beautiful masterpieces today. The exhibit, features over 100 objects drawn primarily from Mexican national collections with additional loans from over 25 museums. Included in the exhibition are colossal heads, a large-scale throne, and monumental stelae in addition to precious small-scale vessels, figures, adornments, and masks. Olmec brings together for the first time new finds and monuments that have never been seen by American audiences and reveals new scholarship on Olmec culture and artifacts.

Fine Arts Museums of San Francisco  
de Young Museum  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
(415) 750-3600 • [deyoung.famsf.org](http://deyoung.famsf.org)



***Carlos Cruz-Diez: Color in Time and Space***

The Houston Museum of Fine Arts • Ongoing through July 4, 2011

For more than five decades, Carlos Cruz-Diez (born 1923) has experimented intensively with the origins and optics of color. His wide-ranging body of work includes unconventional color structures, light environments, street interventions, architectural integration projects, and experimental works that engage the response of the human eye while insisting on the participatory nature of color. The MFAH and the Cruz-Diez Foundation, Houston, present the first large-scale retrospective of this pioneering Franco-Venezuelan artist. *Carlos Cruz-Diez: Color in Space and Time* features more than 150 works created from the 1940s to today, including paintings, silk-screen prints, and innovative chromatic structures; room-size chromatic environments, architectural models, and videos; and a virtual re-creation of the artist's studio. The exhibition introduces international audiences to Cruz-Diez's extensive production and places his theoretical and artistic contributions to 20th-century Modernism in a broader context than they have traditionally been seen.

The starting point for Cruz-Diez's chromatic investigations is the unstable nature of color. His work combines color theory, science, kinetics, mechanical engineering, and the painter's craft, and it defies easy categorization. In order to realize his artistic vision, particularly with regard to the innovative *Physichromies* series, the artist adapted or invented his own tools and machines. And he has involved his family and a large corps of assistants in the enterprise, with guild-style studios in Paris, Panama, and Caracas. The works on view in *Carlos Cruz-Diez: Color in Space and Time* are culled from the Cruz-Diez Foundation Collection at the MFAH and the Atelier Cruz-Diez in Paris and Panama; as well as public and private collections in the United States, Venezuela, France, England, Germany, Italy, and Spain. The exhibition catalogue, published by the MFAH and distributed by Yale University Press, traces the full trajectory of the artist's career.

The Houston Museum of Fine Arts  
1001 Bissonnet  
Houston, TX 77005  
(713) 639-7300 • [www.mfah.org](http://www.mfah.org)



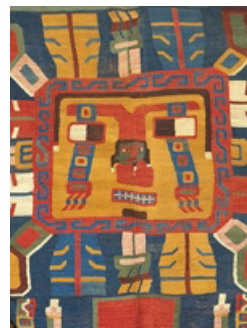
***The Andean Tunic, 400 BCE–1800 CE***

The Metropolitan Museum of Art, New York

March 8, 2011 – September 18, 2011

The Michael C. Rockefeller Wing, 1st floor

Featuring about thirty Andean tunics drawn from the Museum's collection, as well as loans from the Cleveland Museum of Art, the Textile Museum in Washington, D.C., and two private collections, the exhibition examines the form of the tunic, which held an important cultural place in Andean South America for centuries, particularly in Peru and northern Bolivia. Textiles, a much developed art form there in ancient times, were themselves valued as wealth, and tunics were among the most treasured of textiles. Highlights include a Paracas tunic in the so-called linear style with distinctive shoulder fringe (300–100 BCE), a red Pucara tunic with large shoulder patches, perhaps depicting the face of the sun (135–525 CE), and a seventeenth-century tunic that includes both European lions and toqapu, organized fields of discrete Inka-period designs.



The exhibition is made possible through the generosity of the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

The Metropolitan Museum of Art

1000 Fifth Avenue

New York, New York 10028-0198

Phone: 212-535-7710 • [www.metmuseum.org](http://www.metmuseum.org)



***Recovering Beauty:***

***The 1990s in Buenos Aires***

The Blanton Museum of Art • February 20 - May 22, 2011

The first comprehensive presentation of art produced during the 1990s in Buenos Aires, a time of pivotal transformation in Argentina focuses on the work of artists identified as the “arte light” group, which rose to prominence during this decade.

The artists involved—including Feliciano Centurión, Sebastián Gordín, Benito Laren, Jorge Gumier Maier,

Marcelo Pombo, Cristina Schiavi, Fabio Kacero, Graciela Hasper, and Omar Schiliro, among others—regularly exhibited at the Centro Cultural Rojas, and, through their work, hoped to move beyond the oppressive climate of the military dictatorship of the previous decades to build a new appreciation of visual culture as a source of pleasure and creativity.

Blanton Museum of Art  
The University of Texas at Austin  
MLK at Congress (200 East MLK)  
Austin, Texas 78701  
(512) 471-5482 • [www.blantonmuseum.org](http://www.blantonmuseum.org)

## | MUSEUM NEWS |

Julia P. Herzberg, Ph.D. has been appointed Adjunct curator the Patricia and Phillip Frost Art Museum, Florida International University, Miami.

## | UNIVERSITY NEWS |

In January, Emily Engel began a tenure-track appointment in Art History at the Herron School of Art and Design on the Indianapolis campus of Indiana University. Emily can be reached at [engele@iupui.edu](mailto:engele@iupui.edu).

Maya Jiménez, PhD, was hired as a tenure-track Assistant Professor of Art History at Kingsborough Community College, CUNY. She completed her doctoral dissertation, “Colombian Artists in Paris, 1865-1905,” in September of 2010 from the Graduate Center, CUNY.

## | CONFERENCES & SESSION PARTICIPATION |

### **Society of Architectural Historians Annual Meeting**

Detroit, April 18-22, 2012

Modern Latin American Architectural History Today

Abstract submission deadline: June 1, 2011

Kathryn O'Rourke, Trinity University.

Research on and teaching of the history of modern architecture in Latin America has expanded considerably in recent years. As those within the field continue to debate its scope, character, and chronology, critical questions about the relationship of the field to modern architectural historiography generally, Latin American art history, contemporary architectural practice, and the logistical and political feasibility of conducting research in of some of the region's most important architectural centers loom.

This panel invites papers that address these topics and which identify distinctive strengths and specific challenges of the field. Papers should be based on the author's research, teaching, or curatorial experience and, while seeking to illuminate broad questions, should center on specific scholarly or pedagogic activities as evidence. See the full call for papers complete submission instructions at the SAH website: [www.sah.org](http://www.sah.org).

ALAA-Supported Sessions  
College Art Association 100th Annual Conference  
Los Angeles, February 22-25, 2012

### **Association for Latin American Art Photographic Practices in Latin America**

Proposal submission deadline: June 2, 2011

Mercedes Trelles Hernandez, University of Puerto Rico; Anna Indych- López, City College of New York and Graduate Center, City University of New York ([mercedestrelles@aol.com](mailto:mercedestrelles@aol.com) and [aindych@ccny.cuny.edu](mailto:aindych@ccny.cuny.edu))

This session explores how photographic concepts have inflected the production of art in Latin America. Rather than consider a history of photography in the region, we invite papers that reflect on the impact of the language of photography on art in the region. How has photography altered our understanding of other media? Papers could address photographic concepts (recycling, staging, cropping, etc.) derived from media as diverse as postcards, archives, or magazine layouts; photographs as source documents; experimental photography; or the use of photography as a weapon during moments of crisis in the region. We welcome papers that address broader issues, including objectivity/subjectivity, historical agency, testimony, modes of perception, technology, indexicality, modernity, and authority. Specific photographers and their work might serve as case studies that tie into these larger themes.

### **ALAA Special Session: Emerging Scholars of Latin American Art**

Proposal submission deadline: May 14, 2011

Co-Chairs:

Dr. Elena Shtromberg, University of Utah

Dr. Kim Richter, The Getty Research Institute

Each year the Association for Latin American Art hosts a special session designed to highlight the scholarship of advanced Ph.D. candidates and recent graduates. Three 20-minute papers are given in this 1 ½ hour session, plus time for discussion. As a general Call for Participation, papers may address any area, theme, or temporal period related to the study of Latin American art or art history.

Following the guidelines put forward by CAA, proposals should include the following:

- Completed Session Proposal Submission Form (see CAA website)
- Letter of Interest, CV, and Preliminary Abstract (a 1-2 page double-spaced, typed



description of topic)

-- Mention of CAA and ALAA membership status. (Please note, you need not be a current member to submit a proposal, but if your paper is accepted, you will be required to update your membership(s).)

Proposals should be sent via US Mail to:

Kim Richter  
The Getty Research Institute  
1200 Getty Center Drive, Suite 1100  
Los Angeles, CA 90049-1688

Or submitted electronically to: [krichter@getty.edu](mailto:krichter@getty.edu)

There are numerous Latin American panels offered during CAA 2012 in Los Angeles. Please refer to the CAA website, [www.collegeart.org](http://www.collegeart.org), for more information. The deadline for paper proposals is May 2, 2011.

ALAA Members: begin thinking about ideas for sessions for the 2013 CAA meetings (in Chicago). A call for proposals will come out soon.

## | FELLOWSHIP & TRAVEL |

### **Dumbarton Oaks**

Fellowships, Grants, and 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 and travel 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 |

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 Meso-american 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)).

Hemisphere: Visual Cultures of the Americas is an annual publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico (UNM). Hemisphere provides a forum for graduate students to present scholarship and studio practice pertaining to all aspects and time periods of the visual and material cultures of North, Central, and South America, and related world contexts. Through the production of Hemisphere students promote their educational and professional interests as they gain first-hand experience in academic publishing. Although the inaugural issue highlighted essays, reviews, and artwork by graduate students from the Department of Art and Art History at UNM, the second edition consists of work submitted by graduate students at other universities in the United States. The journal welcomes and will continue to accept submissions from authors at other institutions in and outside of the United States. A call will be sent out each year to invite submissions for the next issue. Department of Art and Art History; MSC04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Email: [Hmsphr@unm.edu](mailto:Hmsphr@unm.edu).

Anthurium: A Caribbean Studies Journal is a peer-reviewed journal that publishes original works and critical studies of Caribbean literature, theater, film, art, and culture by writers and scholars worldwide exclusively in electronic form. The journal promotes a lively exchange among writers and scholars in the arts, humanities, and social sciences who hold diverse perspectives on Caribbean literature and culture and offers a mixture of critical essays, cultural studies, interviews, fiction, poetry, plays and visual art. Book reviews and bibliographies, special thematic issues and original art and photography are some of the features of this international journal of Caribbean arts and letters. Anthurium is a non-profit publication and project of the Caribbean Literary Studies program in the Department of English, supported solely by the University of Miami.

We invite submissions and inquiries for the Spring and Fall 2011 editions of the journal. Questions should be directed to the Editor Dr. Sandra Pouchet Paquet at [anthurium.cls@miami.edu](mailto:anthurium.cls@miami.edu). Those submitting article manuscripts and creative pieces should visit the Submissions Guidelines page for more information. In addition, we are seeking reviewers for texts published from January 2007 to the present in any area of Caribbean studies.



## | MEMBERSHIP |

Please indicate the appropriate membership category, and return the completed form (with payment, if necessary) to the Secretary-Treasurer:

Paul Niell  
Department of Art Education and Art History  
University of North Texas  
1155 Union Circle #305100  
Denton, TX 76203-5017

Membership forms may also be submitted via email: paulneill@gmail.com

- ☐ Membership dues have been paid online via Paypal.  
☐ Membership dues will be paid by check.

### Membership Categories

- ☐ Regular (\$30)  
☐ Student (\$20)  
☐ Retired (\$15)  
☐ Institutional (\$50)  
☐ Sustaining (\$100)  
☐ Institutional Sustaining (\$500)

Please make checks payable to: Association for Latin American Art.

Name: \_\_\_\_\_

Current Position: \_\_\_\_\_

Institution: \_\_\_\_\_

Email Address: \_\_\_\_\_

Institutional Address: \_\_\_\_\_

Home Address: \_\_\_\_\_

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

All contributions to the association are tax deductible to the extent permissible by law under section 501(c)(3) of the Internal Revenue Code of 1986.

## **| ABOUT THE ASSOCIATION |**

The Association for Latin American Art is a non-for-profit (5013c) institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of alaa is held in conjunction with the caa conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President, Margaret Jackson. Her email address is: 4maranja@gmail.com

## **| MEMBERSHIP |**

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Paul Niell, the Secretary of the Association. His email address is: paulniell@gmail.com

## **| NEWSLETTER |**

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2011, for publication in October 2011. 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, Patrick Hajovsky. His email address is: hajovskp@southwestern.edu

## **| WEBSITE |**

For information regarding the Association's website ( <http://www.smith.edu/alaan>), please contact Patrick Hajovsky. His email address is: hajovskp@southwestern.edu

## **CAA**

Questions regarding upcoming alaa sessions at the College Art Association meetings may be addressed to Elisa C. Mandell, Vice President, The Association for Latin American Art. Her email is: elisacmandell@gmail.com