

**CALL FOR PARTICIPATION: THIRD TRIENNIAL CONFERENCE**

**CAA LOS ANGELES 2012**

**2012 BOOK AWARDS**

**NEW BOOKS**

*Mujeres en las artes de Panamá en el siglo XX*  
*Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama*  
*Beyond the Lettered City: Indigenous Literacies in the Andes*  
*Reconsidering Olmec Visual Culture: The Unborn, Women, and Creation*  
*Ancient Maya Art at Dumbarton Oaks*  
*Texto, imagen e identidad en la pintura maya prehispánica*  
*Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles*  
*Seeing Across Cultures in the Early Modern World*  
*The Art of Painting in Colonial Quito*

**NEW EXHIBITION CATALOGS**

*The Sweet Burnt Smell of History: 8th Panama Art Biennial: Entering the Canal Zone*  
*Diego Rivera, David Alfaro Siqueiros, José Clemente Orozco*  
*¿Neomexicanismos? Ficciones identitarias en el México de los ochenta*  
*Esteban Lisa: Playing with Lines and Colors*  
*MEX/LA: "Mexican" Modernism(s) in Los Angeles 1930-1985*  
*Posada's Broadsheets: Of Love and Betrayal*

**RECENT ARTICLES**

**CONFERENCES & EXHIBITIONS**

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**David Lee Craven** - Age 60, of Albuquerque, NM, died Saturday, February 11, 2012, of an apparent heart attack.

David was a man of letters and a champion for social causes, beloved by all who knew him for his keen intellect, genuine sense of compassion and desire to help others. Recognized by his peers as one of the most informed and incisive art historians in the world, David's immense knowledge and the publication of ten books and more than 150 articles that have appeared in 25 different countries and translated into 15 different languages led to his recognition as a world authority in the fields of 20th Century Art from Latin America, Post-1945 Art from the USA and Critical Theory, as well as Philosophy of Methods in Art History & Visual Culture. He was a distinguished Professor of Art History at the University of New Mexico where he taught since 1993, after earning his Ph.D. in Art History from the University of North Carolina at Chapel Hill in 1979. He received a Master's Degree in Art History from Vanderbilt in 1974, and a Bachelor of Arts degree in European History from the University of Mississippi, where he graduated Magna cum laude in 1972.

Fluent in Spanish, German and French, David traveled the world as a visiting professor to give lectures in more than 100 universities and museums in the U.S. and internationally including Russia, Mexico, Spain, Germany, England and France. He was preparing for the publication in 2012 of six new articles on art history subjects in the United States, Mexico and England when he died. His art history books are respected as authoritative, including the most widely read *Art and Revolution in Latin America, 1910-1990*, which was nominated for a 2004 Mitchell Prize, as well as *Diego Rivera as Epic Modernist*, *The New Concept of Art and Popular Culture in Nicaragua Since the Revolution in 1979*, *Poetics and Politics in the Life of Rudolph Baranik*, *Abstract Expression as Cultural Critique: Dissent During the McCarthy Period*, which received broad critical acclaim, and *Dialectical Conversions: Donald Kuspit's Art Criticism*.

Among the numerous awards and recognitions David received during his career are included a Medal for Excellence by the state of New York in 1991 for his work at State University of New York/Cortland College, a Faculty Acknowledgement Award at University of New Mexico in 2003, and in 2007 he was chosen to be the Rudolf Arnheim Professor at Humboldt University in Berlin and was elevated to the rank of Distinguished Professor at University of New Mexico. David won more than 15 major national and international Fellowships and Grants from organizations including the American Council for Learned Studies, the National Endowment for the Arts, the National Endowment for the Humanities, the Rockefeller Foundation, the Ministerio de Cultura de Espana, and the Instituto Nacional de Bellas Artes de Mexico.

Born in Alexandria, LA, on March 22, 1951, to Peggy and Albert Craven, David lived with his family in Houston, TX and then in Clinton, MS, and Oxford, MS, where his father taught at Ole Miss. His parents recognized an early aptitude for art and David began art lessons in fourth grade, leading to his decision to pursue art history as his career. Also an avid sportsman and athlete, David was the quarterback of the Oxford High School football team and won MVP honors in the 1969 season. He also helped his high school basketball team earn a place in the state championships.

### **Shifra M. Goldman, 1926-2011**

Reproduced with permission of Carol A. Wells

*"I was never in the mainstream, never in all my life. I was born on the margins, lived on the margins, and have always sympathized with the margins. They make a lot more sense to me than the mainstream."*

Shifra M. Goldman, September 1992

Shifra Goldman, a pioneer in the study of Latin American and Chicano/a Art, and a social art historian, died in Los Angeles on September 11, 2011, from Alzheimer's disease. She was 85.

Professor Goldman taught art history in the Los Angeles area for over 20 years. She was a prolific writer and an activist for Chicano and Latino Art. In *Dimensions of the Americas: Art and Social Change in Latin America and the United States*, one of her award winning publications, she stated that part of her life's work was to "deflect and correct the stereotypes, distortions, and Euro-centric misunderstandings that have plagued all serious approaches to Latino Art history since the 50s."

Born and raised in New York by Russian/Polish immigrant parents, art and politics were central to her entire life. Goldman's mother was a trade unionist and her father, a political activist. She attended the High School of Music and Art in New York, and entered the University of California, Los Angeles (UCLA) as a studio art major when her family moved to Los Angeles in the 1940's. As an undergraduate, she was active in the student boycott against the barbers in Westwood who refused to cut the hair of the Black Veterans entering UCLA on the GI bill following the Second World War.

After leaving UCLA, she went to work with Bert Corona and the Civil Rights Congress, a national organization working to stop police brutality against African and Mexican Americans, and the deportations of Mexicans and foreign born political activists. Living in East Los Angeles, Goldman learned Spanish and became immersed in Mexican and Chicano culture. In the 1950's, during the repression of the Cold War, Goldman was subpoenaed before the House Un-American Activities Committee (HUAC). Two decades later, she lost her first college teaching job because a background check revealed that she had been called before HUAC.

In the 1960's, after supporting herself and her son, Eric, as a bookkeeper for fifteen years, Goldman returned to UCLA to complete her B.A. in art. After receiving her M.A. in art history from California State University, Los Angeles (CSLA), she entered the Ph.D program at UCLA where she ran headlong into Eurocentrism when she was unable to find a chair for her doctoral committee because her topic of choice was modern Mexican art.

Goldman refused to choose a more mainstream topic, and waited several years until a new faculty member finally agreed to work with her. Her dissertation was published as *Contemporary Mexican Painting in a Time of Change* by University of Texas Press in 1981, and republished



**Shifra Goldman** (continued)

in Mexico in 1989. She also initiated and co-authored the bibliography and theoretical essay, *Arte Chicano: A Comprehensive Annotated Bibliography of Chicano Art, 1965-1981* (1985) with Dr. Tomás Ybarra-Frausto.

Professor Goldman taught her first class in Mexican Art in 1966, possibly the only one given at that time in all of California. She later went on to a full time teaching position in art history at Santa Ana College where she taught courses in Mexican Pre-Colombian, Modern and Chicano Art for 21 years. She was one of the organizers for the Vietnam Peace Tower in 1966. Goldman also cofounded the Los Angeles chapter of Artists Call Against U.S. Intervention in Central America, in 1983, and was instrumental in bringing solidarity with the Central American struggle to the Los Angeles community.

In 1968, she began the campaign to preserve the 1932 Siqueiros mural *America Tropical* in Olvera Street, and in 1971 approached Siqueiros for a new mural derived from the original. According to the California Ethnic and Multicultural Archives (CEMA), he agreed but the plan was thwarted by the artist's death in 1974. His last mural in Los Angeles, *Portrait of Mexico Today*, 1932, was restored and moved to the Santa Barbara Museum of Art in California with Goldman's advice and assistance.

Goldman published and lectured in Europe, Latin America and the United States and led several delegations to Cuba to attend their Art Biennials. In 1994 she became a Research Associate with the Latin American Center at UCLA and taught art history there. Goldman is also Professor Emeritus from Santa Ana College, Santa Ana, CA.

In February 1992, she received the College Art Association's (CAA) Frank Jewett Mather Award for distinction in art criticism and in February 1993, an award from the Women's Caucus for Art for outstanding achievement in the visual arts. She was elected to the board of the CAA, 1995-1999. In 1996 she received the "Historian of the Lions" award from the Center for the Study of Political Graphics (CSPG).

The Shifra Goldman Papers, including her slides, books, and videos are part of the California Ethnic and Multicultural Archives (CEMA) at the University of California, Santa Barbara. Her extensive Chicano poster and print collection is at the Center for the Study of Political Graphics in Los Angeles. She will be remembered for her important contributions to Latin American Art scholarship and for her seminal work in Chicano/a Art History and support of the Chicano/a art community.

Professor Goldman is survived by her son Eric Garcia, daughter-in-law Trisha Dexter, and grandson Ian of Los Angeles. In lieu of flowers, memorial donations can be made to Avenue 50 Studio [[www.avenue50studio.com](http://www.avenue50studio.com)], Center for the Study of Political Graphics [[www.politicalgraphics.org](http://www.politicalgraphics.org)] and/or Tropico de Nopal [[www.tropicodenopal.com](http://www.tropicodenopal.com)].

| **ALAA Third Triennial Conference** |

**Third Triennial Conference of the Association for Latin American Art  
The Art Museum of the Americas, Washington, DC  
March 15-17, 2013**

**“Cities, Borders and Frontiers in Ancient, Colonial, Modern, and Contemporary Latin American Art”**

The Third Triennial Conference of the Association for Latin American Art will be held on March 16 and 17, 2013 at the Art Museum of the Americas. The conference will open with a keynote address by **Teresa Uriarte**, UNAM, on Friday, Mar 15, at 5:30 pm at Dumbarton Oaks. We are working to coordinate tours of local venues such as the Library of Congress, the Smithsonian American Art Museum’s Arte Latino Collection, and the Inter-American Development Bank Gallery in conjunction with the conference. Further details will follow closer to the date.

The conference will be divided into three panels reflecting the main areas of research undertaken by the association’s members. The conference proposes not only to promote new research within each specialization, but also to initiate an interdisciplinary discourse that will foreground current developments within the field of Latin American Studies. Proposals for short (25 minute) papers will be considered in the following three areas: pre-Columbian art and architecture, viceregal and colonial art and architecture, and modern and contemporary art and architecture (Latin American and Latina/o).

The conference will be united through the exploration of the theme “Cities, Borders and Frontiers,” which will focus on issues of how art is deployed in urban centers or borderland regions. Questions which might be addressed include:

What is the relationship of art to place?

How do urban centers and borderland communities function as “contact zones”?

How does art construct notions of “urban” or “rural”?

How does place visually impact identity?

To be considered, participants must be members of the Association for Latin American Art. Please submit a CV as well as an abstract of approximately 500 words by Sept. 1, 2012 via e-mail to Michele Greet.

[mgreet@gmu.edu](mailto:mgreet@gmu.edu)

## | ALAA Business Meeting |

### **Minutes, Association for Latin American Art Business Meeting**

#### **CAA Los Angeles – Feb. 23, 2012**

**1) Opening.** President Margaret Jackson, Vice President Elisa Mandell and Secretary Treasurer Paul Niell attending. Meeting called to order at 5:30pm, with 30 members present.

**2) Minutes.** Motion to accept the minutes from 2011 Business Meeting in New York passed with no discussion or amendment.

#### **3) The 12th Annual Arvey Book Award and Virginia Fields Memorial Book Award** (Book Committee Chair Penny Morrill).

-- On behalf of the book award committee, Penny Morrill thanked the Arvey Foundation for their generous support of the Annual Book Award. She noted that it was not an easy selection this year, thanking all who submitted books for consideration.

-- The Arvey Book Award was made to *A Culture of Stone: Inka Perspectives on Rock* by Carolyn Dean (Duke University Press, 2010).

-- Additionally, the Executive Committee and the Book Award Committee announced that, to mark the passing of Dr. Virginia Fields in 2011, and in recognition of her many contributions to ALAA and the museum community at large, a second award would be given to an outstanding museum publication in Latin American Art.

-- The Virginia Fields Memorial Book Award was given to: *Color in Space and Time: Cruz-Diez*, by Mari Carmen Ramírez and Héctor Olea (Museum of Fine Arts, Houston, 2011).

**4) ALAA 3rd Triennial Conference: Washington, D.C., March 15-17, 2013.** Organized by Michele Greet and Khristaan Villela, the next triennial conference will be held the Art Museum of the Americas, in Washington, DC. The conference will focus on themes of “Cities, Borders and Frontiers,” with panels of speakers for one and a half days of presentations. The event will include a keynote speaker, Dr. Maria Teresa Uriarte, at Dumbarton Oaks, and opportunities to tour the Smithsonian and the Library of Congress.

#### **5) President’s Report (Margaret Jackson)**

-- Many thanks are due to the Book Award Committee (Penny Morrill, Alison Fraunhar, and Julia Guernesý) for their excellent work. We wish to express our gratitude to the Arvey Foundation for their generosity and continued support of this organization.

-- Next year’s book award committee will be Alison Fraunhar, Patricia Sarro and Dana Leibsohn. Members, authors and publishers are urged to put forward titles for next year’s award.

-- The Dissertation award committee, consisting of Lori Diel, Michael Schreffler, and Michele Greet, wel-



comes nominations for the Dissertation Prize 2013. Candidates should have filed the dissertation within the last two years, and should be nominated by their Dissertation advisors.

-- Outreach initiatives. The organization seeks to grow membership and to encourage graduate students to become involved. To this end, we encourage members to circulate ALAA announcements and flyers as widely as possible.

-- Website. We are pleased to announce that the ALAA website now includes a member portal where individual members may update their respective profiles. To stay current, it's important for all members to participate in keeping their information up-to-date, including new addresses, jobs and publications. The Executive Committee would like to see increased functionality at the website, and requests feedback from members on its operation.

## **6) Vice President Report (Elisa Mandell)**

-- The Vice President congratulated the participants in the two ALAA-sponsored sessions: "Photographic Practices in Latin America," chaired by Anna Indych-López and Mercedes Trelles-Hernandez, and "Emerging Scholars of Latin American Art," chaired by Elena Shtromberg and Kim Richter.

-- Next year's sponsored session in New York is titled "Feminizing Latin America's Art Histories" to be organized by Harper Montgomery and Aleca LeBlanc. Please expect a call for papers in the near future.

-- ALAA's 2013 Emerging Scholars Session in New York City will be chaired by Connie Cortez. Please watch for a call for papers.

-- And finally, the Vice President reminded members that it will soon be time to propose session ideas for Chicago 2014. Call for proposals will come in late spring.

## **7) Secretary/Treasurer's Report (Paul Niell)**

- The Association currently has 279 members from universities, museums, and foundations in the United States, Mexico, Argentina, Panama, Ecuador, Uruguay, Bolivia, France, Spain, the United Kingdom, and Australia. Its members are conducting research in all major time periods and geographic regions of Latin America. Membership benefits include access to the association list-serve, membership directory, semi-annual newsletters, and networking opportunities at the College Art Association Annual Conference and the Triennial Conference.

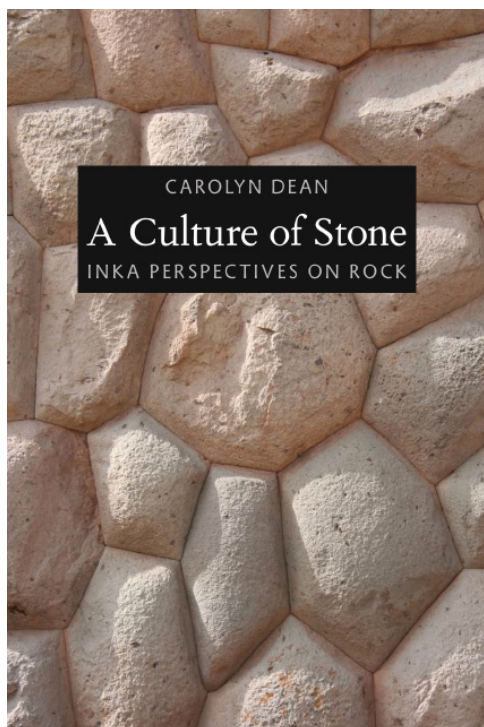
- The association is entirely dependent on the timely payment of membership dues. If you have not yet done so, Please Pay Your Dues!

## **8) New business**

- Discussion included ways to increase graduate student involvement, such as a scheduling breakfast or happy hour. Means of involving non-affiliated students were also discussed, as were ways of attracting people's interests/participation.

## **9) No additional business.** Meeting adjourned at 6:30pm.

## | ALAA 2012 BOOK AWARDS |



### Annual Arvey Book Award

*A Culture of Stone: Inka Perspectives on Rock*  
Carolyn Dean

*A Culture of Stone* is a very thoughtful and far-reaching study that will change the way scholars engaged with the ancient past will think about stone. Dean incorporates what she refers to as a “reflexive” approach, moving back and forth between what we can know of Inka or indigenous ways of seeing and the non-Andean perspectives that have been applied to Inka art and architecture. By relying upon indigenous terms and concepts, the book seeks to reveal Inka systems of signification or, as Dean phrases it, “the rocks... as the Inka may have seen them.” She also raises very compelling questions concerning traditional dichotomies between the natural and the built environment, pointing to Inka notions of stone as cultural as well as natural material that is animate and “transubstantial.” This particular approach to stone is the book’s most valuable contribution, and one that will give scholars much to contemplate.

### Virginia Fields Memorial Book Award

*Color in Space and Time: Cruz-Diez*  
Mari Carmen Ramírez and Héctor Olea

The officers of ALAA and the members of the book committee have chosen to make a book award in memory of Dr. Virginia Fields, distinguished Senior Curator at LACMA and indefatigable proponent of Latin American Art. The committee selected *Color in Space and Time: Cruz-Diez*, a magnificent exhibition catalog for the recent retrospective of Venezuelan artist Carlos Cruz-Diez, curated by Mari Carmen Ramírez and Héctor Olea at the Museum of Fine Arts in Houston. The publication is more properly a volume than a conventional exhibition catalog. Critical essays and conversations with the artist are accompanied by remarkable color illustrations of works that span Cruz-Diez’s six-decade career. They provide photographic documentation of works that range from time- and light-based pieces to large-scale landscape and environmental installations. Chapters dedicated to fabrication and chronology include close-ups of processes and artworks that do justice to the genius and technical inventiveness of this important Venezuelan artist. The Association for Latin American Art congratulates Carolyn Dean, Mari Carmen Ramírez, and Héctor Olea for their outstanding publications.



## | NEW BOOKS |

**Mujeres en las artes de Panamá en el siglo XX**

Edited by Monica E. Kupfer

With essays by Julieta De Diego de Fábrega, Priscilla Filós, Monica Kupfer, Carmen Linares, Angela de Picardi, Isis Tejeira, Consuelo Tomás and Maida Watson.

Panamá: Fundación Arte y Cultura and Instituto Nacional de Cultura, 2011.

ISBN: 978-9962-8842-4-8

The first survey of its kind, *Mujeres en las artes de Panamá en el siglo XX* (*Women in the Arts of Panama in the Twentieth Century*) marks a breakthrough in the study of Panama's artistic and cultural history. Covering the achievements of women in the fields of fine arts, dance, photography, film, literature, music, and theater, the publication reviews not only the artistic changes that took place during Panama's first century as a republic, but also considers its social and political circumstances. The book culminates in the last decade of the twentieth century, when Panama was in the process of restructuring its democracy after twenty-one years of military dictatorship.

*Mujeres en las artes de Panamá en el siglo XX* is the first publication to specifically consider the role of women in the development of the arts in Panama. In a country where history has traditionally been recorded by men, and understood through their achievements, this book constitutes a precious rarity in that it was written, edited, and designed by women. It is rich in illustrations, with over 600 historical photographs in color and black and white distributed throughout its 236 pages. Many of these are previously unpublished images, unearthed by the editor from personal files, family albums, and historic archives in Panama and abroad.

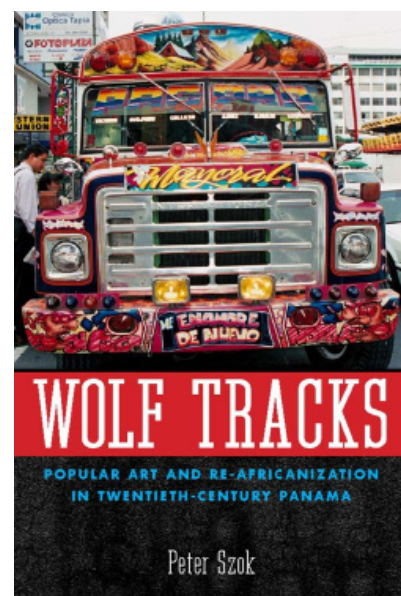
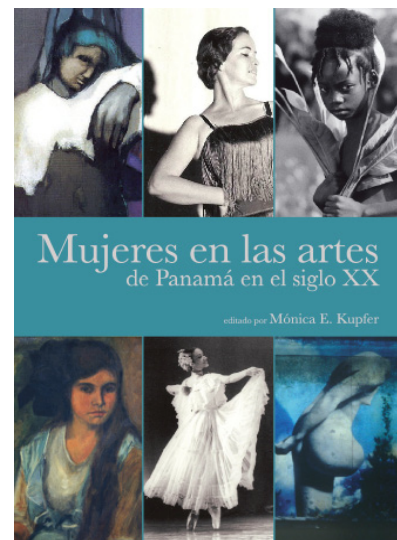
**Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama**

Peter Szok

Jackson: University Press of Mississippi

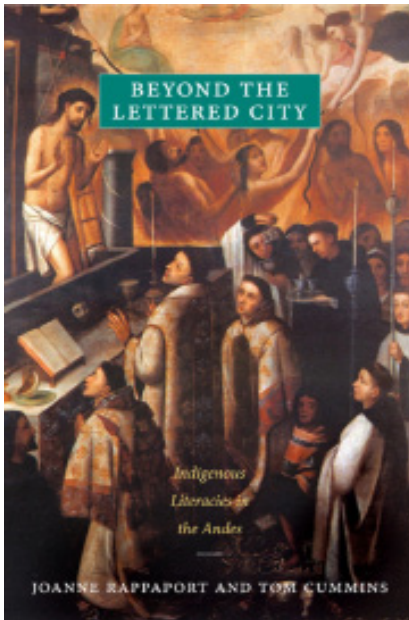
ISBN: 978-1-61703-243-1

Popular art is a masculine and working-class genre, associated with Panama's black population. Its practitioners are self-taught, commercial painters, whose high-toned designs, vibrant portraits, and landscapes appear in cantinas, barbershops, and restaurants. The red devil buses are popular art's most visible manifestation. The old school buses are im-



ported from the United States and provide public transportation in Colón and Panama City. Their owners hire the artists to attract customers with eye-catching depictions of singers and actors, brassy phrases, and vivid representations of both local and exotic panoramas. The red devils boast powerful stereo systems and dominate the urban environment with their blasting reggae, screeching brakes, horns, sirens, whistles, and roaring mufflers.

*Wolf Tracks* analyzes the origins of these practices, tying them to rebellious, Afro-American festival traditions and to the rumba craze of the mid-twentieth century. During World War II, thousands of U.S. soldiers were stationed in Panama, and elaborately decorated cabarets opened to cater to their presence. These venues often featured touring Afro-Cuban musicians. Painters such as Luis “The Wolf” Evans exploited such moments of modernization to challenge the elite and its older conception of Panama as a country with little connection to Africa. While the intellectual class fled from modernization and asserted a romantic and mestizo (European-indigenous) vision of the republic, popular artists enthusiastically embraced the new influences to project a powerful sense of blackness. *Wolf Tracks* includes biographies of dozens of painters, as well as detailed discussions of mestizo nationalism, soccer, reggae, and other markers of Afro-Panamanian identity.



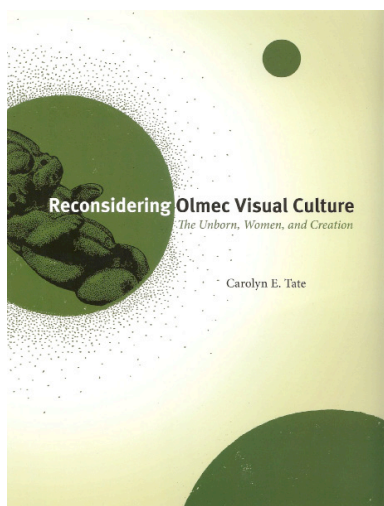
### **Beyond the Lettered City: Indigenous Literacies in the Andes**

Joanne Rappaport and Tom Cummins  
Durham: Duke University Press, 2011

ISBN: 978-0-8223-5128-3

In *Beyond the Lettered City*, the anthropologist Joanne Rappaport and the art historian Tom Cummins examine the colonial imposition of alphabetic and visual literacy on indigenous groups in the northern Andes. They consider how the Andean peoples received, maintained, and subverted the conventions of Spanish literacy, often combining them with their own traditions. Indigenous Andean communities neither used narrative pictorial representation nor had alphabetic or hieroglyphic literacy before the arrival of the Spaniards. To absorb the conventions of Spanish literacy, they had to engage with European symbolic systems. Doing so altered their worldviews and everyday lives, making alphabetic and visual literacy prime tools of colonial domination. Rappaport and Cummins advocate a broad understanding of literacy, including not only reading and writing, but also interpretations of the spoken word, paintings, wax seals, gestures, and urban design. By analyzing secular and religious notarial manuals and dictionaries, urban architecture, religious images, catechisms and sermons, and the vast corpus of administrative documents produced by the colonial authorities and indigenous scribes, they expand Ángel Rama’s concept of the lettered city to encompass many of those who previously would have been considered the least literate.





## **Reconsidering Olmec Visual Culture: The Unborn, Women, and Creation**

Carolyn E. Tate

Austin: University of Texas Press

ISBN: 978-0-292-72852-3

Recently, scholars of Olmec visual culture have identified symbols for umbilical cords, bundles, and cave-wombs, as well as a significant number of women portrayed on monuments and as figurines. In this groundbreaking study, Carolyn Tate demonstrates that these subjects were part of a major emphasis on gestational imagery in Formative Period Mesoamerica. In *Reconsidering Olmec Visual Culture*, she identifies the presence of women, human embryos, and fetuses in monuments and portable objects dating from 1400 to 400 BC and originating throughout much of Mesoamerica. This highly original study sheds new light on the prominent roles that women and gestational beings played in Early Formative societies, revealing female shamanic practices, the generative concepts that motivated caching and bundling, and the expression of feminine knowledge in the 260-day cycle and related divinatory and ritual activities.

*Reconsidering Olmec Visual Culture* is the first study that situates the unique hollow babies of Formative Mesoamerica within the context of prominent females and the prevalent imagery of gestation and birth. It is also the first major art historical study of La Venta and the first to identify Mesoamerica's earliest creation narrative. It provides a more nuanced understanding of how later societies, including Teotihuacan and West Mexico, as well as the Maya, either rejected certain Formative Period visual forms, rituals, social roles, and concepts or adopted and transformed them into the enduring themes of Mesoamerican symbol systems.

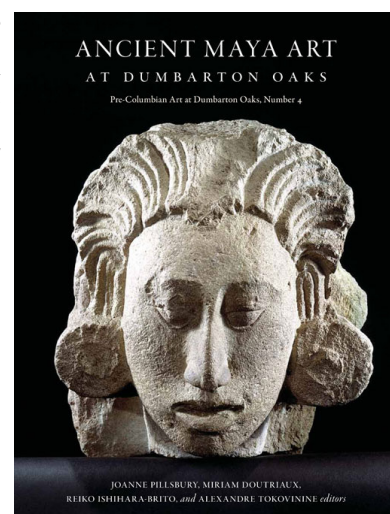
## **Ancient Maya Art at Dumbarton Oaks**

Edited by Joanne Pillsbury, Miriam Doutriaux, Reiko Ishihara-Brito, and  
Alexandre Tokovinine

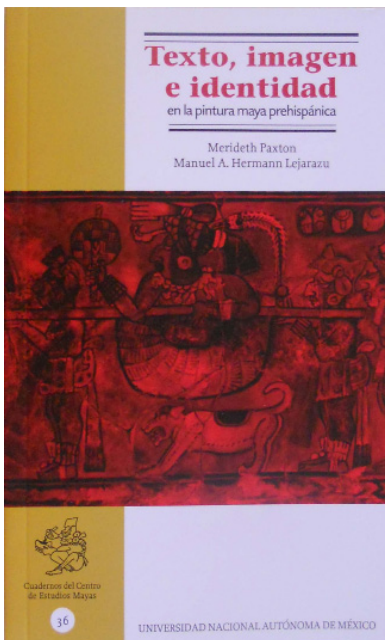
Pre-Columbian Art at Dumbarton Oaks, Number 4

ISBN: 978-0-88402-375-3

Based on the comprehensive study of one of the most important collections of Maya art in the United States, *Ancient Maya Art at Dumbarton Oaks* is a scholarly introduction to one of the great traditions of sculpture and painting in ancient America. Assembled by Robert Woods Bliss between 1935 and 1962, the collection is historically important, as it was one of the first to be established on the basis of aesthetic criteria. The catalogue, written by leading international scholars of Maya archaeology, art history, and writing, contains detailed analyses of specific works of art along with



thematic essays situating these works within the broader context of Maya culture. Monumental panels, finely worked jade ornaments, exquisitely painted ceramic vessels, and other objects—most created in the first millennium AD—are presented in full color and analyzed in light of recent breakthroughs in understanding their creation, function, and deeper meaning in Maya ritual and history. Individual essays address the history of the Dumbarton Oaks collection; Maya culture, history and myth; and Maya aesthetics; they also study specific materials (including jade, shell, and fine ceramics) and their meanings. Scholarly yet accessible, this volume provides a detailed introduction to Maya art and culture.



### **Texto, imagen e identidad en la pintura maya prehispánica**

Coordinators Merideth Paxton and Manuel Hermann Lejarazu

Cuaderno 36, Centro de Estudios Mayas of the Instituto de Investigaciones Filológicas, Universidad Nacional Autónoma de México

ISBN 978-607-02-2772-1

The formal presentation of *Texto, imagen e identidad en la pintura maya prehispánica* (occurred in Mexico City on March 4, 2012). The speakers at the event were the director of the Center, Lynne Lowe, and the coordinators of the studies in the Cuaderno, Merideth Paxton and Manuel Hermann Lejarazu. Paxton contributed an investigation of iconographic connections in a section of the Dresden Codex with Late Postclassic Mexica art, while Hermann Lejarazu compared images of the Classic period Maya serpent-dragon and the Late Postclassic fire serpent of the Mexica (the *xihucóatl*) and the Mixtecs (the *yahui*). The other authors are: Francisco Estrada-Belli, Alexandre Tokovinine, Jennifer M. Foley, Heather Hurst, Gene A. Ware, David Stuart and Nikolai Grube (links between Teotihuacan and La Sufricaya, a residential area of Holmul, Guatemala); Ana García Barrios and Rogelio Valencia Rivera (codex-style ceramics in the El Mirador basin); and Elin

Danien (painted ceramics from Chamá). The publication process was guided by Roberto Romero Sandoval, Carmen Valverde, and Martha Iliá Nájera, all of whom are researchers at the Centro de Estudios Mayas, and staff members at the press, including its director, Sergio Reyes Coria, and Marysol Rodríguez Maldonado. For further information: <http://www.filologicas.unam.mx>, [iifl@servidor.unam.mx](mailto:iifl@servidor.unam.mx), tel: 5622-7347, fax: 5622-7349.

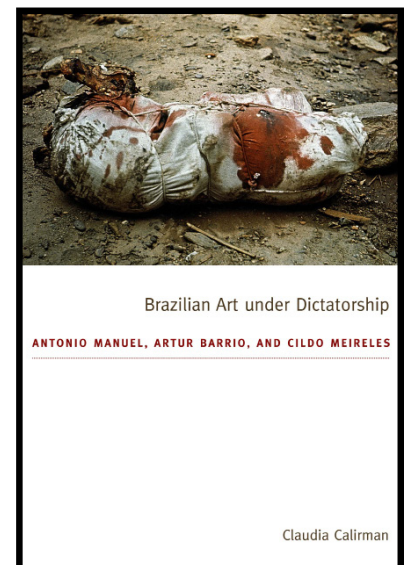
### **Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles**

Claudia Calirman

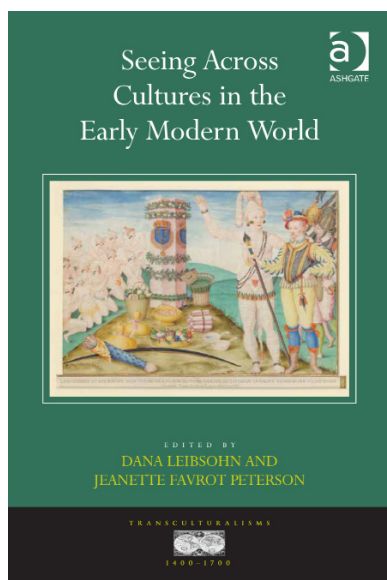
Durham: Duke University Press (May, 2012)

ISBN: 978-0-8223-5153-5

*Brazilian Art under Dictatorship* is a sophisticated analysis of the intersection of politics and the visual arts during the most repressive years of Brazil's military regime, from 1968 until 1975. Raised in Rio de Janeiro during the dictatorship, the curator and art historian Claudia Calirman describes how Brazilian visual artists addressed the political situation and opened up the local art scene to new international trends. Focusing on innovative art forms infused with a political undertone, Calirman emphasizes the desire among Brazilian artists to reconcile new



modes of art making with a concern for local politics. Ephemeral works, such as performance, media-based art, and conceptualism, were well-suited to the evasion of censorship and persecution. Calirman examines the work and careers of three major artists of the period, Antonio Manuel, Artur Barrio, and Cildo Meireles. She explores the ways that they negotiated the competing demands of Brazilian politics and the international art scene, the efficacy of their political critiques, and their impact on Brazilian art and culture. Calirman suggests that the art of the late 1960s and early 1970s represented not just the artists' concerns with politics, but also their anxieties about overstepping the boundaries of artistic expression.



### Seeing Across Cultures in the Early Modern World

Edited by Dana Leibsohn and Jeanette Favrot Peterson

London: Ashgate Press (June 2012)

ISBN: 978-1409411895

What were the possibilities and limits of vision in the early modern world? How did political expansion, cross-cultural trade, scientific exploration and discrete religious practices require new ways of rendering the unknown visible, and of making what was seen knowable? Drawing upon experiences forged in Europe, Asia, Africa and the Americas, *Seeing Across Cultures* argues that distinctive ways of habituating the eyes in the early modern period had epistemic consequences: in the realm of politics, daily practice and the imaginary. The essays here consider prints and panoramas, sculpted works of stone and corn pith cane—and their physical presence in the lived world—calling attention to the materiality and sensuality of visual experience. Anchored in writings on art history and visual culture, *Seeing Across Cultures* also engages histories of transcultural encounters and vision.

### The Art of Painting in Colonial Quito

Edited by Suzanne L. Stratton-Pruitt

This book “manages to do what no museum exhibition ever could: tell the story of colonial Quiteñan painting in a comprehensive, visually compelling, and in-depth manner. . . . The photographs . . . are exquisitely executed, and the vast majority depict works that have never before been published.”

Susan Verdi Webster

Jane Williams Mahoney Professor of Art and Art History  
College of William & Mary

The “iconographical discussion in the entries is exemplary, as is the historiographical section in the introductory essay, particularly in the frank discussion of the historical role of nationalism in the scholarship of South American art. The book’s photography . . . places it at the forefront of the field of colonial South American art.”

Donna L. Pierce, Frederick and Jan Mayer Curator of Spanish Colonial Art, Denver Art Museum



*Because so many people have looked forward to the book, we are offering a 30% conference and prepublication discount if parties order directly from the Press (phone 610-660-3400) before July 1.*

| NEW EXHIBITION CATALOGUES |

**The Sweet Burnt Smell of History  
8th Panama Art Biennial:  
Entering the Canal Zone**

**El dulce olor a quemado de la historia  
8ª Bienal de Arte de Panamá:  
Entrar a la Zona del Canal**

Concept and curatorial essay by Magalí Arriola  
Edited by Walo Araújo and Monica Kupfer

Panama: Fundación Arte y Cultura and Museo de  
Arte Contemporáneo, 2011

ISBN: 978-9962-8842-2-4

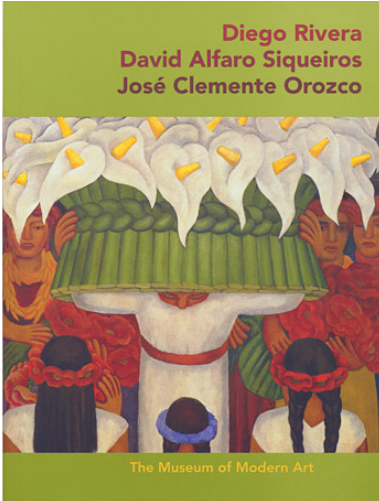
Going beyond the scope of the typical exhibition catalog, *The Sweet Burnt Smell of History* is a new volume that documents the works of the artists included in the 8th Biennial of Art in Panama, with its focus on the history of the former Canal Zone and the relations between Panama and the United States. Presented by the directors of the Panama Art Biennial, Walo Araújo and Monica Kupfer, this book includes an illuminating essay by the 8th Biennial's curator, Magalí Arriola, entitled "The Sweet Burnt Smell of History," in which Arriola analyzes the exhibition's theme from historical, social and cultural perspectives. She intertwines her elucidation on the history of the Canal Zone with the artists' proposals, and illustrates it with rich graphic documentation.

The artists included in the publication are Francis Alÿs, Abner Benaim, Enrique Castro Ríos, Donna Conlon, Sam Durant, Aurélien Froment, Mario García Torres, Jonathan Harker, Joachim Koester, Jonathan Monk, Roman Ondák, Rich Potter, Sean Snyder, Michael Stevenson, Mungo Thomson, Humberto Vélez and Ramón Zafrani.

According to historian Patricia Pizzurno, "this brilliantly conceived book interprets the history of the Canal Zone and Panama, with commentaries on the seventeen participating artists as well as illustrations of their works, while interweaving the narrative with previously unpublished photographs." Panamanian art critic Gladys Turner observed that "an important part of Arriola's research was deciphering the genesis and the internal dynamics of life in a colonial enclave (the Zonian community), a subject that has seldom been analyzed in Panama. Her bibliographic choices show how the historic events around the Panama Canal and its former zone don't just belong to Panama, but to the world...I think the 8th Panama Art Biennial was one of the most daring artistic experiences in our country in recent years."







## **Diego Rivera, David Alfaro Siqueiros, José Clemente Orozco**

James Oles

New York: Museum of Modern Art, 2011

ISBN: 978-0-87070-820-6

In conjunction with the “Diego Rivera: Murals for the Museum of Modern Art” exhibition at MoMA, curated by Leah Dickerman, I was asked to contribute to the museum’s series of books featuring artists represented in depth in the Museum’s collection. Although the editors originally thought this would feature a broad range of artists (including Frida Kahlo, Roberto Montenegro, and Rufino Tamayo), I decided to focus – once again! – on the three leading muralists (partly in the hopes that one day, they’ll bring me in to write a “volume two”!). The book thus consists of short essays on ten of the more than 175 objects by Rivera, Orozco, and Siqueiros in the MoMA permanent collection, from Rivera’s cubist *Young Man in a Grey Sweater* (1914) to Orozco’s portable mural *Dive Bomber and Tank* (1940). My most interesting “discovery” was the original photograph Siqueiros used for the child in his iconic *Echo of a Scream* (1937); though the source—which appeared in the February 1925 issue of *National Geographic*—had been sitting in the MoMA object file for decades, for some reason it has not been published until now.



## **¿Neomexicanismos? Ficciones identitarias en el México de los ochenta**

Exhibition catalogue with introduction by Josefa Ortega (Curator), and essays by Ruben Cordova, Francesco Pellizzi, Sergio Raúl Arroyo, Teresa Eckmann, and Edgardo Ganado Kim.

Mexico City: Museo de Arte Moderno, 2011

ISBN: 978-607-605-089-7

The exhibition of 150 works presents a broad review of the 1980s art production in Mexico. “¿Neomexicanismos?” is currently on view at the Museo de Arte Contemporáneo Monterrey (MARCO) through May 27, 2012.

## Esteban Lisa: Playing with Lines and Colors

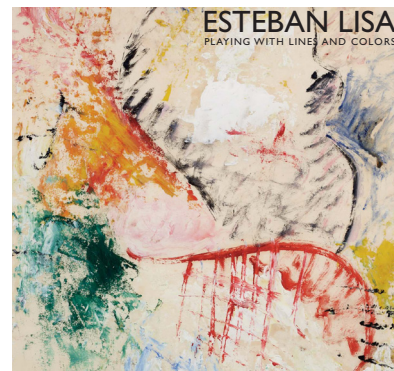
Edited by the Museum of Latin American Art

With contributions by Stuart A. Ashman, Barbara J. Bloemink, Cecilia Fajardo-Hill, Ángel Llorente Hernández, and Edward J. Sullivan

Museum of Latin American Art

ISBN: 978-0-615-56556-9

This retrospective exhibition of Argentinean/Spanish artist Esteban Lisa marks the first time his abstract works have been shown in a museum in the United States. It is rare to “rediscover” an important modernist artist, particularly one whose work is as fully realized through five decades of painting. Although small, his works are subtly beautiful, from the restrained gradations of abstract form and color of the 1930s paintings, to the surprisingly vivid explosions of color marks across the pages from the 1950s to 1970s. Little is known about the artist’s life or development as Lisa largely matured in isolation. He never exhibited his work during his lifetime since he was surrounded by Argentinean artists and collectors with a preference for figurative work. Instead, through extensive reading and studying, Lisa explored the ideas and theories of abstraction, mysticism and cosmology that were being investigated by contemporary European artists. Fully illustrated in color, this bilingual publication (English/Spanish) explores how Esteban Lisa was among the avant-garde modernist artists who saw abstraction as a sign of impending global change.



## MEX/LA: “Mexican” Modernism(s) in Los Angeles 1930-1985

Edited by the Museum of Latin American Art

With contributions by Mariana Botey, Olivier Debroise, Harry Gamboa Jr., Renato González Mello, Anna Indyk-López, Josh Kun, Jesse Lerner, Ana Elena Mallet, Cuauhtémoc Medina, Rubén Ortiz-Torres, Catha Paquette, Denise Sandoval, and Jennifer Flores Sternad.

Graphic design by Jessica Fleischmann

Published by Hatje Cantz Verlag

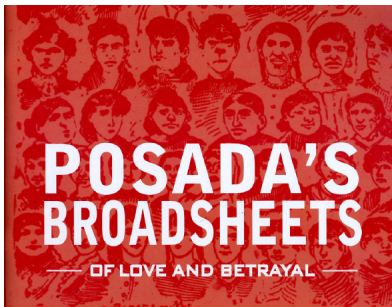
ISBN: 978-3-7757-3133-1

Curated by Rubén Ortiz-Torres in association with Jesse Lerner, *MEX/LA: “Mexican” Modernism(s) in Los Angeles, 1930–1985* focuses on the construction of different notions of *Mexicanidad* within modernist and contemporary art created in Los Angeles. The period from 1945 to 1985 is attributed as the years when Los Angeles consolidated itself as an important cultural center; however, this time frame excludes the controversial and important presence of the Mexican muralists and the



production of other artists who were influenced by them and responded to their ideas. It is often perceived that Los Angeles's Mexican culture is alien and comes from elsewhere when in fact it originated in the city—it was in Los Angeles and Southern California where José Vasconcelos, Ricardo Flores Magón, Octavio Paz, and other intellectuals developed the idea of modern Mexico while Anglos and Chicanos were developing their own. This is the place where Siqueiros and Orozco made some of their first murals and Los Angeles is the capital of Chicano art. These ideas and the resulting iconography created a series of archetypes that often turned into stereotypes in popular culture, which have been contested, appropriated, and reclaimed by the different inhabitants and cultural producers of the city.

The purpose of this exhibition and catalogue is not so much cultural affirmation and/or historical revisionism, but to understand how nationalism and internationalism are modernist constructions that are not necessarily exclusive but often complementary and fundamental in the formation of Mexican, American, and Chicano art. The exhibition catalogue for *MEX/LA: "Mexican" Modernism(s) in Los Angeles, 1930–1985* is published with the assistance of the Getty Foundation.



### **Posada's Broadsheets: Of Love and Betrayal**

Exhibition catalogue with introduction by Curator, Teresa Eckmann

Essays by UTSA Art History and Criticism students, Adriana Miramontes Olivas, Marco Aquino, Gabriella Boschi Scott, Melanie Raposo, and Alana Coates

University of Texas at San Antonio

ISBN: 978-0-0831130-1

This catalogue accompanies an exhibition comprised of fifty-four original prints by José Guadalupe Posada (b. 1852), the adept illustrator of late-Porfirian era Mexican society. Intended to entertain the popular masses, these late 19th to early 20th century broadsheets (a two-sided news leaf with text and accompanying images) and single-sided broadsides contained tantalizing headlines, stories of intrigue, rhyming verse, and dramatic graphics. The exhibition, which is organized around the themes of calaveras, crime, natural and sensational disasters, devotion, and song, is drawn from the extensive print collections held in the University of New Mexico's University Libraries Center for Southwest Research. Through dark humor, Posada's visuals both display his sympathy with the loves and trials of an oppressed, hungry people, as well as illuminate elite attitudes and mores with regard to gender roles, race, education, and more. Presented at the UTSA Art Gallery at the University of Texas at San Antonio from January 25-February 26, 2012, the exhibition "Posada's Broadsheets" will travel to Emmanuel Gallery, Auraria Campus, Denver during the summer-fall of 2012.

## | OTHER PUBLICATIONS |

James M. Cordova, "Clad in Flowers: Indigenous Arts and Knowledge in Colonial Mexican Convents," *The Art Bulletin* 93: 4 (December 2011): 449-467.

Carolyn Dean, "Inka Water Management and the Symbolic Dimensions of Display Fountains" *RES: Anthropology and Aesthetics* 59/60 (Spring/Autumn 2011): 22-38.

Carolyn Dean, "War Games: Indigenous Militaristic Theater in Colonial Peru," in *Contested Visions of the Spanish Colonial World*, edited by Ilona Katzew (Los Angeles County Museum of Art, 2011): 133-149.

Carolyn Dean, "Inka Ruins and the Discourse of Mystery," *Third Text* 25: 6 (2011): 737-749.

Carolyn Dean, "Rock Sites/Rock's Sight: Reflections on Site Documentation," *Public Art Dialogue* 1: 2 (2011): 151-161.

Nancy Deffebach, "Grain of Memory: María Izquierdo's Images of Altars for Viernes de Dolores," in *La imagen sagrada y sacralizada*, edited by Peter Krieger (Mexico: Universidad Nacional Autónoma de México, 2011): 201-15.

Emily Engel, Review of *Veiled Brightness, A History of Ancient Maya Color*, by Stephen Houston, et al. (UT Press, 2009); *Cochineal Red: The Art History of a Color*, by Elena Phipps (Yale UP, 2010); *In the Palace of Nezahualcoyotl*, by Eduardo de J. Douglas (UT Press, 2010). In *Art History* (February 2012).

Patrick Hajovsky, "Without a Face: Voicing Moctezuma's at Chapultepec Park, Mexico City," in *Seeing Across Cultures in the Early Modern World*, edited by Dana Leibsohn and Jeanette Favrot Peterson (London: Ashgate Press, 2012): 171-92.

Julia P. Herzberg, "Cuatro Artistas Colombianos: Una Introducción," *Nuestra América de Memorial de América Latina* 44 (2012): 32-36. [www.memorial.sp.gov.br](http://www.memorial.sp.gov.br)

Elizabeth Morán, "Visions of a Nineteenth-Century Cuba: Images of Blacks in the Work of Víctor Patricio de Landaluze," in *Comparative Perspectives on Afro Latin America*, edited by Kwame Dixon and John Burdick (University of Florida Press, 2012): 114-132.

Elizabeth Morán, "Feasts for the Gods: Food and Consumption in Aztec Veintena Rituals," *Latin American Indian Literatures Journal* (Fall 2011): 116-139.

Megan O'Neil, "Object, Memory, and Materiality at Yaxchilan: The Reset Lintels of Structures 12 and 22," *Ancient Mesoamerica* 22:2 (2011): 245-69.

Alena Robin, "La Pasión de Cristo según José de Alcíbar (Museo de Arte Sacro, Chihuahua, México)," *Via Spiritus, Revista de História da Espiritualidade e do Sentimento Religioso* 17 (2010): 197-228.

Irene V. Small, "Openings: Matheus Rocha Pitta," *Artforum* (Summer 2011): 386-389.

Irene V. Small, "Exit and Impasse: Ferreira Gullar and the 'New History' of the Last Avant-Garde" *Third Text* 26: 1 (January 2012): 91-101.

Maya Stanfield Mazzi, "Cult, Countenance, and Community: Donor Portraits from the Colonial Andes," *Religion and the Arts* 15: 4 (2011): 429-59.

Von Schwerin, Jennifer. "The Sacred Mountain in Social Context. Symbolism and History in Maya Architecture: Temple 22 at Copan, Honduras," *Ancient Mesoamerica* 22 (2011): 271-300

### **Oxford Bibliographies Online has a new Latin American Studies subject area**

OBO combines the best features of a high-level encyclopedia and a traditional annotated bibliography in a style tailored to guide students in online research and direct them to your library's current online and print holdings. The site's articles constitute an entirely new type of born-digital content, conceived and developed in the editorial offices of Oxford University Press with the advice and counsel of an international group of scholars and librarians. Under Latin American Studies you can find the following art-related articles which are peer reviewed and updated according to the most recent scholarship.

"Asian Art and Its Impact in the Americas" by Dennis Carr  
"The Development of Painting in Peru, 1520-1820" by Maya Stanfield-Mazzi  
"The Enlightenment and Its Visual Manifestations in Spanish America" by Daniela Bleichmar  
"Modern Decorative Arts and Design, 1900-2000" by Jorge F. Rivas Pérez  
"Prints and the Circulation of Colonial Images," by Kelly Donahue-Wallace  
"Spanish Colonial Decorative Arts," by Jorge F. Rivas Pérez  
"Textile Traditions of the Andes," by Maya Stanfield-Mazzi

<http://www.oxfordbibliographiesonline.com>



**| CONFERENCES & PANEL DISCUSSIONS |****POLO S: Reorienting the Visual Culture of the Early Americas**

Friday & Saturday, April 13-14, 2012

The McNeil Center for Early American Studies

University of Pennsylvania 3355 Woodland Walk Philadelphia, PA 19104

Organized by Gwendolyn DuBois Shaw, History of Art, University of Pennsylvania.

In 1936 and 1943, the Uruguayan artist Joaquín Torres García made two related drawings both of which depict the continent of South America from a southern perspective. With the cardinal direction of “Polo S” written across the top of the continent, the artist implored his modernist contemporaries in the Southern Cone to reconsider their perspective on the geographic location of the contemporary avant-garde impulse. By invoking Torres García’s radical move, this international and interdisciplinary conference takes as its mission an exploration of the theoretical, regional, methodological, and subjective problems encountered by scholars who are currently working on the “early” visual and material culture of the southern United States, the Caribbean, and South America. It is therefore an attempt to identify the shared challenges that researching and writing about objects produced in these locations prior to 1850 might present in a moment of de-centered intellectual discourse, not unlike the one that Torres García critiqued in the middle of the last century.

Keynote: Marcus Wood, University of Sussex

Participants: Amanda Bagneris, Tulane University; Dennis Carr, Museum of Fine Arts, Boston; Mónica Domínguez Torres, University of Delaware; Maurie McInnis, University of Virginia; Charmaine Nelson, McGill University; Regina Root, College of William & Mary; Tamara J. Walker, University of Pennsylvania

The symposium is funded by grants from the University of Pennsylvania’s Mellon Initiative for Cross-Cultural Contacts and the Terra Foundation for American Art, and is supported by the History of Art Department, Africana Studies, Latin American and Latino Studies, and the Arthur Ross Gallery.

**Society of Architectural Historians**

Detroit, Michigan

April 18-22, 2012

Session: “Remembering George A. Kubler”

Chair: Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University

Paper presentations: “The Solomonian Legacy in Early Bourbon Spain,” Victor Deupi, Fairfield University; “Opening a Closed Sequence: Portuguese Plain Architecture,” Eliana Sousa Santos, Universidade de Coimbra; “‘American Dominions’ Revisited: Inventions in Brazilian Colonial Architecture,” June Komisar, Ryerson University; “George Kubler and the Franciscan Mosques of 16th Century New Spain,” Jaime Lara, University of Notre Dame

### **Society for American Archaeology 77th Annual Meeting**

Memphis, Tennessee

April 21, 2012

Session: “Dressing UP: Power, Dress, Gender, and Representation in the pre-Columbian Americas”

Session Co-Organizers and Co-Chairs: Billie Follensbee, Missouri State University and Sarah Scher, Upper Iowa University

### **The Geography of Southern Baroque Architecture**

A Study Day at Northwestern University

May 17-18, 2012

This study day will bring together scholars of architecture and urbanism in the United States along with a keynote speaker from Spain to explore the state of research in what has traditionally been called “southern” baroque architecture. In the current academic climate of approaching the history of architecture from a global perspective, the study day will question the very meaning of “southern” as it might be applied not only to the architecture of France, Iberia, and Italy, but also to the built environment of the larger European and European-American world. This event will begin with an evening keynote lecture on Thursday, May 17, followed by a study day comprised of six papers and a roundtable discussion on Friday, May 18.

Speakers include the following scholars:

Jean-François Bédard, Syracuse University; Fernando Marías, Universidad Autónoma de Madrid; Sarah McPhee, Emory University; Heather Hyde Minor, University of Illinois at Urbana-Champaign; John Pinto, Princeton University; Robin Thomas, Pennsylvania State University; Susan Verdi Webster, College of William and Mary

This event is organized by Jesús Escobar of Northwestern University and generously sponsored by the Florence H. and Eugene E. Myers Foundation and the Department of Art History at Northwestern University. It is free and open to the public, but advanced registration is required. To register, please contact [ashley-schaefer@northwestern.edu](mailto:ashley-schaefer@northwestern.edu). Details about locations and times, as well as local accommodations, will be sent to all registrants early in 2012.

**XXX International Congress of the Latin American Studies Association**

San Francisco, California

May 23–26, 2012

Session: “From Picture to City: Practices, Discourses and Institutions of Brazilian Art in the 1950s” Thursday, May 24, 2:30–4:15pm & 4:30–6:15pm

Organizers: Monica Amor, María Amalia García and Adele Nelson

This double session, composed of Brazilian and international scholars, proposes to revise a key decade in the development of Brazilian art and its impact on the art of the continent and beyond. Art, poetry, institutional endeavors, critical discourses and architectural developments, generated in intimate relation with the cultural, social and political life of the Brazilian metropolises, will be explored and discussed within an interdisciplinary framework that will shed light on the complex processes of modernity at work in this crucial period. The participants include: Monica Amor, Heloisa Espada Rodrigues Lima, María Amalia García, Aleca LeBlanc, Adele Nelson, Marco Pasqualini de Andrade, and Guilherme Wisnik.

**Crossroads in Cultural Studies**

Sorbonne Nouvelle University &amp; UNESCO

Paris, France

July 2–6, 2012

Fabiola Martínez-Rodríguez, “Neo/Post national identities or the fiction(s) of mexicanidad”

<http://www.crossroads2012.org/>

**54th International Congress of Americanists**

Vienna, Austria

July 15–20, 2012

Session: “Kindred Mesoamerican Spirits: Animal Allies of Human Aspirations”

Organizers: Merideth Paxton and Mary Preuss

This session will focus on how pre-Hispanic Mesoamericans relied on fauna for purposes beyond subsistence. It will, for example, examine their contributions to religious and historical authority and the ability of humans to transform into animals to help others. It will also include discussions of these themes in recent oral literature. Participants include Pilar Asensio Ramos, Kerry Hull, Nicolas Latsanopoulos, María de Lourdes Navarajo Ornelas, and Rogelio Valencia Rivera.

Session: “Visual Dialogues of Power in the Viceroyalties of New Spain and Peru”

Organizers Linda K. Williams (University of Puget Sound) and Eloise Quiñones Keber (Baruch College and The Graduate Center, City University of New York)

July 20, 8:00 a.m. to 1:30 p.m.





*Photo: (detail) Garden Party on the Terrace of a Country Home (folding screen). Mexico, circa 1725.  
Oil and gold on canvas. 87 x 219 in. Gift of Frederick & Jan Mayer; 2009.759.*

## **Festivals and Daily Life in the Arts of Colonial Latin America**

November 2-3, 2012

Sharp Auditorium (Hamilton Building),  
Denver Art Museum

The 2012 Mayer Center Symposium  
Festivals and Daily Life in the Arts of  
Colonial Latin America

Organized by Dr. Donna Pierce, Mayer  
Curator of Spanish Colonial Art

### Speakers to date:

Gustavo Curiel (Universidad Nacional Autónoma de Mexico)

Kelly Donahue-Wallace (University of North Texas | Denton, TX)

Alexandra Kennedy-Troya (Universidad Andina Simón Bolívar | Quito, Ecuador)

Susan Migden Socolow (Emory University | Atlanta, GA)

Ramon Mujica Pinilla (University of San Marcos | Lima, Peru)

Barbara Mundy (Fordham University | New York)

Jorge Rivas (Cisneros Collection | Caracas, Venezuela and New York)

A brochure mailing and mass email with speaker topics and registration information will go out this spring.

Please note that our \$20 student rate (with photocopy of a student ID) will be offered.

Mayer Center for Pre-Columbian & Spanish Colonial Art

720.913.0156

<http://mayercenter.denverartmuseum.org>

[Mayercenter@denverartmuseum.org](mailto:Mayercenter@denverartmuseum.org)

Denver Art Museum

100 W. 14th Avenue Parkway

Denver, CO 80204

| EXHIBITIONS |

**IDB Cultural Center 20<sup>th</sup> Anniversary, 1992-2012**



**Feb. 22, 2012**

## **IDB Cultural Center presents exhibit “Contemporary Uruguayan Artists”**

**Showing of works by 13 artists coincides with upcoming IDB annual meeting in Montevideo**

The exhibit *Contemporary Uruguayan Artists* will open March 5 in the Cultural Center Gallery of the Inter-American Development Bank, in Washington, DC, in conjunction with the 53rd Annual Meeting of the IDB's Board of Governors in Uruguay's capital of Montevideo.

The 17 works include painting, print, sculpture, mixed media, and photography by 13 contemporary artists at a critical point in Uruguay's history. While each of the works stands out as an individual artistic expression, as a group they reflect a common history and tradition and provide a window on current trends that are transforming the country's culture and environment. They challenge the viewer to consider certain overarching questions: What is the perspective of each artist and of the group as a

whole? What is the cultural and physical landscape that influences their mode of expression?

The exhibit is part of a project called *About Change: Art from Latin America and the Caribbean* organized by the World Bank Art Program in cooperation with the IDB's Cultural Center and the Organization of American States' AMA | Art Museum of the Americas. The project consists of a series of exhibitions being presented in various venues in Washington during 2011-12.

"The IDB is proud to host this exhibition honoring Uruguay and its capital city, Montevideo," says Bank President Luis Alberto Moreno.

Iván Duque, Chief of the IDB's Cultural, Solidarity and Creativity Affairs Division, highlights the



exhibit's role in celebrating the Cultural Center's two decades of activities. "During these 20 years, the center has gained international recognition for bringing the artistic and intellectual heritage of Latin America and the Caribbean to a broad audience," he says. "The Cultural Center will continue to build on this foundation, which is based in a conviction of the enormous value of the region's cultural treasures as part of the world's cultural legacy."

Marina Galvani, Curator of the World Bank Art Program, describes how the works speak to contemporary issues. "Along with the rest of Latin America," she says, "Uruguay has reason to celebrate its growing role in the global economy, which even includes signs of reverse migration."

"But at the same time, artists are moral commentators and often harsh critics," she continues. "As such, the works clearly express the social and moral collapse of the middle and upper-middle classes, employing in some cases irony, in others, a sympathetic touch. They also reflect delicately—even poetically—on many global subjects, such as the environment, consumerism, and urban decay."

Dr. Christina Rossi, art historian from the University of Buenos Aires, was invited by the IDB Cultural Center to write the essay for the exhibit catalogue, which is entitled, "Re-situations." "These works grapple with the construction of memory—personal, national, regional, global—as a critical act expressed from the perspective of Uruguay," she says. "There is no doubt that the realities of Latin America are best interpreted in a global context, and that today's communication tools enable us to reach well beyond our national borders."

Artists whose works are represented in the exhibit are Santiago Aldabalde, Ana Campanella, Muriel Cardoso, a group comprised of Gerardo Carella, Federico Meneses, and Ernesto Rizzo, Jacqueline Lacasa, Babriel Lema, Daniel Machado, Cecilia Mattos, Diego Velazco, Santiago Velazco, and Diego Villalba.

### On view | March 5 to June 1, 2012

Inter-American Development Bank (IDB) Cultural Center  
1300 New York Avenue, NW | Washington, DC 20577  
Hours: MON - FRI | 11AM - 6PM  
For guided tours of groups of 10 or more (English/Spanish),  
call T. 202.623.1213  
[www.idb.org/cultural](http://www.idb.org/cultural)  
Follow us on Twitter @BIDcultural





Photograph: Fernell Franco

## **Maria Thereza Negreiros, Offerings**

January 25 to April 1, 2012

The Patricia and Phillip Frost Art Museum at Florida International University, Miami

Curators: Francine Birbragher and Adriana Herrera

The exhibition “Maria Thereza Negreiros, Offerings,” recognizes the work of a pioneer of contemporary art and environmental art in Latin America. Born in Maues, Brazil, in 1930, Negreiros moved to Cali, Colombia

in the 1960s. Important art critics including Marta Traba had recognized her as a pioneer of the avant-garde movement in Colombia, when fate took her back to her native Amazon, in the late 1970s. There, she asked herself about the vocation of the Latin American artist in a continent where violence is not only a social issue, but also an environmental one. She embarked on a new personal search and returned to painting when critics had foretold the “death” of the medium.

Her personal experience in Brazil’s tropical rainforest, including witnessing several raging fires caused by men, inspired her to develop the *Amazon Series*, and the series within including the *Igapos* and the *Jungle Fires*, featured in the exhibit. Through colorful abstractions and shadowy imagery replete with references to the sensuous forms of mossy riverbanks and steaming jungle heat, the artist brings attention to the plight of the rainforest threatened by death from man and nature.

Through her paintings, Negreiros performs an act of offering to the Amazon of her birth, and promotes an environmentalist message of living in harmony with nature and promoting balance on Earth.

Dr. Carol Damian, Director  
damianc@fiu.edu

Francine Birbragher, Adjunct Curator  
fbirbragher@gmail.com





*Esteban Lisa*  
*Playing with Lines and Colors*  
*c. 1954, oil on paper*  
*Private Collection, Madrid*

### **Esteban Lisa: Playing with Lines and Colors**

February 24 to May 27, 2012

Museum of Latin American Art  
628 Alamitos Ave Long Beach, CA 90802

“Esteban Lisa: Playing with Lines and Colors,” curated by Barbara J. Bloemink and Jorge Virgili, is a retrospective exhibition covering the work of Esteban Lisa from the 1930s to 1970s. It is also the first solo museum exhibition of the artist’s work in the United States. Together with Juan del Prete and Joaquín Torres-García, Esteban Lisa (Toledo, Spain, b. 1895) is one of the pioneers of abstraction in Latin America. However, this fact is mostly unknown, because until very recently he was an unrecognized figure. This is primarily the result of two things: first, even though Lisa was a very prolific artist, he never exhibited during his lifetime, and second, the forms of abstraction he developed do not easily fit into the recognized modern abstract traditions that arose in Argentina and Latin America between the 1940s and 1970s.

The exhibition “Esteban Lisa: Playing with Lines and Colors/Juego con líneas y colores” is organized by the Museum of Latin American Art in association with Fundación Esteban Lisa in Buenos Aires and curated by Barbara J. Bloemink and Jorge Virgili, is a retrospective exhibition covering the work of Esteban Lisa from the 1930s to 1970s.

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

### **Art of the Americas**

August to September 2012

Special Collections & Archives Gallery, Missouri State University

An exhibition of art and artifacts loaned by our community partners (the Ralph Foster Museum, the History Museum for Springfield-Greene County, the McCracken collection, and the Edie Ballweg collection) and research by advanced Art History students of ART 385: Art of the Americas Fall 2011 and ART 485: Art of Mesoamerica Spring 2012. Coordinated and edited by Dr. Billie Follensbee; designed and implemented by Anne Baker and the Special Collections & Archives staff, MSU. Exhibits subsequently developed as online virtual exhibits/catalogs.

Contact: Dr. Billie Follensbee, 417-836-6348, [BillieFollensbee@MissouriState.edu](mailto:BillieFollensbee@MissouriState.edu)

Websites:

Special Collections & Archives: <http://library.missouristate.edu/archives/index.htm>

Virtual exhibits/catalogs: <http://art.missouristate.edu/arhist/homeexhibit.php>

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

February 24 to April 20, 2012

Jaime Lara's photo exhibition about San Pedro Andahuaylillas (Cuzco)  
South Bend Museum of Art  
628 Alamitos Ave Long Beach, CA 90802

**Verdant Earth and Teeming Seas:  
The Natural World in Ancient American Art**

February 11, 2012 to November 4, 2012

Samuel P. Harn Museum of Art  
University of Florida, Gainesville, Florida

*Costa Rica, Nicoya Zone  
Owl-Head Mace Head  
300–500 CE  
Carved and differentially polished stone  
Photograph courtesy of the Samuel P. Harn Museum of Art.*

“Verdant Earth and Teeming Seas” explores the many ways in which Pre-Columbian cultures were inspired by the natural world. It introduces the natural materials they used and features various portrayals of flora and fauna from ancient American environments. Depictions of animals and plants range from highly naturalistic and humorous to abstract and symbolic. While many works show a keen observation of the natural world, others show that Pre-Columbian people drew from the world around them for their mythology and for symbols of power. The exhibition highlights the Harn Museum’s collection of ceramic figures, ceramic vessels, stone sculptures, jade ornaments, and textiles from primarily Mesoamerica, Central America and the Andes. Co-curated by Susan Cooksey, Curator of African Art and Maya Stanfield-Mazzi, Assistant Professor of Art History at the University of Florida.

Website: <http://www.harn.ufl.edu/>

Email: [mstanfield@ufl.edu](mailto:mstanfield@ufl.edu) or [secook@ufl.edu](mailto:secook@ufl.edu)

## | MUSEUM NEWS |



*Anonymous, Portrait of a Young Woman,  
Late 18th century  
Oil on canvas, 54 3/4 in x 39 1/4 in  
Museum purchase, The Dorothy Johnston Towne  
(Class of 1923) Fund 2011.17*

### Davis Museum, Wellesley College

In the spring of 2011, the Davis Museum at Wellesley College acquired an important Peruvian portrait at auction in New York. Although the artist and subject are unknown, the picture was certainly painted in Lima, probably towards the end of the eighteenth century. In style and subject, the work is closely related to several known portraits of aristocratic *limeñas*, including a famous image of Doña Mariana Belsunse y Salazar in the Brooklyn Museum, and a portrait of Doña María Rosa de Rivera, Condesa de la Vega del Ren, in the Thoma Collection. All three portraits might have been produced in the same workshop. In the Davis Museum painting, the girl wears a distinctive dress with a high hemline, but her earrings and shoes are practically identical to those worn by her more matronly predecessors, probably indicating a shared visual source; perhaps the earrings are heirlooms that circulated across generations. This portrait is said to have been in the collection of Jack Warner; an inventory number on the stretcher indicates it may have been used as a studio prop. For further information, please contact James Oles at [joles@wellesley.edu](mailto:joles@wellesley.edu).

**Maya Jiménez, Ph.D.**, has been appointed Lecturer at the Museum of Modern Art, where she lectures, in both Spanish and English, on the museum's collection and exhibitions, with an emphasis on Latin American art. She is also Assistant Professor of Art History at Kingsborough Community College, CUNY.

The Getty Research Institute (GRI) announced the appointment of **Joanne Pillsbury** to the position of Associate Director of Scholarly Programs. A noted art historian, Dr. Pillsbury will oversee the GRI's research departments and activities, including the Scholars Program, which brings scholars, artists, and other cultural figures from around the world to work in residence at the GRI; the Getty Research Journal, a peer-reviewed annual publication that showcases the remarkable original research underway at the Getty; and the GRI's Research Projects and Programs, spearheading and managing research projects and related programming based on the GRI's Special Collections. Dr. Pillsbury comes to the Getty from Dumbar-ton Oaks in Washington, D.C., a research institute of Harvard University, where she was Director of Pre-Columbian studies.

**Julia P. Herzberg** presented "Magdalena Fernández: 2iPM009 and Its Antecedents," as part of a panel, "On Abstraction: *Esteban Lisa: Playing with Lines and Colors*, *Magdalena Fernández: 2iPM009*, *Marco Maggi: No Idea*," at the Museum of Latin American Art, February 2012.

## | UNIVERSITY NEWS |

**Jennifer von Schwerin** has been appointed Research Scientist in the Americas unit of the Commission for the Archaeology of Non-European Cultures at the German Archaeological Institute in Bonn.

## | AWARDS & HONORS |

**Billie Follensbee**, Missouri State University, was nominated a Candidate for Professor of the Year. She was selected as MSU Faculty Candidate to compete in National Professors of the Year competition, which honors faculty for outstanding teaching of undergraduates. (Nominated by Dean Carey Adams, College of Arts and Letters; 18 faculty nominated from over 700 faculty at Missouri State; 3 faculty competitively selected to represent Missouri State in the national competition.)

**Billie Follensbee** has also been awarded a 2012 Curriculum Innovation Grant at Missouri State University to implement the course “ART 488: Basic Conservation of Art and Artifacts” in Fall 2012. This will be a new course combining in-depth art historical research of non-Western art (from Africa, Oceania, and the Americas) with conservation training.

**M. Elizabeth (Betsy) Boone**, Professor of the History of Art, Design, and Visual Culture at the University of Alberta, has received a Baird Society Residential Scholarship from the Smithsonian Institution Libraries for spring 2012 to further her research on World’s Fairs and Centennial Expositions in the Americas. Betsy also received a 2010-2013 Social Science and Humanities Research Council of Canada standard research grant to support this project, as well as the 2010 University of Alberta Leadership Award, recognizing outstanding leaders for their impact on the learning environment and enhancement of the academic experience.

**Elizabeth Morán** has been awarded a Fulbright-García Robles Award 2011-2012. Her host institution is Center for Asian and African Studies, Colegio de Mexico.

**Carolyn Dean** (UC Santa Cruz) and **Dana Leibsohn** (Smith College) were awarded a 2012-14 American Council of Learned Societies Collaborative Research Grant in support of a book project entitled *Colonial Things, Cosmopolitan Thinking: Locating the Indigenous Art of Spanish America*.

**Elisa C. Mandell** Assistant Professor at California State University, Fullerton, has been awarded a 2012 Summer Fellowship at Dumbarton Oaks for her project, “Representing Death and Decomposition in Ancient Costa Rican Funerary Masks.”



## | FELLOWSHIP & TRAVEL |

### **Dumbarton Oaks Fellowships, Grants, and Residencies**

Deadline: November 1

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 One-Month Research 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. 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 |

**Getty Research Journal** is a peer-reviewed periodical that features essays on objects in or aspects of the Getty's extensive archival, rare book, and artistic holdings that bear upon the annual research themes of the Research Institute. Shorter texts present new acquisitions or note discoveries in the collections. The journal is particularly interested in publishing the work of emerging authors and seeks to foster an environment of collaborative scholarship among art historians, museum curators, and conservators.

For more information, please visit [www.getty.edu/research/publications/grj](http://www.getty.edu/research/publications/grj). For questions or submissions, please email [GRJsubmissions@getty.edu](mailto:GRJsubmissions@getty.edu).

The **Latin American Indian Literatures Journal** invites submissions of articles on pre-Hispanic Mesoamerican Codices and codex-style ceramics. Studies of post conquest continuations of these traditions are also within the scope of the journal. For further information on content, publication style, and the review process, please contact the Mesoamerican Manuscripts Editor, Merideth Paxton [mpaxton@unm.edu](mailto:mpaxton@unm.edu).

**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>.

**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).

## | 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: : Department of Art and Art History; University of New Mexico; MSC 04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. 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, Secretary-Treasurer: Department of Art Education and Art History; University of North Texas; 1155 Union Circle #305100; Denton, TX 76203-5017. 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 2012, 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, Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

## **| WEBSITE |**

For information regarding the Association's website ([www.associationlatinamericanart.org](http://www.associationlatinamericanart.org)), please contact Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

## **| CAA New York (2013) |**

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Elisa C. Mandell, Vice President: Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisacmandell@gmail.com.