

# Association for Latin American Art Newsletter



Tapestry Tunic, Wari style, A.D. 500-800, South coast, Peru. Camelid fiber and cotton. The Textile Museum, Washington D.C., 91.343, acquired by George Hewitt Myers in 1941.

Tiwanaku Opens in Denver

ALAA Celebrates Its First Twenty-Five Years

Graduate Studies in Latin American Art History, A Special Report

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## ALAA Celebrates Twenty-Five Years

The Association for Latin American Art celebrates its first quarter-century of existence this year, and we are delighted to mark the occasion at a reception following our annual meeting at the College Art Association conference in Atlanta in February. The association, founded in 1979, was formed to encourage the discussion, teaching, research, and exhibition of Latin American art. The association has grown dramatically both in membership and in activities in its twenty-five years.

Following on from a suggestion by Donald Robertson in the early 1970s, the association was founded with the participation of Jacinto Quirarte, Joyce Bailey, Elizabeth Boone, Marta Foncerrada de Molina, Jorge Manrique, and several others (see REFLECTIONS ON THE Early Days of ALAA, this issue). The objective of the association was to join together scholars (in both academic and museum settings) and other interested persons in order to support an exchange of ideas and resources. The first official meeting was held at the College Art Association annual conference in Washington in February of 1979.

One of the principal objectives of the organization was to lobby for more opportunities to present papers on Latin American art at the annual meetings of the College Art Association (ALAA did not become an official affiliated society of CAA until 1999). In the 1970s, one session every few years was considered sufficient. In fact, in the ten years prior to the founding of the association, there were only two sessions devoted to Latin American art. The limited number of sessions was not the result of a lack of interest: the 1979 Pre-Columbian session, chaired by Elizabeth Benson, attracted over 150 individuals to hear papers by Clemency Coggins, Marilyn Goldstein, Richard Townsend, and Elizabeth Boone. I am pleased to note, however, that the hard work of the members of the association has had an effect. Their work, along with a sea change in the field, has meant more abundant offerings in this area. No fewer than six sessions on Latin American art will be held at the upcoming meetings in Atlanta.

Interest in Latin American art at CAA is matched by what is clearly strong interest on the part of art museums and the public. The last several years have been rich ones for exhibitions concerning Latin American art. Major shows such as the Aztec exhibition at the Royal Academy in London, *Inverted Utopias* at the Museum of Fine Arts in Houston, *Painting a New World: Mexican Art and Life, 1521-1821* at the Denver Art Museum, *Inventing Race: Casta Painting and Eighteenth-Century Mexico* at the Los Angeles County Museum of Art, and *Courtly Art of the Ancient Maya* at the National Gallery of Art and the Fine Arts Museums of San Francisco, just to name a few of the most recent exhibitions, have all been enormous critical and popular successes. To cite just one exhibition, nearly half a million visitors saw the Aztec show at the Royal Academy, and the catalogue had to be reprinted due to high demand. This year is promising to be equally rich, with the stimulating offerings mentioned below.

The academic study of Latin American art is also thriving. Delia Cosentino prepared a special report (in this issue of the newsletter) on graduate programs in the United States offering opportunities for advanced degrees. Some twenty-seven institutions offer PhD or MA programs in the subject.

Changes in recent years in the Association for Latin American Art reflect broader changes in the field. Membership has doubled since the first years of the association, and the organizational structure has also shifted, reflecting new ways of conceiving the field. In the early days, the association had a thirteen-member executive committee, with vice-presidents for the different sub-fields. Jacinto Quirarte was the association's first president, with George Kubler as vice-president for Pre-Columbian art, Donald Robertson as vice-president for colonial art, and Jorge Manrique as vice-president for modern art. Elizabeth Boone was the first secretary-treasurer. At-large members were Aracy Amaral, Graziano Gasparini, Nohra Haime, Marta Foncerrada de Molina, Teresa Gisbert, Elisa Vargas Lugo de Bosch, Joyce Bailey, and Damián Bayón. The board structure was reorganized in the late 1980s with the help of Ellen Baird and John Scott, and the bylaws revised. With these changes, executive offices were no longer organized strictly by field. The association continued to thrive in the 1990s, under presidents Baird, Scott, Tom Cummins, Emily Umberger, Stacie Widdifield, and Patricia Sarro.

The activities of the association have expanded since its early days. The association now produces a membership directory in addition to the newsletter, with the contact details of members, their research interests, and sample publications; an index by sub-discipline and institution is included at the back. Other initiatives have gone far in promoting standards of scholarship in the field, and publicizing outstanding works of scholarship. With the generous support of the Arvey Foundation, and the tireless efforts of Virginia Miller, Clara Bargellini, Carolyn Tate, and Patricia Sarro, the association initiated an annual book award five years ago to be given to an outstanding scholarly publication in the field of Latin American art. This has been followed by the creation of a dissertation award, and Dana Leibsohn and her committee (Holly Barnet-Sánchez and Tom Reese) will announce the first recipient at the annual meeting in February. Another new initiative is the creation of a triennial meeting to be organized outside of the College Art Association annual conference. Planning for the first triennial is underway, and it will be held at the Denver Art Museum in 2007.

Technology has also had an effect on the association's expanding activities: Stacie Widdifield, president of the association between 1996 and 1999, launched both a listserv and a website. Not all of the ideas discussed at the early meetings of the association have born fruit, however. Some initiatives have remained perennial blackboard items, including the launching of an association journal. Given the tremendous interest expressed in the past year on the listserv, however, we expect it will finally get off the ground in the coming few years.

The twenty-fifth anniversary of the association coincides with my final year as president of the association. In February 2005, Constance Cortez, of Texas Tech University, will become the new president for 2005-2008. Elections will be held at the annual meeting in

February for the other executive committee members, including vice-president, who according to our bylaws, is automatically president-elect. I began my tenure on the board as secretary-treasurer in 1996, becoming vice-president in 1999. This past year has been my ninth on the board, and it has been a stimulating opportunity to witness, and I hope foster, the field of Latin American art history. It will be a pleasure to see the association continue to grow and blossom.

Joanne Pillsbury  
Dumbarton Oaks and the University of Maryland

## Reflections on the Early Days of ALAA

A clear memory is what we all believe we possess until we try to bring up details of events that occurred two, three or four decades earlier. Our recall is precise when we are young, or so we believe when we have not yet accumulated vast amounts of data, gone through numerous friends, mentors, colleagues, enemies, and others who remain with us in sharp detail or disappear from memory after a period of time.

Some of the events and people who were involved in the beginnings of ALAA came into sharper focus a few days ago after I began to go through musty old files. Before that, the late Donald Robertson stood out in my mind as an inspirational figure for those of us who were involved in the beginnings of ALAA as did his comments on much earlier efforts to provide news of interest to Latin American art historians in their newsletter of the late 1960s, *Bulletin of Historians of Latin American Art & Architecture*, or BHLAAA (Tulane University, No. 1, February, 1967, p. 1). No matter what combination of names he used for the newsletter it always came out BLAH!

This was typical of Robertson's sense of humor. It was always imparted with a faux conspiratorial air, starting with his favorite phrase "entre nous," a variation on the Spanish *entre nosotros*, before bringing the listener up-to-date on the work of colleagues whom he affectionately referred to as "Olmec types," "Mixtec types," and others. This was yet another variation on the labels he used when referring to early Renaissance specialists as "Giotto" and "Duccio" types.

Now, how did the ALAA come to be a reality? The most important figure in the genesis of the idea, if not the naming, of the ALAA came from Donald Robertson. I became involved because I was interested in doing anything I could to further the study of Latin American art. A key step was taken when I accepted the newly-established position of Dean of the College of Fine and Applied Arts (now the College of Liberal and Fine Arts) at the University of Texas at San Antonio in the summer of 1972. I served in that position until the end of 1978. I established the Research Center for the Arts in the college with a mandate to compile and disseminate information on all matters of interest to students and scholars in Iberian and Inter-American arts. This was followed by the publication of a newsletter, under the auspices of the center, called the *RCA Review*. It was modeled on Robertson's BHLAAA with the addition of essays and articles on Latin American art. It was published for the first time in January 1978 and continued on a quarterly basis until 1984 when the center ceased to exist.

A number of essays and articles published in the *Review* laid out the case for the establishment of a "home" for historians of Latin American art (see for example, Elizabeth Boone, "The CAA and Iberian and Interamerican Art," *RCA Review* vol. 1, no. 1, January, 1978, pp. 4-5) and Joyce Bailey, "The Study of Latin American Art History in the United States: The

Past 40 years,” *RCA Review* vol. 1, No. 2, April, 1978, pp. 1-3). A workshop on Latin American art sponsored by the center brought Latin American art historians together in San Antonio to determine what steps should be taken to make that “home” a reality.

Those steps were taken at a “Workshop on Latin American Art,” sponsored by the center and held at UTSA in San Antonio on July 24 and 25, 1978. Among those attending the workshop were Donald Robertson, Joyce Bailey, Elizabeth Boone and others from the University of Colorado, University of Texas at Austin, and the UNAM’s Instituto de Investigaciones Estéticas, Mexico City. I chaired the session. The major accomplishment of the workshop was the establishment of the ALAA on an interim basis (Elizabeth Boone, *RCA Review* vol. 1, no. 4, October, 1978, pp. 2-3).

The ALAA was established at an ad hoc gathering of Latin Americanists at the College Art Association meeting held in Washington, D.C. in 1979. The results of the meeting were published in the *Review* with details on the purposes of the ALAA, the first officers, plans for the second meeting, and other matters relating to the new organization (Elizabeth Boone, *RCA Review* vol. 2, nos. 1 and 2, January-April, 1979, pp. 10-11).

As president of the ALAA I continued to put pressure on the officers and staff of the CAA to have more sessions on Latin American art and to gain affiliation with the CAA. I did this through correspondence and meetings in Washington D.C. with Joshua Taylor who was then president of the CAA. Sessions on Latin American art were held every year I served as president of the ALAA: at the annual meetings of the CAA in New Orleans, San Francisco, Philadelphia, New York and other cities. I served as president of the ALAA until 1984.

Jacinto Quirarte  
Helotes, TX  
September, 2004



## Exhibitions

### *The Colonial Andes: Tapestries and Silverwork, 1530–1830*

The Metropolitan Museum of Art, New York  
29 September – 12 December 2004



*Eucharistic Urn in the Form of a Pelican.* Lima?, ca. 1750–1760. Silver, partially gilt, with gold, and precious stones, cast, molded, repoussé, and chased, with burnished punchwork. Monasterio de Nuestra Señora del Prado, Lima

The arrival of the Spanish in South America in 1532 dramatically transformed the Andean cultural landscape, changing societies that had evolved over thousands of years within less than one generation. The arts, however, continued to thrive amid the upheavals. A major exhibition of more than 175 works of art

focusing on two uniquely rich and inherently Andean art forms that flourished during the Colonial period – tapestry and silverwork – is now at the Metropolitan Museum of Art. The exhibition, *The Colonial Andes: Tapestries and Silverwork, 1530–1830*, presents some of the finest examples of Inca and colonial gar-

ments and tapestries, as well as ritual and domestic silverwork, drawn from museums, churches, and private collections in South America, Europe, and the United States.

Among the highlights of the exhibition is a group of recently discovered silver objects and little-known tapestries from the sixteenth and seventeenth centuries. Among these are a number of unusually detailed silver vessels (including one of a number portraying scenes of sixteenth-century Andean life) – documenting the transition from Inca to viceregal style – that were recovered from the Spanish fleet vessel *Nuestra Señora de Atocha*, which was shipwrecked off the coast of Florida in 1622. The exhibition presents a tapestry of *The Creation of Eve* from a rare series, vividly illustrating Old Testament scenes, that was produced by native Andean weavers under the patronage of the Jesuit Order, and that also demonstrates the introduction of European narratives into the culture of the Andes.

Beginning with an introduction to the culture of the Inca Empire, the exhibition will show how early Colonial artists integrated aspects of their native traditions with European elements to forge a new artistic vocabulary and to explore new Andean identities. The exhibition is organized around a series of themes including issues of Andean identity, cross-cultural influences from Europe and Asia, Christianity in the Andes, viceregal secular style, and memory and transformation. Re-evaluation of Colonial art in recent years underscores the vital nature of cultural encounters expressed in the art of the period. Colonial paintings, *keros* (wooden ritual drinking vessels), and works in other media accompanying the tapestries and silverwork provide a contextual presentation of the significance of

and transformations within this complex and compelling period of history.

The exhibition was organized by Johanna Hecht, Associate Curator, Department of European Sculpture and Decorative Arts, and Elena Phipps, Conservator, Textile Conservation Department, The Metropolitan Museum of Art. The exhibition is accompanied by a fully illustrated catalogue with contributions by a roster of international scholars, published by The Metropolitan Museum of Art and distributed by Yale University Press. The exhibition is made possible by Univision Communications Inc., Univision 41, TeleFutura 68 and WCAA 105.9FM, WZAA 92.7FM, WADO 1280AM. Additional support has been provided by The Reed Foundation. For more information, please visit the museum's web site: [www.metmuseum.org](http://www.metmuseum.org).



## ***Tiwanaku: Ancestors of the Inca***

Denver Art Museum

16 October 2004 – 23 January 2005



*Woven Bowl, Tiwanaku style, A.D. 200-400, Southern Peru or Northern Chile. Camelid fiber. Private collection.*

The spectacular art of the ancient Tiwanaku culture will be featured at the Denver Art Museum this autumn and winter. This highland culture thrived for nearly a millennium in the area around Lake Titicaca, in what is now Bolivia, and beyond. The city of Tiwanaku, with its large temples, stone sculptures and ceremonial gateways, was home to a society in which ritual and sacrifice were an integral part of life. *Tiwanaku: Ancestors of the Inca*, explores this society through nearly 100 art objects.

*Tiwanaku: Ancestors of the Inca* at the Denver Art Museum is the first comprehensive art exhibition ever to focus on the Tiwanaku civilization. This exhibition is comprised of well-preserved textiles, finely crafted ceram-

ics, works of gold and silver, delicately carved wood objects and detailed stone sculptures that come from both public and private collections in Europe and North and South America. The beauty and cultural significance of these artworks provide a detailed and complete picture of elite life in Tiwanaku approximately 400 years prior to the Inca Empire.

Curated by Dr. Margaret Young-Sánchez, Jan and Frederick Mayer curator of Pre-Columbian Art, the exhibition is thematically arranged. The six-gallery exhibition examines the cultural fabric of this civilization, from rulers and rituals to the spirit world and Tiwanaku's cultural precursors and contemporary rivals, known as the Wari. Highlights of the exhibition are several spec-

tacular and elaborately decorated tunics, including one which can be regarded as the most complex and sophisticated Tiwanaku artwork known. Also of interest are several Pucara stone sculptures (predecessors of the Tiwanaku), and Tiwanaku sculptures of rulers or nobles. Completely intact ceramic objects from this era are scarce; however, about twenty well-preserved ceramic objects can be seen in this exhibition. Gold, silver and bronze were used for the creation of ornaments, pins, cups, jewelry, and diadems, and a number of these finely-crafted items are also featured in the exhibition. Wooden snuff trays, preserved through the centuries in the deserts of northern Chile and southern Peru, provide insight into the ritual practices of this ancient culture. The final gallery is dedicated to Wari art objects; Wari was deeply influenced by the Tiwanaku civilization.

A companion publication, *Tiwanaku: Ancestors of the Inca*, is authored by Margaret Young-Sánchez and an international array of scholars. This full-color hardback publication has 232 illustrations and will be on sale in the Denver Art Museum Shop. A symposium will be held in mid-January (see CONFERENCES).

For more information, visit [www.denverartmuseum.org](http://www.denverartmuseum.org) or call 720-865-5000. For information in Spanish, call 720-913-0169. Support for this exhibition is generously provided by the National Endowment for the Arts. Additional support is provided by Newmont Mining Corporation, the National Endowment for the Humanities, U.S. Bank, the Gay and Lesbian Fund for Colorado, Mayer Center for Pre-Columbian and Spanish Colonial Art at the DAM, and the citizens who support the Scientific and Cultural Facilities District.

## *The Aztec Empire*

Solomon R. Guggenheim Museum  
15 October 2004–13 February 2005



*Eagle warrior* (detail). Aztec, ca. 1440–69. Fired clay, stucco, and pigment, 170 x 118 x 55 cm. Museo del Templo Mayor, INAH, Mexico City. Photo: Michel Zabé, assistant Enrique Macías.

The Aztec civilization of ancient Mexico is the subject of a major new exhibition this fall and winter in New York. Some 440 works drawn from public and private collections, including archaeological finds of the last decade never before seen outside Mexico, are featured in *The Aztec Empire*. This exhibition

is being hailed by the organizers as the most comprehensive survey of the art and culture of the Aztecs ever assembled, and the first major exhibition devoted to the subject in the U.S. in more than twenty years. *The Aztec Empire* is organized by the Solomon R. Guggenheim Museum in collaboration with

the Consejo Nacional para la Cultura y las Artes (CONACULTA) and the Instituto Nacional de Antropología e Historia (INAH). Guest curator is Felipe Solís, Director of the Museo Nacional de Antropología in Mexico City, co-curator of the large-scale survey *Aztecs* at the Royal Academy in London in 2003, and one of the world's foremost authorities on Aztec art and culture. Exhibition design is by Enrique Norten of TEN Arquitectos + J. Meejin Yoon.

*The Aztec Empire* aims to provide a broad chronological and cultural context for the Aztecs' achievements. An early section focuses on the ways in which the Aztecs adopted and transformed the forms and symbols of their ancestors, among them the Olmecs, Toltecs, and the people of Teotihuacan. A great treasure from the latter period is a highlight of the exhibition: a stone and turquoise mask of a human face, with eyes, joined eyebrows, facial symbols, nose ring, and necklace inlaid with shell and obsidian (ca. 450). Among the works representing the cultures of the peoples who surrounded the Aztecs, whether as defeated subjects or enemies, are never-before-exhibited objects from the Huastec civilization (ca. 1200–1521), including a polychrome anthropomorphic pot portraying the face of a man with horizontal bands of paint along his cheekbones, bulging eyes, and rows of pointed teeth. The exhibition covers Aztec civilization through the time of the European conquest, with objects that reflect the early states of the Spanish campaign to convert the indigenous peoples of Mexico to Christianity and the eventual devastation of Aztec society. Among these is a tour-de-force example of feather weaving on bark, a chalice cover (ca. 1540) designed with a circular,

wave-like pattern believed to symbolize holy water transmitting the word of God.

The exhibition will be accompanied by a fully illustrated publication, entitled *The Aztec Empire*, which will feature twenty-eight essays by twenty-three scholars exploring such aspects of the Aztec culture as their view of the cosmos, religion and rituals, and daily life, both as common citizens and nobility. Ecological and anthropological evaluations will also be included. The catalogue is 376 pages with 199 full-color plates as well as additional illustrations (\$75 hardcover, \$50 softcover). It is published by the Guggenheim Museum and will be distributed in North America by D.A.P./ Distributed Art Publishers. The companion volume *The Aztec Empire: Catalogue of the Exhibition* documents every artifact in the exhibition with full-color images and brief, authoritative texts. It is approximately eighty pages and will include over 400 images (\$24.95). There will be a special discount for the purchase of both catalogs. A symposium and public program will be held in conjunction with the exhibition (see website below and CONFERENCES and LECTURES). Major sponsors of this exhibition are Banamex/ Citigroup and Televisa. Additional support provided by PEMEX and Mexico Tourism Board. The exhibition is made possible in part by an indemnity from the Federal Council on the Arts and Humanities, together with the generous support of the Leadership Committee for *The Aztec Empire*, GRUMA, ALFA, and Con Edison. For more information, please visit the website: [www.guggenheim.org/aztecs](http://www.guggenheim.org/aztecs), or call 212-423-3500.

***Selections: 20th-Century Latin American Art in the  
VMFA Collection / Selecciones: Arte  
Latinoamericano del Siglo 20 en la Colección  
VMFA***

Virginia Museum of Fine Arts, Richmond  
1 September 2004 – 13 March 2005



*Señor de Papantla*,  
1934-35, by Manuel  
Álvarez Bravo (Mexi-  
can, born 1902); silver  
print; 9 x 7-1/8 inches.  
(Photo © 2004 Virginia  
Museum of Fine Arts.)

This exhibition features twenty-two paintings, prints, photographs and sculpture by artists from the Americas and the Caribbean. Drawn from the Virginia Museum of Art's permanent collection, *Selections/Selecciones* features works by Fernando Botero, Manuel Álvarez Bravo, Rafael Ferrer, José Clemente Orozco, Diego Rivera and Helmice Saforcada. The exhibition presents an array of styles including Art Deco, Social Realism and abstraction, while highlighting portrai-

ture and printmaking techniques. *Selections/Selecciones* has bilingual text panels and labels (in English and Spanish) and will be the last exhibition in the West Wing Focus Gallery before the museum begins its major expansion project this fall. (See also LECTURES/PERFORMANCES). For more information, please contact: Suzanna Fields, 804/204-2708; or Rubie Britt-Height, 804/204-1429; Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond VA 23220-4007; FAX 804/204-2707; email: [sfields@vmfa.state.va.us](mailto:sfields@vmfa.state.va.us).



***Contemporary Art and Latin  
America: Selections from the  
Diane and Bruce Halle Collection***

Richard E. Peeler Art Center, DePauw  
University, Greencastle, IN  
15 September – 12 December 2004

The Diane and Bruce Halle collection, started in 1996, is dedicated to modern and contemporary art from Latin America. The emphasis of the collection is on artists who made significant contributions to the development of the field in the twentieth century or show promise for the twenty-first century. It is comprised of over 130 works in a variety of media, by artists from ten different countries.

A collection devised with a geographic, historical, cultural, political construct as complicated as Latin America necessarily engages the idea of place, as it exists in its physical and imagined states, as well as a rejection and desire to supercede place as a defining constraint for artistic production. The exhibition provides an opportunity to consider works that utilize similar conceptual practices, albeit to strikingly diverse ends. Approximately thirty works from the Halle collection are featured in the exhibition. The works, which date from the late 1980s to the present, highlight the richness and diversity of art from the region and showcases both internationally-recognized artists as well as emerging artists.

This will be the first public exhibition to display a major portion of the collection, though individual works have been included in exhibitions at the Reina Sofia, Madrid; the Centro Cultural Recoleta, Buenos Aires; Site Santa Fe; the Phoenix Art Museum; the Ari-



*“Untitled”* (Rossmore II), 1991. Green candies, individually wrapped in cellophane, endless supply. ©Félix González-Torres Foundation. Photo courtesy of Andrea Rosen Gallery, New York

zona State University Art Museum; and other major U.S. institutions. Artists represented include: Francis Alÿs (Mexico), José Bedia (Cuba), Waltercio Caldas (Brazil), Eugenio Dittborn (Chile), Julio Galán (Mexico), Thomas Glassford (Mexico), Luis González-Palma (Guatemala), Arturo Herrera (Venezuela), Guillermo Kuitca (Argentina), Vik Muniz (Brazil), Liliana Porter (Argentina), Arnaldo Roche Rabell (Puerto Rico), Doris Salcedo (Colombia) and Regina Silveira (Brazil). The exhibition was organized by the Tucson Museum of Art. For more information, please contact the gallery information line at 765.658.4882 or visit <http://www.depauw.edu/acad/art/galleries/>. Further information may be obtained by contacting Kaytie Johnson, Director and Curator of University Galleries, Museums and Collections, Richard E. Peeler Art Center, 10 West Hanna Street, DePauw University, Greencastle, IN 46135, 765-658-6556, [kajohnson@depauw.edu](mailto:kajohnson@depauw.edu).

## ***Frida Kahlo: Portraits of an Icon***

College of Santa Fe, New Mexico  
8 October – 17 December 2004

The new exhibition, *Frida Kahlo: Portraits of an Icon*, will open Friday, 8 October in the Atrium Gallery in the College of Santa Fe's Marion Center for Photographic Arts. The event will begin at 5 p.m. with "In the Café de los Cachuchas: Kahlo's First Paintings," a lecture by James Oles, an assistant professor of art at Wellesley College (Ph.D., art history, Yale University). The opening will include a book sale of the accompanying monograph, produced by Throckmorton Fine Art in New York.

*Frida Kahlo: Portrait of an Icon* begins with a



photograph of Frida at age four and ends with the artist on her deathbed at age 46. Encompassed in that timeframe, more than sixty one-of-a-kind portraits shed light on some of Kahlo's quieter moments, in a life famously fraught with physical pain and emotional angst. Widely considered one of the most important artists of the twentieth century, Kahlo captured her own dramatic life story in her paintings; in this exhibition, her life is chronicled by luminary artists including Manuel Álvarez Bravo, Lola Álvarez Bravo, Gisèle Freund and Lucienne Bloch, as well as people closer to the painter, Guillermo Kahlo, Antonio Kahlo, Emmy Lou Packard and Diego Rivera. The exhibition was made possible by Throckmorton Fine Art, Inc. New York; the book sale is sponsored by Photo-Eye. The Atrium Gallery Program is made possible by the generous contribution of the Marlene Nathan Myerson Family Foundation. For more information call (505) 473-6341.

Guillermo Dávila. *Frida in white dress*. Xochimilco, Mexico. ca. 1930. Gelatin silver print, vintage. 6x4 inches

## ***Courtly Art of the Ancient Maya***

Palace of the Legion of Honor,  
San Francisco  
4 September 2004– 2 January 2005

The first exhibition in the United States devoted to the subject of the art and life of ancient Maya royalty opened in San Francisco in September. Organized by the Fine Arts Museums of San Francisco and the National Gallery of Art, Washington, D.C. (where the exhibition was on view this past spring and summer), the exhibition will close in early 2005. The exhibition is rich in new archaeological discoveries from Palenque, Calakmul, Toniná, Yaxchilán, Comalcalco, and Copan, and includes works that have never been seen in this country. *Courtly Art of the Ancient Maya* demonstrates the visual magnificence of ancient Maya art with over 130 masterworks drawn from some thirty public and private lenders in Mexico, Honduras, Guatemala, Europe, Australia, and the United States.

*Courtly Art of the Ancient Maya* was curated by curator-in-charge Kathleen Berrin, Fine Arts Museums Curator of Art of Africa, Oceania, and the Americas, and visiting curator Professor Mary Miller, Vincent Scully Professor of the History of Art, Yale University. The exhibition is accompanied by a comprehensive, fully-illustrated 300-page exhibition catalogue by Professor Miller and noted British epigrapher Simon Martin, with a foreword by Kathleen Berrin. The exhibition is made possible by Televisa; the presentation in San Francisco is supported, in part, by generous grants from the National Endowment for the Humanities and the National Endowment for the Arts, Federal agencies, Wells Fargo Foundation, and the Mexico Tourism Board. For

a complete listing of the programs offered in conjunction with the exhibition, please contact [rbaldocchi@famsf.org](mailto:rbaldocchi@famsf.org), [www.thinker.org](http://www.thinker.org), or 415-682-2481.

## ***Arena Mexico: An Exhibition of Prints by Demián Flores Cortés***

University Gallery, University of Essex,  
Colchester, UK  
9 October – 10 November 2004

Inspired by the world of wrestling, Demián Flores Cortés has created a series of prints portraying masked identities in elaborate patterns. The exhibition is complemented by a program of events, including a wrestling match (El Hijo del Santo vs. Blue Panther). For more information, visit: [www.essex.ac.uk/arenamexico](http://www.essex.ac.uk/arenamexico).

## *Leaving Aztlán: Rethinking Contemporary Latino and Chicano Art*

Metro State Center for Visual Art, Denver, Colorado  
27 January – 23 April 2005



Jesse Amado, *It Has No Meaning*, 2003, acrylic on MDF. Courtesy the artist and Finesilver Gallery

The new exhibition, *Leaving Aztlán: Rethinking Contemporary Latino and Chicano Art*, presents the work of contemporary U.S. artists who produce work that challenges stereotypical perceptions of Chicana/o and Latina/o art as a homogenous “style” defined solely in culturally specific terms. The artists in this exhibition utilize culturally ambiguous formal and conceptual strategies that defy one-dimensional readings, and situate their work not within the confines and constructs of an ethnically-based visual ghetto, but within the

larger, global context of contemporary art. Rather than completely divorcing themselves from the visual legacy created by Latina/o and Chicana/o artists from previous generations, whose work was primarily informed by a collective ideology and cultural nationalism, these artists instead produce work that resists a culturally essentialist reading. They accomplish this through the use of hybridity as a formal and conceptual strategy that fuses their position as both Chicanos in the U.S. and artists within the greater global community.

In the body of work presented in this exhibition, cultural stereotypes are not perpetuated, but critiqued, lampooned, and subverted through the use of diverse media, including photography, site-specific installation, video, painting and sculpture. The group of post-identity practitioners represented in *Leaving Aztlán: Rethinking Contemporary Latino and Chicano Art*, creates work that represents the wide range of expression found in the Latina/o Chicana/o diaspora, and moves in new directions, addresses new concerns, and encompasses a broader range of formal and conceptual sensibilities and strategies. This new generation of artists are mapping out new and important terrain as their work forces us to question, more than ever before, what it means to label work as “Chicana/o” or “Latina/o” art, as well as what constitutes the relationship between ethnicity and artistic production. Artists in the exhibition include: Jesse Amado (San Antonio), Connie Arismendi (Austin), Javier Carmona (Chicago), Alex Donis (Los Angeles), Carlos Fresquez (Denver), Michelle Gonzalez (Denver), Diana Guerrero-Mácia (Chicago), John Hernandez (San Antonio), Benito Huerta (Arlington, TX), Salomon Huerta (Los Angeles), Rubén Ortiz Torres (Los Angeles), Juan Ramos (San Antonio). For more information, please call 303.294.5207, or visit <http://www.mscd.edu/news/cva>.



Closing soon:

***A New Diversity: Art from Northern New Jersey's Latino  
Diaspora***

New Jersey City University, Jersey City,  
15 September – 13 October 2004



José Rodeiro. 911. 36" x 48" oil on canvas, 2001

In celebration of Hispanic Heritage Month, the New Jersey City University Art Galleries are presenting an exhibition featuring works of fourteen contemporary artists. The exhibition is part of the Transcultural New Jersey: An Arts and Education Initiative, a year-long statewide project that will document the contributions of artists of multicultural heritage living and/or working in New Jersey through more than twenty exhibits at museums, galleries, and cultural venues throughout the state. The exhibition was curated by

Dr. José Rodeiro, professor of art at New Jersey City University, and Dr. Midori Yoshimoto, director of campus galleries at New Jersey City University. The exhibition features approximately thirty works, including abstract, documentary, and figurative paintings, sculpture, multi-media works, prints, papier-mache masks, and photographs.

The exhibit showcases works by artists who represent five northern New Jersey counties and are from seven Latin American nations:

Argentina, Colombia, Cuba, the Dominican Republic, Ecuador, Puerto Rico, and Venezuela. All of the artists are part of northern New Jersey's "Neo-Latino" art movement, which is led by Puerto-Rican American printmaker Olga Cruz. The "Neo-Latino" art movement, which recognizes the dynamic cultural changes that are currently affecting the Latino communities of the metropolitan area, is led by a group of 21st century Hispanic artists from northern New Jersey who are challenging outmoded 20th century aesthetic-values while questioning the validity of Latin stereotypes. Inspired by their African, Amerindian, and European cultural and aesthetic traditions, "Neo-Latino" artists are re-examining and re-interpreting Latino trans-cultural diversity through their imaginative and visionary images. Among the artists represented are Josephine Barreiro, Hugo X. Bastidas, Olga Mercedes Bautista, Geraldo Castro, Olga Cruz, Leandro Flaherty, Rainiel Guzman, Hugo W. Morales, Alvin E. Quiñones, Jason Rivera, José Rodeiro, Miriam Santiago, Sergio Villamizar, and Raul Villarreal.

The Transcultural New Jersey: An Arts and Education Initiative was developed by the Office of Intercultural Initiatives of Rutgers University and the Jane Voorhees Zimmerli Art Museum in New Brunswick in partnership with New Jersey Network Public Television. The project has been funded by the Geraldine R. Dodge Foundation, Merrill Lynch, J.P. Morgan-Chase, Johnson & Johnson, the New Jersey State Council on the Arts, the New Jersey Council for the Humanities, The Blanche and Irving Lauri Foundation, and The Office of the Executive Vice President for Academic Affairs of Rutgers University. NJCU's Council on His-

panic Affairs, Office of the Vice President for Academic Affairs, and Art Department are providing generous support for the University's exhibit. The exhibition, *A New Diversity: Art from Northern New Jersey's Latino Diaspora*, will also be shown at the Perth Amboy Art Center and the Montclair State University Art Gallery. For further information about the exhibit, please call Ms. Yoshimoto at (201) 200-2197, or email her at [myoshimoto@njcu.edu](mailto:myoshimoto@njcu.edu).

### Exhibition Available

Patrick Frank curated a fifty-piece exhibition of Argentine prints dating from 1935-2003 that he will send for free to any art gallery attached to a higher education institution. The show title is *Bodies of Evidence* and the theme is the evolution of the human form in Argentine graphic arts.

The works are in various styles: social realist, fantasy-based, Informalism, postmodern, and others. Media include etching, lithograph, linocut, woodcut, and digital. For more information, request a prospectus in CD format from Patrick Frank: [pfrank@grabados.org](mailto:pfrank@grabados.org).



Albino Fernández, *The Monsters No. 3*, 1969. Lithograph, 63.5 x 45.5 cm

## MUSEUM NEWS

### **The Museum of Fine Arts, Houston Appoints Gilbert Vicario as Assistant Curator, Department of Latin American Art and Coordinator, International Center for the Art of the Americas**

The Museum of Fine Arts, Houston has appointed Gilbert Vicario to the position of assistant curator, department of Latin American art and coordinator, International Center for the Art of the Americas. He will work under the direction of Mari Carmen Ramírez, The Wortham Curator of Latin American Art and director of the ICAA. His responsibilities include helping to shape the museum's Latino art exhibitions and research programs, a fundamental component of the International Center for the Art of the Americas.

Prior to accepting the position at the MFAH, Vicario was assistant curator at the Institute of Contemporary Art, Boston. Among his recent exhibitions is *Made in Mexico*, a group show currently on tour at the UCLA Hammer Museum. He also served as organizing curator of *Splat, Boom, Pow! The Influence of Cartoons in Contemporary Art*, which was organized by Houston's Contemporary Arts Museum. During his tenure at the ICA, he was curator of *Chen Zhen: Inner Body Landscapes*, which traveled to P.S. 1. He also helped organize more than a dozen exhibitions and won a second-place award from the International Association of Art Critics (Association International des Critiques D'art) for the exhibition *Diller + Scofidio in Boston*. Originally from San Diego, California, Vicario holds an M.A. in curatorial studies from Bard College and completed his B.A. in visual arts at the University of California at San Diego. His

awards include a two-year fellowship to the Center for Curatorial Studies at Bard College and a Rockefeller Travel Grant.

Since 1927, the Museum of Fine Arts, Houston has presented thirty-four exhibitions of Latin American art, eleven in the past twenty years. The museum's collection includes over 760 modern and contemporary Latin American works and more than 2,500 pre-Columbian objects. Recent additions to the Department of Latin American Art's collection include a number of significant works by artists such as Joaquín Torres-García, Francisco Matto, Armando Reverón, Alejandro Otero, Gego, Antonio Berni, Oscar Muñoz, and Roberto Obregón.

In 2001, under the direction of Dr. Peter C. Marzio, the museum created a new curatorial department for modern and contemporary Latin American art with a research wing, the International Center for the Art of the Americas. The MFAH hired Dr. Mari Carmen Ramírez to serve as the Wortham Curator of Latin American art, an endowed position, and as director of the ICAA. Under her leadership, the museum has embarked on a ten-year Latin American art initiative with four major elements: collecting and preserving major works of Latin American art; creating groundbreaking exhibitions with scholarly catalogues; recovering, translating, and publishing documents critical to the art history of Latin America; and disseminating knowledge about the art to museum audiences. It has already organized three international symposia and published the proceedings in the ICAA's bilingual book series. For more information, please contact the Museum of Fine Arts, Houston, tel.: 713-639-7540; [www.mfah.org](http://www.mfah.org); [www.mfah.org/spanish](http://www.mfah.org/spanish).



## LA County Museum of Art Awarded Grant for Maya Show

The Los Angeles County Museum of Art has been awarded a grant in the amount of \$250,000 to support the implementation of the exhibition *Lords of Creation: The Origins of Sacred Maya Kingship*. The exhibition and accompanying catalogue present the first systematic investigation of the emergence of divine kingship among the Maya during the Late Preclassic and Early Classic periods (400 BC–AD 550). Containing approximately 150 works of art and archaeological objects deriving from recent excavations in Mexico, Guatemala, Honduras, and Belize, the exhibition documents the earliest appearance of sacred kings in Mesoamerica, their roles in the emergence of urban society, and the legacy of ancient beliefs and practices among contemporary Maya communities. The exhibition opens at LACMA 10 September 2005 through 2 January 2006, then travels to the Dallas Museum of Art (12 February– 7 May 2006) and the Metropolitan Museum of Art in New York (11 June–10 September 2006). The catalogue contains essays by archaeologists, art historians, and epigraphers who are actively engaged in research in this area as well as catalogue entries by the exhibition co-curators, Virginia Fields and Dorie Reents-Budet. The catalogue will be co-published by LACMA and Scala Publishers (New York and London) and will be available in September 2005. For further information, please contact Virginia Fields ([vfields@lacma.org](mailto:vfields@lacma.org)).

## UNIVERSITY NEWS

Dr. Jennifer Ahlfeldt has accepted an assistant professorship at the University of New Mexico. She may be contacted at the following address: MSC04 2560, 1 University of New Mexico, Albuquerque, NM 87131-0001 (Email: [ahlfeldt@unm.edu](mailto:ahlfeldt@unm.edu)).

Dr. Michele Greet has accepted the post of Assistant Professor of Modern Latin American and European Art at George Mason University in Fairfax, Virginia. She may be reached via email ([mgreet@gmu.edu](mailto:mgreet@gmu.edu)) and office phone (703) 993-1254.

Elisa C. Mandell has been appointed Visiting Assistant Professor of Art History at Skidmore College in Saratoga Springs, New York. Mandell can be reached at [emandell@skidmore.edu](mailto:emandell@skidmore.edu).

The Department of Art and Art History at the University of Texas at Austin is pleased to announce that David Stuart, a distinguished epigrapher and anthropologist from Harvard University, has accepted the position as the new Linda and David Schele Chair in Precolumbian Art and Writing of Mesoamerica. A respected author and scholar, Stuart has been serving as the Curator of Mayan Hieroglyphic Inscriptions at Harvard's Peabody Museum of Archaeology and Ethnology and will join UT's Art History faculty in the spring of 2005. The Linda and David Schele Chair in Precolumbian Art and Writing of Mesoamerica was established in 1998 to advance Precolumbian studies. In addition to teaching courses and conducting scholarly research, the holder of the chair directs the Center for the History of Ancient American Art

and Culture (CHAAAC). This center is instrumental in the development and sponsorship of international Precolumbian programming such as the Maya Meetings at Texas and the D.J. Sibley Conference on World Traditions of Culture and Art.

**Guide to Graduate Studies in Latin American Art History: A Special Report**

By Delia Cosentino

Nineteen institutions offer opportunities for pursuing a PhD in Latin American art history in the United States, and eight provide programs for degrees at the MA level only. The following list is organized alphabetically by institution; where not specified, the program offers a PhD in art history. This guide is intended as a bare-bones directory and does not include additional information of possible value, such as non-art history faculty in related fields (history, Spanish, anthropology, literature, Latin American and/or Iberian Studies, etc.). Students interested in certain Latin American countries whose artistic forms are strongly influenced by African traditions (e.g. Cuba, Brazil) might consider programs with faculty interested in the Diaspora (e.g. Iowa, Bloomington, Maryland, Yale). Efforts have been made to be as accurate as possible; if you see errors or know of a graduate program that is not listed here but should be, please email Delia Cosentino at [dcosent1@depaul.edu](mailto:dcosent1@depaul.edu). Thanks to everyone who sent along information.

Arizona State University, School of Art, Joint PhD with University of Arizona

**Emily Umberger**, Pre-Columbian & Colonial Mesoamerica, esp. Aztec

California State University, Long Beach, Art Department, *M.A. only*

**Catha Paquette**: 19th & 20th Century Latin American, Pre-Columbian  
City College of New York (The City University of New York), Art Dept, *M.A. only*

**Anna Indych**, Modern and Contemporary Latin American Art History

City University of New York, Graduate School Art History Department

**Eloise Quinones Keber**, Pre-Columbian, Colonial Latin American Art  
**Katherine Manthorne**, Art of the Americas, Modern Latin American, Latino Art  
George Corbin, Native American Art

Columbia University, Department of Art History and Archaeology

**Esther Pasztory**, Pre-Columbian, Mesoamerica

Emory University, Art History Department

**Rebecca Stone-Miller**, Ancient Andean and Central American art

Georgia State University, School of Art and Design, *M.A. only*

**Florencia Bazzano-Nelson**, South America, Modern & Contemporary, Latin American Theory & Art Criticism

Harvard University, Dept. of History of Art and Architecture

**Thomas Cummins**, Pre-Columbian and Latin American art



New York University, Institute of Fine Arts

**Jonathan Brown**, Viceregal, principally Mexican art

**Edward J. Sullivan**, Latin American/Caribbean modern

**Robert Lubar**, Modern

**Robert Storr**, Modern

Texas Christian University, Art History Department, *M.A. only*

**Lori Diel**, Pre-Columbian and Colonial

Tufts University, Dept. of Art and Art History, *M.A. only*

**Adriana Zavala**, Modern and Contemporary Latin America; Chicano/a; Latino/a

Tulane University, Art Department: MA in art history; new PhD is a joint degree in Art History and Latin American Studies

**Elizabeth Boone**, Pre-Columbian, Colonial, Mesoamerica

**Pamela Franco**, Modern, Caribbean

**Thomas Reese**, Colonial, Modern

University of Arizona, Department of Art, Joint PhD w/ Arizona State University

**Stacie Widdifield**, Pre-Columbian through Modern

University of California, Los Angeles (UCLA) Department of Art History

**Cecelia F. Klein**, Pre-Columbian and early Colonial Mesoamerica and Andes

**Charlene Villaseñor Black**, Colonial and Modern Latin America, Chicano art

**David Kunzle**, Modern Latin American protest art

University of California, San Diego (UCSD), Department of Visual Arts

**Elizabeth Newsome**, Mesoamerican Art History,

**Roberto Tejada**, Modern/Chicano art of Mexico

University of California, Santa Barbara (UCSB), Dept. of History of Art & Architecture

**Jeanette Peterson**, Pre-Columbian and Colonial

**Gerardo Aldana** (art historian in Chicano Studies Dept), Pre-Columbian, esp. Mayan

**Guisela Latorre** (art historian in Chicano Studies Dept), Modern/Chicano art, esp. murals

University of Florida, School of Art & Art History in the College of Fine Arts

**John F. Scott** (retiring 2006), Precolumbian/Mesoamerica, Andes, Antilles & Colonial

University of Illinois, Chicago, Art History Department

**Virginia Miller**, Pre-Columbian Mesoamerica

**Ellen Baird**, Pre-Columbian Mesoamerica/Colonial

**Krista Thompson**, Caribbean (mostly Anglophone islands)

University of Maryland, College Park, Department of Art History & Archaeology

**Arthur Miller**, Pre-Columbian Mesoamerica

**Joanne Pillsbury**, Pre-Columbian Andes

University of New Mexico, Art & Art History Department

**David Craven**, Modern Latin American  
**Holly Barnet-Sánchez**, Chicano/Latin American Art

**Ray Hernández-Durán**, Colonial  
**Jennifer Ahlfeldt**, Pre-Columbian

University of St. Thomas (St. Paul, MN),  
Department of Art History, *M.A. only*

**Susan Verdi Webster**, Iberian and Colonial Latin American art  
University of Texas at Austin, Dept. of Art & Art History

**David Stuart**, Mesoamerica/Maya Hieroglyphic Writing

**Julia Kappelman**, Mesoamerica-Preclassic

**Steve Bourget**, South America-Moche

**Jacqueline Barnitz**, Modern Latin America

**Amelia Malagamba**, Modern Latin America/Chicano/a

University of Wisconsin-Milwaukee, Department of Art History, *M.A. only*

**Andrea Stone**, Pre-Columbian Art

**Eduardo de Jesús Douglas**, Pre-Columbian, Colonial and Modern Latin America

Vanderbilt University, Department of Art and Art History, *M.A. only*

**Annabeth Headrick**, Pre-Columbian

**Leonard Folgarait**, Modern

Virginia Commonwealth University, Dept of Art History

**James Farmer**, Pre-Columbian/Ecuador & Peru, Southwest, Mesoamerica

**Michael Schreffler**, Colonial New Spain & Andes

**Margaret Lindauer**, Museum Studies/Frida Kahlo

Virginia Tech, Program in Environmental Design and Planning, College of Architecture and Urban Studies (PhD in art history available through this college and program)

**Humberto Rodríguez-Camilloni**, South American Pre-Columbian & Spanish American Art & Architecture

Yale University, Department of the History of Art

**Mary Miller**, Pre-Columbian Aztecs, Maya and Inca

**Jaime Lara**, Colonial Latin America/religion

**Kellie Jones**, Latin American/Modern and Contemporary

## CONFERENCES/PANELS

*Alexander von Humboldt: From the Americas to the Cosmos*

City University of New York Graduate Center  
14-16 October 2004

From 14-16 October the City University of New York Graduate Center will host an international conference on *Alexander von Humboldt: From the Americas to the Cosmos*. On Friday morning, 14 October, in one of several sessions on Humboldt and the Arts, art history faculty members Eloise Quiñones Keber and Katherine Manthorne will present papers on Humboldt as a collector of Mexican art and on Frederick Church, Humboldt,

and the dialectics of a trans-geographical America, respectively. Two other papers in the session will deal with Church and with landscape painting. Program information is available at:

<http://web.gc.cuny.edu/dept/bildn/humboldtconference/Program.htm>

### ***The Arts in the Aztec Empire***

Saturday, 16 October, 10 AM–4 PM

The Solomon R. Guggenheim Museum, New York

This symposium on the Guggenheim exhibition *The Aztec Empire* brings together scholars from Mexico and the United States to discuss the role of art in the Aztec world and its impact on Aztec society, economy, education and politics. Presentations emphasize the daily life of the Aztecs, as well as their ritual practice. Participants will include Elizabeth Boone, Tulane University; Eduardo Matos Moctezuma, Templo Mayor Museum; Michael Smith, State University of New York at Albany; Felipe Solís Olguín, National Museum of Anthropology in Mexico City and curator, *The Aztec Empire*; Richard Townsend, Art Institute of Chicago. For more information, please visit the website:

[www.guggenheim.org/aztecs](http://www.guggenheim.org/aztecs), or call 212-423-3500.

### ***Contemporary Readings of the Mexican Past: Reinterpreting the History of Mexican Art***

Tuesday, 19 October, 6:30 PM

The Solomon R. Guggenheim Museum, New York

Mexico's ancient past and its modern art have been the subject of many international exhi-

bitions. This panel critically examines the evolution of the perception and presentation of Mexico's past through exhibitions of Precolumbian objects and Mexican modern and contemporary art organized abroad, ranging from the surveys of Precolumbian art assembled by curator Fernando Gamboa in New York in the 1930s to the Metropolitan Museum of Art's monumental exhibition *Mexico: Splendors of Thirty Centuries* in 1994. Panelists discuss the construction of often conflicting readings of Mexican art in Mexico and in the United States. Participants will include Olivier Debrouse, independent curator and critic; and Néstor García Canclini, Chair, Department of Sociology, Universidad Autónoma Metropolitana. The panel will be moderated by Mary Coffey. For more information, please visit the website:

[www.guggenheim.org/aztecs](http://www.guggenheim.org/aztecs), or call 212-423-3500.

### ***Tiwanaku: Ancestors of the Inca***

Friday and Saturday, 14–15 January 2005  
Denver Public Library, Denver

A major international symposium on Tiwanaku art will be held in conjunction with the Denver Art Museum's exhibition. For more information, visit [www.denverartmuseum.org](http://www.denverartmuseum.org) or call 720-913-0173.

### ***College Art Association Annual Conference, 2005 (Atlanta)***

The upcoming College Art Association annual meeting in Atlanta (15 – 20 February 2005) has a promising line-up of sessions spanning a broad range of subjects and issues of interest to historians of Latin American

art. The following sessions are listed in order of presentation, but please note that days and times may change; please consult the final program for details.

Thursday, 17 February, morning session: "Violence and Visual Culture in Colonial Latin America,"

This session is chaired by Michael Schreffler (Virginia Commonwealth University), and includes the following papers: Emily A. Engel (University of California, Santa Barbara), "The Power in the Journey: Pilgrimage Devotion and the Eighteenth-Century Paintings of Our Lady of Cocharcas," Charlene Villaseñor-Black (University of California, Los Angeles), "Martyrdom and Technologies of Visuality: The Crucified Santa Librada in Colonial Art and Conquest," Dot Tuer (University of Guelph), "Colonizing the Nomad: Florian Pauke's Representations of Mocoví Indians in the Colonial Mission Outposts of Eighteenth-Century Argentina," and Christopher Davis-Benavides (University of Wisconsin, Milwaukee), "El Patrón Santiago: Icon of Power in Colonial Peru."

Thursday, 17 February, 2:30–5:00 pm: "Art History, Theory, and Ancient American Visual Culture"

This session is chaired by Bryan R. Just (Tulane University) and Dana Leibsohn (Smith College). Papers include Byron Hamann (University of Chicago), "Art Hysteria: Social science, Visual Culture, Fragmentation, and Decipherment," Jason Weems (University of Michigan–Dearborn), "An Archaeology of Surface: Ancient Midwestern Earthworks and the Aerial Gaze," Cecelia Klein (University of California, Los Angeles),

"Gender Theory and Aztec Sacrifice: What Tezcatlipoca May Tell Us About Christ Crucified and Vice Versa," Carolyn Dean (University of California, Santa Cruz), "Disciplining Inka Visual Culture." Jeffrey Quilter (Dumbarton Oaks), will serve as the session discussant.

Friday, 18 February, 2:00–4:30 pm: Association for Latin American Art Sponsored Session, "Alternative Spaces: Modern Artists in Latin America and the Creation of Intellectual Forums"

Chaired by Michele Greet (George Mason University) and Lynda Klich (New York University), this session features papers by Karen Cordero (Universidad Iberoamericana, Mexico City), "The Best Maugard Drawing Method: A Common Ground for Diverse Configurations of a Modern Mexicanist Aesthetic," Vanessa K. Davidson (New York University), "Norah Borges, the Graphic Voice of Ultraísmo," Ingrid Elliott (University of Chicago), "Vanguard Exhibitions, Women's Spaces, & Political Change in Cuba 1927–1940," Adele Nelson (New York University), "Before the Biennial: Artistic Organizations in São Paulo in the Late 40s," and Ana Pozzi-Harris (University of Texas, Austin), "Imaging Our Networks: Arte Madí Universal and the International Art Scene in the Early 1950s."

Friday, 18 February, 2:00–4:00 pm: "The Ties that Bind: Representations of Marriage in Mesoamerican Art"

The session chairs are Lori Boornazian Diel (Texas Christian University) and Billie Follensbee (Southwest Missouri State University). Papers include: Billie Follensbee,

“Did She or Didn’t She? A Re-Evaluation of Olmec and Olmec-related ‘Exogamous Bride’ Images,” William Barnes (Tulane University), “But the Greatest of These Is Marriage: War, Sacrifice, Marriage, and the Legitimization of Mixtec Conqueror Lord 8 Deer ‘Jaguar Claw,’” Lori Diel, “Till Death Do Us Part: Marriage and Politics in Aztec Painted Histories,” and C. Cody Barteet (State University of New York at Binghamton), “The Politics of Marriage in the Casa de Montejo Façade.”

Friday, 18 February, 9:00–11:30 am: Open Session

This open session includes a paper by Elisa C. Mandell, “The Birth of Angels: Spanish Roots of the Mexican Angelito Genre.”

Friday, 18 February, 6:00–8:30 pm: “East Coast, West Coast, Middle: Contemporary Latino/a Artists and Regionalism”

Chaired by Constance Cortez (Texas Tech University) and Celia Herrera Rodríguez (University of California, Berkeley), the session features papers by Shifra Goldman (University of California, Los Angeles), “Global Privatization and the Art Market: Its Impact on Latino Art,” Delilah Montoya (University of Houston), “Mirror, Mirror: The Latino/a as the ‘Other’ in the Fine Arts,” Laura E. Pérez (University of California, Berkeley), “Decolonizing Art History, Art, and the Notion of the Artist,” Dylan Miner (University of New Mexico) “Trabajadores MiChicanas/os: Class-Consciousness and Chicana/o Artists in Michigan,” and Karen Mary Davalos (Loyola Marymount University), “Ancient and Urban-Punk: the Places of Diane Gamboa.”

Saturday, 19 February, 12:30–2:00: Association for Latin American Art Open Session

Stacie G. Widdifield (University of Arizona), and distinguished former president of ALAA, returns to chair this open session, with papers by: David Vallilee (City University of New York), “Center Of Body and Blood: Sacrifice Imagery Among the Mexica of Mesoamerica and the Native American Peoples of the Great Plains,” Elizabeth Perry (Framingham State College), “Sor Juana Inés de la Cruz, Miniature Painter?,” Anna Indych-López (City College of New York), “The Critical Reception of Mexican Muralism in the United States and the Crisis of the ‘Portable’ Fresco.” Another distinguished former president, Emily Umberger (Arizona State University), will be the discussant.

## CALL FOR PARTICIPATION

### 8th World Symposium of the OWHC

19 – 23 September 2005 Cusco, Peru

With the support of UNESCO, the Getty Grant Program, and benefiting from the scientific support of the Getty Conservation Institute, the city of Cusco and the Organization of World Heritage Cities (OWHC) invite professionals, political authorities and heritage managers to take part in the 8<sup>th</sup> World Symposium, which will have as a theme: “Heritage of Humanity, a Heritage with Humanity.”

The workshops of the scientific meeting will focus on specific themes, presented in the form of a conference hosted by renowned experts. A designated professional will be in



charge of introducing the subject, specifying the concept, summarizing recent developments and developing the major issues to be debated by the participants at the presentations and during the discussions. Speakers will present study cases that will make it possible to link theory with practice for each of the themes addressed.

The themes to be addressed in the symposium are the analysis, evaluation, and dissemination of achievements related to the safeguarding and preservation of heritage from the perspective of the population of a world heritage city. In addition to invited speakers, there will be an opportunity for interested individuals to present projects for a poster show. These posters will be displayed for the duration of the event and can be presented by their authors during the poster session, which will be held in the afternoon of 23 September. In addition, these works will be distributed in electronic format to all the participants registered in the symposium. Authors who wish to display their posters must send a proposal in Microsoft Word format, including the title of the poster, the theme to which it refers, the authors, the institution they represent as well as a 200-word explanatory summary. The proposals must be sent by e-mail before 30 November 2004, to the following addresses:  
[cusco8col@hotmail.com](mailto:cusco8col@hotmail.com),  
[info@cusco8col.pe](mailto:info@cusco8col.pe).

The explanatory summaries will be evaluated by the Organizing Committee, who will notify their authors of their acceptance by the end of April 2005. The posters selected must include the title, name of the author(s) as well as the name of the institution repre-

sented. Should there be more than one author, the principal author must be the one who presents the experience. Please include all relevant institutional affiliations, addresses, telephone numbers, fax numbers as well as email addresses. The poster must be made of light material that can be affixed to panels and their sizes must not exceed 1.20 m in height by 0.80 m in width.

For further information, please contact: Elizabeth Kuon Arce, Chief Executive Officer, Organizing Committee of the 8<sup>th</sup> World Symposium of the OWHC, Calle Mesón de la Estrella No. 149, Cusco, Peru; E-mail: [Cusco8col@hotmail.com](mailto:Cusco8col@hotmail.com); [info@cusco8col.com.pe](mailto:info@cusco8col.com.pe); Web Site: [www.cusco8col.com.pe](http://www.cusco8col.com.pe); Tel.: (051) (084) 235718.

## LECTURES/PERFORMANCES

### *From Aztec to High Tech: A Solo Performance by Guillermo Gómez-Peña*

Saturday, 20 November, 7 PM  
The Solomon R. Guggenheim Museum,  
New York

Guillermo Gómez-Peña, a spoken-word *brujo-poeta*, uses multilingualism, humor, and hybrid literary genres as subversive strategies to explore fear of immigration, the dark side of globalization, the digital divide, censorship, and interracial sexuality. Continually developing multi-centric narratives from a border perspective, Gómez-Peña creates what critics have termed “Chicano cyber-punk performances.” In his work, cultural borders have moved to the center while the alleged

mainstream is pushed to the margins and treated as exotic and unfamiliar, placing the audience in the position of “foreigner.” For more information, please visit the website: [www.guggenheim.org/aztecs](http://www.guggenheim.org/aztecs), or call 212-423-3500.

### **Ana María Escallón on Fernando Botero**

Ana María Escallón, director of the Museum of the Americas, Washington, D.C., part of the Organization of American States, will lecture on Fernando Botero’s work on 2 February 2005 (6 pm) at the Virginia Museum of Fine Arts, Richmond. The following day (3 February), there will be music and a brief gallery talk by the curator of the *Selections* exhibition, Tosha Grantham (see Exhibitions). For more information, please contact the museum (804) 204-2702; [www.vmfa.state.va.us/selections](http://www.vmfa.state.va.us/selections).

## **AWARDS AND HONORS**

C. Cody Barteet, a Ph.D. candidate at the State University of New York, Binghamton, Department of Art History, received the Edilia and François Auguste de Montêquin Fellowship from the Society of Architectural Historians as well as a semester research grant and a Rosa Colecchio Travel Award for Dissertation Research Enhancement, both from his department. The awards are for field research in Mexico and Spain for his dissertation, “Colonial Contradictions in the Casa de Montejo and Mérida: Space, Society, and Self-Representation at the Edge of Viceregal Mexico.” The dissertation committee chair is Charles Burroughs (SUNY), and committee members are Kellen

Kee McIntyre (University of Texas, San Antonio) and Abidin Kusno (University of British Columbia).

Florencia Bazzano-Nelson, Assistant Professor of Latin American Art History at Georgia State University in Atlanta, was awarded a non-residential J. Paul Getty Postdoctoral Research Fellowship from the Getty Grant Program for her project “Art Criticism and Inter-American Relations: The Case of Marta Traba.” Dr. Bazzano-Nelson plans to travel to Washington, DC, Puerto Rico, and Venezuela to undertake research but she will stay mostly in Atlanta writing this book. She may be reached via email at: [artfbn@langate.gsu.edu](mailto:artfbn@langate.gsu.edu).

Amy J. Buono, Ph.D. Candidate in Colonial Latin American Art at the University of California, Santa Barbara (advisor, Prof. Jeanette Favrot Peterson), was awarded both a Fulbright-Hays Dissertation Fellowship and a Social Sciences Research Council IDRF Fellowship for the academic year 2004-2005. Ms. Buono’s dissertation is entitled “Plumed Identities & Feathered Performances: Tupinambá Interculture in Early-Modern Brazil & Europe.” She will be conducting her field research this coming year in Italy, Spain, Portugal and Brazil. She may be reached at [amybuono@umail.ucsb.edu](mailto:amybuono@umail.ucsb.edu).

Billie Follensbee, Assistant Professor in the Department of Art & Design at Southwest Missouri State University, was awarded a 2004 College Excellence in Service Award from her University. You may reach her via email at [bjf276f@smsu.edu](mailto:bjf276f@smsu.edu).

Megan O’Neil, doctoral candidate in History

of Art at Yale University, has been awarded a Junior Fellowship at Dumbarton Oaks for the 2004-05 academic year in order to complete her dissertation, "Making Visible History: Picturing the Past in Ancient Maya Sculpture." She may be reached at:  
megano@pantheon.yale.edu.

Maya Stanfield-Mazzi received a Dissertation Year Fellowship from the University of California, Los Angeles, to complete her dissertation, tentatively titled "The Replication of Miraculous Statues in Colonial Peru: The Virgin of Pomata and Christ of the Earthquakes." She may be reached via maya@ucla.edu.

Susan V. Webster was awarded a grant from the Graham Foundation for Advanced Studies in the Fine Arts to continue research during the summer of 2004 on her book project, "Building Colonial Quito: Architects, Patrons, and the Profession, 1650-1750." She may be reached at svwebster@stthomas.edu.

The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI) supports research projects that promise significant contributions to contemporary knowledge of ancient Mesoamerican cultures, and disseminates such contributions via the FAMSI website. The Foundation's directors have determined that they may, on occasion and entirely at their discretion, select an outstanding research report whose author will be recognized with an Excellence Award of \$1000. The directors will distinguish Final Reports that exemplify excellence in illustrated presentations of the data, descriptive analyses, and considered syntheses. This year FAMSI announced that the inaugural award

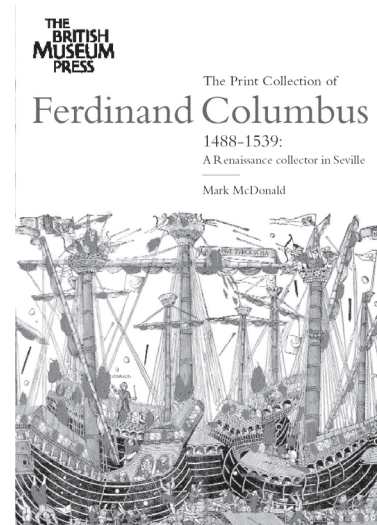
will be given to Phillip Wanyerka for his report entitled, "The Southern Belize Epigraphic Project."

## NEW PUBLICATIONS

### ***The Print Collection of Ferdinand Columbus (1488-1539): A Renaissance Collector in Seville***

Mark P. McDonald

2004; Two hardback volumes in a slipcase with CD-ROM; 20 color and 450 black and white



illustrations (ISBN 0 7141 2638 1, £95)

Ferdinand Columbus, the illegitimate son of Christopher Columbus, traveled with his father on the fourth and final voyage to the New World in 1502 and wrote the first account of that journey in his father's biography. He was a traveling companion and advisor to Emperor Charles V, and a friend of Erasmus and Albrecht Dürer. Ferdinand was also without doubt the greatest humanist bibliophile and print collector of his day. At the time of his death his library in Seville contained over 15,000 books and more than 3,200 prints. Today a fraction of the books

survive. The print collection has vanished, but it is known through a detailed inventory that survives in the Columbus archive and library in Seville.

Ferdinand wanted his print collection to be organized and accessible, so he devised the first ever systematic print catalogue. Mark McDonald decoded Ferdinand's thorough and complex, if eccentric, system of classification. After cracking the code, the author painstakingly reconstructed the print collection, and then sifted through public and private print collections around the world with the result that over half of the collection has been identified through other impressions of prints Ferdinand owned. The project has been supported by the Getty Grant Program. For further information, please contact: The British Museum Press; tel: 020 7079 0942, fax: 020 7636 7186, email: [pvogler@britishmuseum.co.uk](mailto:pvogler@britishmuseum.co.uk)

### ***Feather Creations: Materials, Production and Circulation***

Papers from the international seminar *Feather Creations: Materials, Production and Circulation* will be published in the electronic journal *Nuevo Mundo-Mundos Nuevos* : (<http://www.ehess.fr/cerma/Revue/indexCR.htm>). From the home page, go to the section "exposiciones virtuales" (direct link: <http://www.ehess.fr/cerma/Revue/optika/>). The seminar was organized by Diana Fane, Alessandra Russo, and Gerhard Wolf with the support of a Getty Collaborative Research Grant and was co-sponsored by the Institute of Fine Arts, New York University and The Hispanic Society of America.

### ***City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain***

Jaime Lara of Yale University has published *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain* (University of Notre Dame Press, ISBN 0-268-03364-

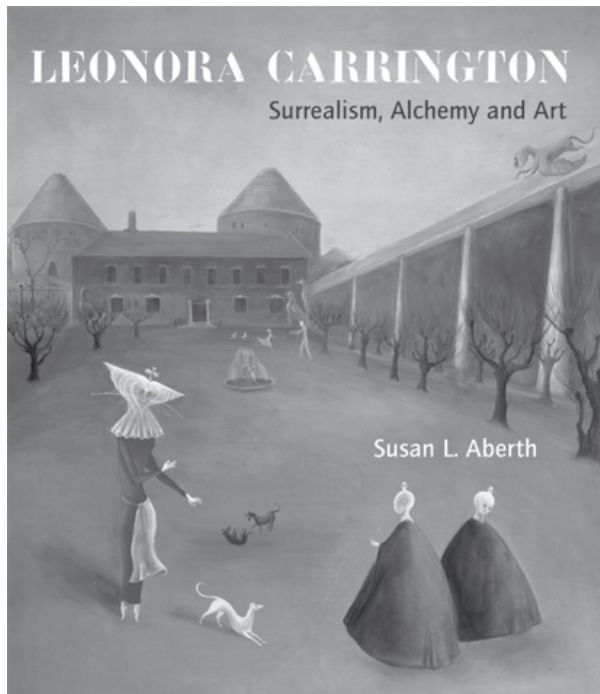


1). The cloth edition, with 312 pages and extensive illustrations, is available for \$65. To order, and to see the reviews, please visit <http://www.undpress.nd.edu>.



***Leonora Carrington: Surrealism, Alchemy and Art***

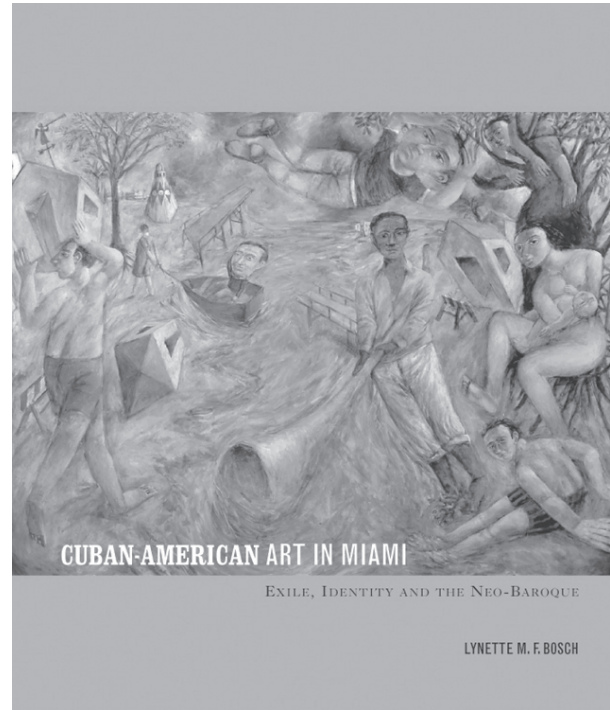
Susan L. Aberth's *Leonora Carrington: Surrealism, Alchemy and Art* will be published in November.



This book surveys the life and work of Surrealist artist Leonora Carrington (born 1917). The author considers Carrington's preoccupation with alchemy and the occult, and explores the influence of indigenous Mexican culture and beliefs on her production. The 160-page book includes 120 color illustrations (ISBN 0 85331 908 1; hardback \$60.00). To order, please visit: [www.lundhumphries.com](http://www.lundhumphries.com), or email [info@lundhumphries.com](mailto:info@lundhumphries.com) (phone orders: 800-535-9544).

***Cuban-American Art in Miami Exile, Identity and the Neo-Baroque***

Lynette M.F. Bosch has just published *Cuban-American Art in Miami Exile, Identity and the Neo-Baroque*.



This book looks at Cuban artists in Miami, a significant movement with its roots in the history of Cuban and United States art. Their work represents a visual exploration of global cultural expression informed by the colonial history of Cuba and the artists' new status as U.S. immigrants. The 184-page book includes 110 illustrations, 90 of which are in color (ISBN 0 85331 907 3; hardback \$45.00). To order, please visit [www.lundhumphries.com](http://www.lundhumphries.com), or email [info@lundhumphries.com](mailto:info@lundhumphries.com) (phone orders: 800-535-9544).



## Other Publications

Julia Herzberg ([jphertzberg@aol.com](mailto:jphertzberg@aol.com)) published an essay, “Ana Mendieta’s Iowa Years 1970–1980,” in *Ana Mendieta: Earth Body, Sculpture and Performance* (Washington D.C.: Hirshhorn Museum and Sculpture Garden, 2004).

An article by Michael Schreffler, “No Lord Without Vassals Nor Vassals Without a Lord” was published in *Oxford Art Journal* 27, no. 2 (2004), 155–171. Online version is available at [www3.oup.co.uk/oxartj](http://www3.oup.co.uk/oxartj).

Merideth Paxton ([mpaxton@unm.edu](mailto:mpaxton@unm.edu)) would like to call our attention to a journal of interest to our membership. Analyses by respected scholars, reports of new archaeological discoveries, and notices of recent books have all helped build a wide readership for *Arqueología Mexicana*, and the high quality of the accompanying photos and other illustrations increases the pleasure of the learning experience. Since the publication has just begun a subscription campaign in the United States, this might be a convenient time to order a gift for a special occasion, and to request that our university libraries add subscriptions or maintain existing ones. Further information is available at [www.archaeomex.com](http://www.archaeomex.com) and [suscripciones@arqueomex.com](mailto:suscripciones@arqueomex.com).

## DISSERTATIONS COMPLETED

Jennifer Ahlfeldt completed her dissertation “On Reconstructing and Performing Maya Architecture: Structure 22, Copan, Honduras (AD 715)” at Columbia University, under the direction of Esther Pasztory. She may be reached at: [ahlfeldt@unm.edu](mailto:ahlfeldt@unm.edu).

Michele Greet completed her dissertation “Painting the Indian Nation: Pictorial Indigenism as a Modernist Strategy in Ecuadorian Art, 1920–1960” at the Institute of Fine Arts, New York University. Robert Lubar and Edward J. Sullivan served as her advisors. She may be reached via email ([mgreet@gmu.edu](mailto:mgreet@gmu.edu)) and office phone (703) 993-1254.

In June Elisa C. Mandell received her Ph.D. in art history from the University of California, Los Angeles. Her dissertation, “The Birth of Angels: Posthumous Portraits of Infants and Children in Mexican Art,” was written under the guidance of her advisor, Cecelia F. Klein. Mandell can be reached at: [emandell@skidmore.edu](mailto:emandell@skidmore.edu).

## WEB AND OTHER RESOURCES

The Foundation for the Advancement of Mesoamerican Studies, Inc., announces access to facsimiles of Aztec, Maya and Mixtec manuscripts produced by Akademische Druck – u. Verlagsanstalt (Graz, Austria). Please visit: <http://www.famsi.org/research/graz/>. FAMSIS is also pleased to announce the posting of the 57-page *Guide to Reading Maya Hieroglyphs* compiled by Inga E. Calvin. This illustrated guide includes sections devoted to calendrics, verbs, nouns, titles, and pottery texts. Log on to <http://www.famsi.org/mayawriting/calvin/index.html>.

Elsa Barberena (Facultad de Filosofía y Letras, Universidad Nacional Autónoma de México [UNAM]), Carmen Block (Instituto de Investigaciones Estéticas, UNAM) and Elda-Mónica Guerrero

(Centro Nacional de las Artes [CENART]) presented their project, “Red de Bibliotecas de Arte en México,” at the The World Library and Information Conference, 70th IFLA General Conference and Council. Art Libraries Section, in Buenos Aires, Argentina in August. The power point presentation included: 1) Introduction to the cultural richness of Mexican art, 2) Objectives of the project and its relation with the Mexican Library Association (AMBAC), 3) Priorities such as a directory of Mexican art libraries, the update of a union catalog of art and architecture periodicals in Latin America, the inclusion of the database BEXART of 10,000 exhibition catalogs of Mexican artists, the collaboration with the database MEXICOARTE of 4,000 bibliographical items of Mexican periodicals and the web page Mex@rte. For more information, please contact Elsa Barberena at elsa@servidor.unam.mx.

## OPPORTUNITIES

### **Assistant Professor, Tulane University, New Orleans, LA (two positions)**

The Department of Art at Tulane University has been authorized to make two tenure-track appointments at the Assistant Professor level, to begin July 2005. For both positions, the successful candidate will be expected to teach undergraduate and graduate courses (lectures, seminars) in area of specialization as well as one half of a two-semester of the survey of the history of art. PhD and teaching experience required.

Position 1: Seventeenth- and Eighteenth-century European Art, north and/or south. This position complements our current offerings in Italian Renaissance and late eighteenth- and nineteenth-century Europe and offers collateral support for colonial Latin American art. Preference given to those candidates with expertise in painting and/or sculpture.

Position 2: Modern Latin American Art, twentieth-century. The position strengthens Tulane’s emphasis on both Latin American and modern art. Candidates must be able to teach a survey of modern and contemporary Latin American art as well as courses in his or her geographic region and/or topical focus. Preference given to those who can link Latin American trends with Europe and/or the United States.

Application deadline January 1, 2005. Send letter of application, CV, and names and contact information for three references to: Baroque or Modern Latin American Art Search Committee, Department of Art, Tulane University, New Orleans, LA 70118. Tulane University is an Equal Opportunity/Affirmative Action employer.

## **Call for Manuscripts**

*Art History* is an international peer-reviewed journal published by the British-based Association of Art Historians. The journal welcomes submissions of essays and reviews on all aspects, areas and periods of the history of art and from a diversity of approaches. The editorial board would particularly welcome contributions from scholars working on the arts and architecture of Latin America.

For submissions, please send three copies of the text, abstract and author biography, together with photocopies of the proposed illustrations (in triplicate) to the editor, Art History, Association of Art Historians, 70 Cowcross Street, London EC1M 6EJ. Email submissions are not accepted. The author's name and contact details must only appear on a separate cover sheet. For reviews: a list of publications received appears on the website, [aah.org.uk](http://aah.org.uk). In addition the editorial board would also welcome suggestions for reviews of publications and/or exhibitions from scholars working on the arts and architecture of Latin America. If you are interested in reviewing any of the items listed on the website or would like to suggest material for review, please contact the reviews editor: [ed-rev-arthistory@aah.org.uk](mailto:ed-rev-arthistory@aah.org.uk), also providing a brief c.v. All submissions to Art History must be in UK English, and conform to the Art History style sheet, posted on the website, [aah.org.uk](http://aah.org.uk). It is very important that the style guidelines and instructions on translation are observed.

## **FELLOWSHIPS AND GRANTS**

### **Dumbarton Oaks**

Dumbarton Oaks is pleased to announce their 2005-2006 fellowship and project grant program. For a complete list of guidelines and other information, please visit the following web pages: <http://www.doaks.org/fellowshipsann.html> <http://www.doaks.org/project.html> All completed applications should be postmarked by 1 November, 2004. Please be advised that Summer Fellowships will not be offered in 2005 on account of

construction activities and the removal of the books to the new library building. If you wish to receive paper copies of these forms, please contact Kristy Keyes via e-mail at [Pre-Columbian@doaks.org](mailto:Pre-Columbian@doaks.org), telephone (202)339-6440, or snail mail at Pre-Columbian Studies, 1703 32<sup>nd</sup> Street, NW, Washington, DC 20007.

### **Foundation for Mesoamerican Art Research**

The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI) invites applications for research in ancient Mesoamerican archaeology and art history. A brochure and application forms are online in English and Spanish at: <http://www.famsi.org/grants/apply.htm>

### **Rockefeller Foundation**

The Rockefeller Foundation announces a program for resident fellowships in the humanities at host institutions selected for their potential to promote new work in the humanities. For 2005-2006, there are fourteen host institutions sponsoring programs, a number of which will be of interest to members of the association. For more information visit [www.rockfound.org/creativity](http://www.rockfound.org/creativity).

## **ASSOCIATION FOR LATIN AMERICAN ART**

### **Annual Meeting**

According to our bylaws, elections will be

held at our annual business meeting to be held at noon on Friday, 18 February, at the Hilton Atlanta (255 Courtland Street, Atlanta, GA), in conjunction with the annual College Art Association conference. For those of you unable to attend, we will be sending out proxy ballots later this fall. We will also be calling for nominations for the book award committee at this meeting, so please forward nominations to Joanne Pillsbury ([pillsburyj@doaks.org](mailto:pillsburyj@doaks.org)) by 15 February.

### **25th Anniversary Celebration at CAA**

Friday, February 18<sup>th</sup>, 4:30 – 6 pm  
Hilton Atlanta

Please join us for a celebration of ALAA's first quarter-century! Festivities will be held in the Douglas-Paulding Room of the Hilton Atlanta. Appetizers and other refreshments will be provided. This gathering follows the business meeting and sponsored session. Invitations will be sent later this fall.

### **About the Association**

The Association for Latin American Art is a non-for-profit (5013c) institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquires, comments, and suggestions regarding the association may be addressed to the President, Joanne Pillsbury, Dumbarton Oaks Professor of Pre-Columbian Studies, the University of Maryland and Dumbarton Oaks, Dumbarton Oaks, 1703 32<sup>nd</sup> Street NW, Washington, D.C. 20007, [pillsburyj@doaks.org](mailto:pillsburyj@doaks.org). Documents

Liaison Officer: Professor Kellen Kee McIntyre, Department of Art and Art History, University of Texas, San Antonio, (210) 458-7472, [kmcintyre@utsa.edu](mailto:kmcintyre@utsa.edu).

### **Membership**

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Jennifer Ahlfeldt, Secretary of the Association. Her new address is: MSC04 2560, 1 University of New Mexico, Albuquerque, NM 87131-0001, and her email address is: [ahlfeldt@unm.edu](mailto:ahlfeldt@unm.edu).

### **Newsletter**

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 March 2005, for publication 1 April. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to Professor Constance Cortez, Texas Tech University, at [c.cortez@ttu.edu](mailto:c.cortez@ttu.edu).

### **Website and Listserv**

For information regarding the Association's listserv or website ([www.arts.arizona.edu/alaa](http://www.arts.arizona.edu/alaa)), please contact Stacie Widdifield, Webmaster of the Association for Latin American Art, Department of Art History, University of Arizona, Tucson, AZ 85721-0002, tel.: 520-621-9705, fax: 520-621-1202, email: [Stacie@u.arizona.edu](mailto:Stacie@u.arizona.edu).

