

ALAA ELECTIONS

ALAA TRIENNIAL IN NEW YORK

EXHIBITIONS

The Arts in Latin America, 1492-1820

LA COLECCIÓN: EL PESO DEL REALISMO

Permanent Installation: Colección Blaisten

EL MAESTRO FRANCISCO TOLEDO: ART FROM OAXACA, 1959 – 2006

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Ischhel's Thread: Maya Weavings from the Bowdler Collection

NEW BOOKS

RECENT ARTICLES

MEMBER NEWS

NEWSLETTER

VOLUME 19

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**CONSTANCE CORTÉZ | PRESIDENT**  
c.cortez@ttu.edu  
Texas Tech University  
School of Art, Box 42081  
Lubbock, Texas 79409  
806.742.3825 x233

**PATRICIA SARRO | INTERIM VICE PRESIDENT**  
patricia.sarro@prodigy.net  
Department of Art  
Youngstown State University  
Youngstown, Ohio 44555  
330.941.1548

**MARGARET JACKSON | ASSOCIATION SECRETARY**  
mats@miami.edu  
University of Miami  
Department of Art + Art History  
1540 Levante Avenue  
Coral Gables, Florida 33124  
305.824.2542

**DANA LEIBSOHN | WEBSITE MANAGER**  
dleibsohn@email.smith.edu  
Art Department  
Smith College  
Northampton, MA 01063  
413.585.3137

**MAYA S. STANFIELD-MAZZI | LISTSERVE MANAGER**  
mstanffe@tulane.edu  
Newcomb Art Department  
Tulane University  
506.864.5327

**CARLA TEDESCHI | NEWSLETTER DESIGNER**  
carla.tedeschi@ttu.edu  
Texas Tech University  
School of Art, Box 42081  
Lubbock, Texas 79409  
806.742.3825



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The College Art Association Annual Meeting will be held in Dallas this upcoming year. At ALAA's annual meeting we will be electing new members for ALAA's Executive Committee. We are fortunate in that the nominees for the positions are all highly talented individuals with a broad range of experience. They have submitted statements for your consideration in this edition of the Newsletter. Please take a few minutes to read to consider the qualifications of each of our candidates. We will be voting on them during the next meeting. For those of you who are unable to attend, fill out the proxy vote post card and mail it to me. We will combine the proxy votes with the membership vote at the meeting.

Also, the Executive Committee would like to thank cyber-goddess, Stacie Widdifield, for service above and beyond the call of duty. From her computer at Arizona, Stacie has done a wonderful job of managing ALAA's listserve since its inception. She is now handing over the reigns of responsibility to Tulane's Maya Stanfield-Mazzi who we now welcome into the fold. ALAA's new listserve address is: [alaa-l@tulane.edu](mailto:alaa-l@tulane.edu)

I look forward to seeing you in Dallas,

*Constance Cortez*

PRESIDENT, THE ASSOCIATION FOR LATIN AMERICAN ART

**| ALAA ELECTIONS |** Four candidates have self-nominated/been nominated for offices to the Executive Committee. Following are statements from all of the candidates. A vote will be taken at the next ALAA meeting at CAA (Dallas 2008). For those **NOT** attending the annual conference, we have included postcards in this Newsletter. These are to be filled out and sent to Connie Cortez. Unmarked categories will be understood as abstentions.



*Khristaan D. Villela, PhD*  
Eugene V. Thaw Chair of Art History  
College of Santa Fe, New Mexico

#### OFFICE OF THE PRESIDENT

Since 1998, I have served as Director of the Thaw Art History Center, the art history area of the Art Department of the College of Santa Fe. The College is a small liberal arts school with an arts focus. We have about 800 students. The Thaw Art History program specializes on the Arts of the Americas, with full-time PhD art historians working on Mesoamerica, the Andes, American Art and Design, Native-American, and Contemporary Art. I am now engaged in a building project for a major collection of Precolumbian art which we have received as a gift from John G. Bourne, who discovered the ruins of Bonampak in 1946. The Bourne Collection will be the centerpiece of a new museum and curatorial studies center at the College. My own work focuses on the reception of Precolumbian objects, especially those of Aztec and Maya manufacture, in the period from Contact to the present. Lately I have been especially interested in the 1820s to the 1850s. I am working on a book on the Aztec Calendar Stone (With Mary Ellen Miller), and an article on an 1820s watercolor of the Aztec migrations, painted by Agostino Aglio. He was Kingsborough's copyist, and was also involved in William Bullock's London exhibitions on ancient and modern Mexico. I have a BA in Latin American studies from Yale, and an MA and PhD in art history from UT Austin.

As President of ALAA, I will work with the officers and membership to build on what I see as a firm foundation. Ours is one of the most stable and active associations of the CAA. Every year our members feel as though our subjects are less than well-served at the annual conference. I feel strongly that we can do something about this by increasing our presence in the CAA administration, especially on the program committees. I would also like to grow our presence outside the CAA, through advocacy efforts, fundraising, and marketing efforts. I will also work with the membership to learn what benefits everyone would like to see, and what role our organization should play both in the CAA and beyond.



#### OFFICE OF THE VICE-PRESIDENT

*Margaret Jackson* | **University of Miami**

One of the key functions of the Vice President is to serve as liaison to CAA. As Vice President, I would coordinate annual meetings, an ongoing process involving orchestration of numerous deadlines, participants and technical details. Past experience, as ALAA's Secretary Treasurer and as a symposium and session organizer, demonstrates my success in this regard.

I received my Doctorate from UCLA, and hold a joint appointment at the University of Miami, teaching in the Department of Art and Art History and working as curator of the Ancient Americas collection at the Lowe Art Museum. My scholarship focuses on Ancient American visual culture and pictorial literacy in the creation of meaningful signs. My forthcoming book, *Moche Art and Visual Culture in Ancient Peru* (Spring 2008), explores these issues. In 2003, I co-organized the "Invasion and Transformation: Interdisciplinary Perspectives on Images of the Conquest of Mexico" symposium, at University of Miami, along with its allied exhibition, "Visions of Empire: Picturing the Conquest in Colonial Mexico," featuring the Kislak Conquest of Mexico paintings, at the Lowe Art Museum. In 2004, I chaired the ALAA-sponsored session at CAA, "Telling Images: Interactions between Visual and Performing Arts in the Americas."

The Vice President also lends administrative support to ALAA'S Triennial Conference's development as well as to the association's various working committees. This requires a vigilant and proactive attitude in directing the goals of our organization toward the betterment of the field. During my years as Secretary Treasurer, I have become acquainted with members and have developed an awareness of current trends in scholarship. Given my experience with the association and its constituency, I feel that I am capable of addressing our members' needs and promoting the long and short-term projects of ALAA.

*Michele Greet* | **George Mason University**

As a member of ALAA for almost a decade, I am dedicated to forwarding the goals and facilitating the operations of the association. I received my Ph.D. from the Institute of Fine Arts in modern Latin American art in 2004 and have been an Assistant Professor of twentieth-century Latin American and European art at George Mason University since that time. My book, *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920-1960*, is forthcoming in Penn State University Press's Refiguring Modernism Series. As the book goes to press I am looking to expand my service to the field of Latin American art. Since the Vice President's duties primarily involve coordinating ALAA's activities at CAA, I feel that I am an excellent candidate for the position. While in graduate school I worked for CAA for three years and served part of that time as Conference Assistant. I was also founder and chair of CAA's Student and Emerging Professionals Committee from 1998-2001. Since that time I have presented papers, and chaired or co-chaired various CAA panels, several of which were ALAA sponsored sessions. I am therefore acutely aware of the detailed planning that goes into organizing these sessions and would apply my knowledge to the work I would perform for ALAA. My strong organizational and leadership skills would be a great asset in the office of Vice President would carry over well to the office of President.

#### OFFICE OF THE SECRETARY-TREASURER

*Michele Taylor* | **Art Institute of Chicago**

Having been a member of the association for nearly ten years, I am strongly committed to its mission of advancing the study of the visual arts of Latin America. My initial exposure to the association came in 1998-1999, when, in my role as assistant to Joanne Pillsbury (then Secretary-Treasurer), I contributed to the preparation of the membership directory and the processing of membership dues. Following this experience, I returned to graduate school, where I completed a doctoral degree in the colonial art and architecture of Mexico at Bryn Mawr College in 2006. I am currently working as an assistant research curator in the Department of Textiles at the Art Institute of Chicago. My primary responsibility is researching and cataloguing the collection of archaeological and ethnographic textiles from Central and South America.



I am running for Secretary-Treasurer because of my interest in using technology to improve the interactions among the diverse members of the Association for Latin American Art. Like many other members of the association, I have often relied on its newsletter, list-serve and membership directory. These tools have been extremely valuable to the association—but, nonetheless, I am interested in exploring how they can be enhanced by internet technologies. Specifically, I believe that an intelligent and well-planned use of technology would allow the association to increase its members' collective ability to communicate with colleagues and keep informed of new exhibitions, publications and professional opportunities. Such changes would undoubtedly result in a stronger and more active membership, as they would enable members to maintain closer contact with scholars at diverse colleges, universities, museums and foundations, both nationally and internationally.

**| ALAA TRIENNIAL - NEW YORK |**

**The First Triennial Conference of the Association for Latin American Art**

**"Open Dialogues"**

*October 26th and 27th 2007*

NEW YORK UNIVERSITY, THE INSTITUTE OF FINE ARTS  
The James B. Duke House  
1 East 78th Street  
New York, New York 10075  
tel: 212-992-5800

**Friday, 26 October**

**Pre-Columbian Session 4:15 p.m. – 6:45 p.m.**

**Chair: Elizabeth Boone**, Robertson Chair in Latin American Art, Tulane University and Andrew W. Mellon Professor (2006-2008), Center for Advanced Study in the Visual Arts, National Gallery of Art

**Keynote address for panel: Esther Pasztor**, Lisa and Bernard Selz Professor in Pre-Columbian Art History, Columbia University

**Megan E. O'Neil**, Assistant Professor, Department of Art History, University of Southern California: "Engaging Ancient Maya Sculpture: Inter-sculptural Dialogues at Piedras Negras"

**Ellen Hoobler**, PhD candidate in the Department of Art History and Archaeology, Columbia University: "It's a Small (Post-Mortem) World After All: Miniaturization and Construction of the Afterlife in Ancient Oaxaca"

**Julia Marta Clapp**, PhD candidate in the Department of Art History, The Graduate Center, The City University of New York: "Conquest to Cold War: Pre-Columbian Influence on Rufino Tamayo's Astro-nomical Paintings of the 1940s and 50s"

*Reception at the Institute of Fine Arts, Oak Room 6:45 p.m. – 8:00 p.m.*

**Saturday, 27 October**

Private viewing of the exhibition "The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection" at the Grey Art Gallery, New York University (located at 100 Washington Square East), with an introduction by Edward Sullivan 10:00 a.m. – 11:00 a.m.

*Refreshments at the Institute of Fine Arts, Oak Room 12:00 p.m. – 12:30 p.m.*



**Viceregal/Colonial Session 12:30 p.m. – 3:00 p.m.**

**Chair: Jonathan Brown**, Carroll and Milton Petrie Professor of Fine Arts, New York University, Institute of Fine Arts

**Keynote address for panel: John M. Pohl**, Curator of Art of the Americas, The Fowler Museum at the University of California, Los Angeles

**Alessandra Russo**, Assistant Professor, Colonial Studies, Department of Spanish and Portuguese, Columbia University: "Feather Wounds: The Incredulity of Pope Sixtus V or, a Colonial Saint Francis in Rome"

**Lisa Trever**, PhD candidate in the Department of the History of Art and Architecture, Harvard University: "Myth, Metaphysics, and History in Martín de Murúa's Inca Pastoral Romance Illustrated by Felipe Guaman Poma de Ayala (c.1590-1600)"

**Michael A. Brown**, Mayer Center Fellow, Denver Art Museum: "In the Service of Empire: Portraits, Politics and Prelates in New Spain"

*Coffee break at the Institute of Fine Arts, Oak Room 3:00 p.m. – 3:30 p.m.*

**Modern/Contemporary Session 3:45 p.m. – 6:30 p.m.**

**Chair: Edward Sullivan**, Dean for the Humanities and Professor of Fine Arts, New York University

**Keynote address for panel: Stacie G. Widdifield**, Professor of Art History, University of Arizona

**Marisa Lerer**, PhD candidate in the Department of Art History, The Graduate Center, The City University of New York: "Competing for Memory: Memory Park, Buenos Aires, Argentina"

**Miranda Lash**, Curatorial Assistant, The Menil Collection: "'Boxed In' – Imaging the Unseen in Matta's Inside Outside"

**Irene Small**, PhD candidate in the Department of the History of Art, Yale University: "The Folded and the Flat"

*Reception at The Americas Society 6:45 p.m. – 8:00 p.m. (Park Avenue at 68th Street, tel: 212-249-8950)*



**| EXHIBITIONS |**

THE CHILD VIRGIN AT THE SPINNING WHEEL  
(LA VIRGEN NIÑA HILANDERA)

**Cuzco, Peru**, c. 1680-1710

*Oil on canvas*, Museo Pedro de Osma,  
Lima, Peru

**The Arts in Latin America, 1492-1820**

Los Angeles County Museum of Art: August 5-October 28, 2007

*(Please note: exhibition dates have changed from published dates in the catalogue)*

This exhibition, organized by the Philadelphia Museum of Art, in collaboration with the Los Angeles County Museum of Art and the Colegio de San Ildefonso, Mexico City, is a multimedia, pan-national exhibition of approximately 250 works of art created in the Spanish vicerealties of New Spain (which today comprises Mexico and Central America) and Peru (now the countries of Ecuador, Colombia, Chile, Argentina, Bolivia and Peru) and in the Portuguese colony of Brazil during the three hundred years between the discovery of the "New World" by the "Old" and the creation of new, independent nation states. This exhibition will be the first to disregard the national boundaries created in the early nineteenth century,



instead exploring both the artistic differences and commonalities throughout colonial Latin America in a new, synthetic context. Spectacular examples of painting, sculpture, feather-work, shell-inlaid furniture, objects in gold and silver, ceramics and textiles will be borrowed from public and private collections throughout the Americas and in Europe.

#### **Exhibition Roundtable Discussion: The Arts in Latin America 1492-1820**

*Saturday, September 29 | 1:00 pm*

Catch a unique, behind-the-scenes look at The Arts in Latin America with Ilona Katzew, curator of Latin American art, Joseph R. Rishel, senior curator of European Painting before 1900, Philadelphia Museum of Art, Clara Bargellini, researcher at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, and Ery Cámara, Antiguo Colegio de San Ildefonso. Professor Susan Deans-Smith of the University of Texas at Austin will moderate the discussion. Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036  
LACMA Bing Theater; free admission and no reservations are necessary

#### **Symposium: Tradition & Innovation in Spanish & Portuguese America**

*Saturday, October 13 | 9:30 am*

This half-day symposium explores multiple topics complementing the exhibition *The Arts in Latin America, 1492-1820*. New York University Professor and Dean of Humanities Edward J. Sullivan headlines a list of noted scholars including Luisa Elena Alcalá (Universidad Nacional Autónoma de Madrid), Tom Cummins (Harvard University), Ilona Katzew (Los Angeles County Museum of Art), Gabriela Siracusano (Universidad Nacional de San Martín, Buenos Aires), and Nuno Senos (Universidade Nova de Lisboa) —a discussion session concludes the event.

LACMA Brown Auditorium; **FREE ADMISSION AND NO RESERVATIONS ARE NECESSARY**

#### **An Evening with Carlos Fuentes: Latin American Art & Culture**

*Wednesday, October 3 | 7:30 pm*

Novelist, essayist, scholar, and diplomat Carlos Fuentes will speak about his work. Following his talk, Mr. Fuentes will be signing copies of his books; *The Eagle's Throne* and *This I Believe: An A to Z of a Life*. This lecture was made possible in part by The Getty Foundation and the Brotman Foundation Special Exhibitions Lecture Fund. Bing Theater | Tickets: \$10 public, \$8 LACMA members, \$5 students and seniors 62+. Call 323 857-6010 for tickets.

#### **LACMA**

5905 Wilshire Boulevard, Los Angeles CA 90036

Tel. 323-857-6000; 323-857-0098 (TDD) | <http://www.lacma.org/>



### La colección: El peso del realismo

Museo de Arte Moderno, Mexico City  
November 7, 2007 through Summer 2008

Curator: James Oles

Reinstallation of the permanent collection of the *Museo de Arte Moderno*, covering the period 1900 to 1960. The show follows a roughly chronological framework, opening with work by Mexican symbolists working in Europe and concluding with European surrealists working in Mexico. There are classics by Rivera, Orozco, Siqueiros, Tamayo, Rodríguez Lozano, and Varo, though "The Two Fridas" will be gone on tour. But there are also thematic units that focus on the strengths (and highlight the weaknesses) of the permanent collection: for example, there are many more works with religious themes in the collection than with revolutionary themes (just two paintings deal with the Revolution as an historic event). There will be a parallel exhibition of photographs, mostly by Manuel Álvarez Bravo, inserted conceptually into the display. Oh, and architecture, decorative arts, graphic design, and cinema (a loop of "Río Escondido") will also be included. For further information, contact James Oles ([joles@wellesley.edu](mailto:joles@wellesley.edu)).

REMEDIOS VARO  
DOLOR REUMÁTICO 1, FROM A PROPAGANDA  
FLYER FOR CASA BAYER  
S.A., 1948. Private collection

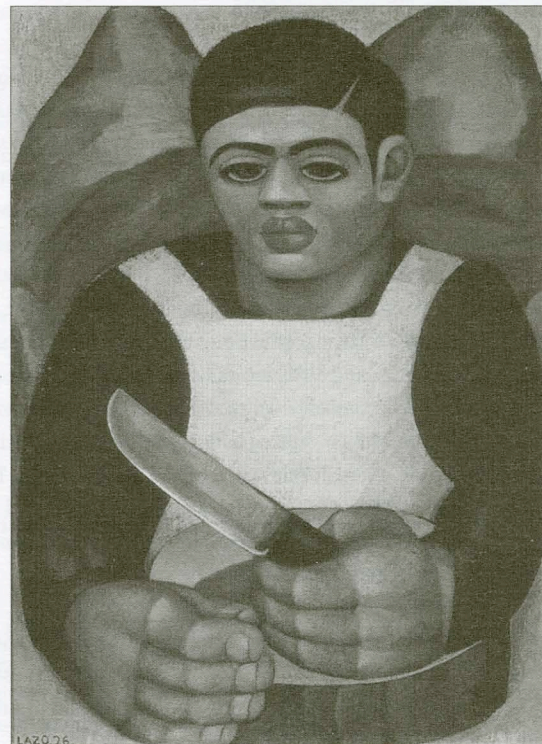


### Permanent Installation: Colección Blaisten

Centro Cultural Tlatelolco, UNAM, Mexico City  
October 12, 2007: ongoing

Curator: James Oles

Over the past twenty-five years, Andrés Blaisten has formed the single most important collection of modern Mexican art in private hands. The collection is now being placed on loan in a new museum space in the Centro Cultural Tlatelolco, a project of the UNAM. This center occupies the former Ministry of Foreign Relations built by Pedro Ramírez Vázquez in 1964-66, adjacent to the Plaza de las Tres Culturas in Tlatelolco. The permanent installation, which includes over 150 works by almost all the leading artists of the first half of the twentieth century, from Gabriel Fernández Ledesma and Germán Cueto to Alfonso Michel and David Alfaro Siqueiros, has been designed to be didactic and thematic, with a focus on the audiences in this complex zone of Mexico City. The Colección Blaisten, as the gallery is called, also includes a temporary exhibition gallery for temporary exhibitions. We will open this space on November 10 with "Arte Nuevo: la contribución de María Izquierdo", a critical reexamination of Izquierdo's work (the Blaisten collection has over 30 paintings by the artist) curated by Adriana Zavala of Tufts University. Please note that apart from the Colección Blaisten, the Centro Cultural Tlatelolco will have a separate exhibition in the same building commemorating the events of 1968, as well as meeting halls for symposia and other events. For further information, contact James Oles or Marcela Ramírez, director of the Colección Blaisten ([meramirez@hotmail.com](mailto:meramirez@hotmail.com)).



Agustín Lazo, EL CARNICERO (THE BUTCHER), oil on canvas, 1926.  
Colección Blaisten.



PRINCETON  
UNIVERSITY  
ART MUSEUM

**Francisco Toledo, AUTORRETRATO (SELF-PORTRAIT), 1996**

*Oil and silver leaf on wooden panel, 13 ¾ x 13 ¾ in.*

Bequest of David L. Meginnity, Class of 1958



**El Maestro Francisco Toledo: Art from Oaxaca, 1959 – 2006**

*October 20, 2007 – January 6, 2008*

*El Maestro Francisco Toledo: Art from Oaxaca, 1959–2006*, an exhibition highlighting one of Mexico's greatest artists, will be on view from October 20, 2007 through January 6, 2008 at the Princeton University Art Museum. Organized by the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso, this landmark exhibition is a survey of the prolific career of Francisco Toledo (born 1940). More than forty watercolors, drawings, prints, paintings, and a tapestry reflect the artist's indigenous roots. Grasshoppers, crabs, alligators, and toads merge with women and men, both prehistoric and contemporary, in works that exist at the meeting place of ancient symbolism and modern art.

Widely considered to be Mexico's most distinguished living artist, Toledo is often called *el maestro* (the teacher or master), a sign of respect not only for his artistic production but also for his leadership in protecting Oaxacan political autonomy and its endangered folk crafts, native plants, and historic buildings. An independent artist who turned away from the politicized subject matter of revolutionary muralists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, Toledo's vividly graphic work pays homage to indigenous traditions while inventing a highly personal and distinctive imagery that derives from family fables, sixteenth-century natural histories, and a keen observation of the natural world. Toledo often freely associates his prismatic portrayals of insects, leaves, and animals with metaphors from an array of artistic and literary sources, including Franz Kafka and the French Surrealist writer Georges Bataille, whose violent pornographic novella *History of the Eye* (1928) inspired the mirror-like and Cyclopean *Autorretrato (Self-Portrait)* painting of 1996.

Featured in the exhibition are numerous works by Toledo from the Princeton University Art Museum's rich holdings in modern and contemporary Latin American art, which were given and bequeathed to the museum by David L. Meginnity, Class of 1958. Other principal lenders to the exhibition are the Blanton Museum of Art at the University of Texas at Austin and the Anderson Gallery at the State University of New York at Buffalo.

The Princeton University Art Museum is open to the public without charge Tuesday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 1:00 to 5:00 p.m. It is closed on Monday and major holidays. For further information, contact Louise Kiefer at (609) 258-1860 or [lkiefer@princeton.edu](mailto:lkiefer@princeton.edu), or visit the museum's web site at [www.princetonartmuseum.org](http://www.princetonartmuseum.org).



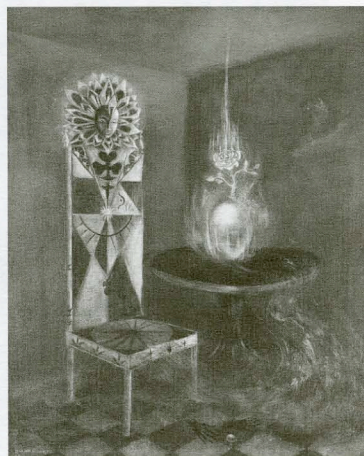
## Leonora Carrington

Mary Noel and Bill Lamont Gallery, Dallas Museum of Art  
December 30, 2007 – March 30, 2008

Leonora Carrington turned 90 years old in April of 2007, and this exhibition celebrates her long career as a British-turned-Mexican surrealist painter. Chronicling the stages and key events in the artist's life, it highlights works from the late 1930s to 1980s.

It begins with her life with Max Ernst in France, where as a precocious 19-year-old débutante, she had run away with her lover - and where she was championed by André Breton for her fantastical, dark, satirical writings and paintings, based on fairy tales and the occult. Then it proceeds to World War II and her escape from the Nazis to Spain, to her time in New York City with other surrealist refugees, and to Mexico City, where she was at the center of Mexican cultural life as part of another circle of surrealist European artists in exile. This period included close friendships with Luis Buñuel, Benjamin Péret, Remedios Varo, Günther Gerzso, Octavio Paz, and a host of other Mexican modernists. Finally, the exhibition notes the years of her marriage to Hungarian photographer, Chiki Weisz, and her subsequent life with him and their children in Mexico, as she maintained her connections to Europe and explored in her art, indigenous Mexican culture and beliefs.

**Leonora Carrington. THE CHAIR,**  
Daghda Tuatha dé Danaan, 1955  
Oil on canvas. 19 ½" x 1 ½"  
Private Collection



Guest-curated by Dr. Salomon Grimberg, noted art historian/curator who is widely published in the field of Latin American art, and who has known the artist for many years. Dr. Dorothy Kosinski, Senior Curator of Painting and Sculpture and The Barbara Thomas Lemmon Curator of European Art, Dallas Museum of Art, will act as consulting curator.

**Tour Venues:** Dallas Museum of Art

**Exhibition Size:** Approximately 25 key works by Leonora Carrington, and a selection of approximately 10 photographs which document important moments in her life, as well as those of her daily routine (i.e. in the studio working on specific paintings).

**Exhibition Publication:** Small catalogue authored by Dr. Salomon Grimberg.

## IDB Cultural Center

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

## Highlights from the Collection of the Art Museum of the Americas of the Organization Of American States (Oas)

August 27 to October 26, 2007

### OUTSTANDING WORKS BY ARTISTS FROM THE SPANISH, ENGLISH, FRENCH, AND DUTCH SPEAKING CARIBBEAN

Thirty-nine works from the Collection of the Art Museum of the Americas, of the Organization of American States (OAS) will be on display at the Gallery of the Inter-American Development Bank Cultural Center between August 27 and October 26, 2007. The selection centers on countries that represent the Spanish, English, French and Dutch speaking Caribbean.

The Art Museum of the Americas of the OAS, inaugurated in 1976, houses the most comprehensive twentieth-century art collection from Latin America and the Caribbean on public display in Washington, D.C. It is one of the oldest collections representing the region in the United States and has pioneered the stewardship of cultural contributions by Latin American and Caribbean artists.





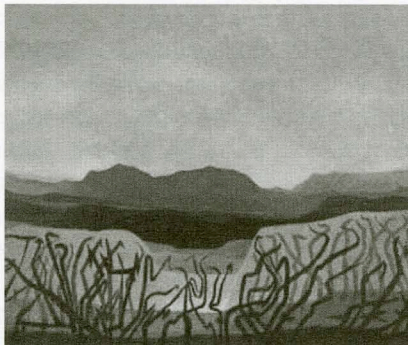
**Maxwell Taylor**, Bahamian (b. Nassau, Bahamas, 1938 ?) "JAZZ II," 1991  
oil on hardboard, 42 x 32 inches

FROM THE COLLECTION OF THE ART  
MUSEUM OF AMERICAS, ORGANIZATION OF  
THE AMERICAN STATES (OAS)

The selection examines significant examples from many important Caribbean artists and offers a broad perspective of the Caribbean, in light of the history of the Exhibit Program of the OAS, administered by the Visual Arts Unit of the Organization, which served as the basis for the creation of the Museum.

Over the years, through many donations and a modest purchase fund established in 1957 by the OAS Permanent Council until the mid-1980s to support the acquisition of art, the OAS managed to assemble an impressive collection of two thousand works, many by some of today's most celebrated artists. The Art Museum of the Americas invaluable collection reflects modern and contemporary art trends of OAS member countries and represents an enduring cultural resource in Washington, D.C.

Highlights include two important pieces by women artists of the Caribbean: *El vendedor de andullos* (Tobacco Vendor) by Dominican Republic forerunner **Celeste Woss y Gil**, and a prominent oil painting entitled *Marpacífico* (Hibiscus [Marpacífico is the name used in Cuba for the hibiscus flower]) by Cuban modernist **Amelia Peláez**. Both works were donated to the OAS (in 1938 and 1943, respectively) by IBM, along with other significant pieces by outstanding Latin American and Caribbean artists, a gesture that signals the importance assigned during those years to the OAS's efforts to promote the region in the United States through the arts, as well as the support it received for those efforts. The exhibit also includes a rare selection of prints by some of the most relevant artists of the Haitian artistic renaissance of the mid-1940s, such as **Castera Bazile**, **Wilson Bigaud**, **Dieudonné Cedor**, **Jacques-Enguerrand Gourgue**, and **Gabriel Lévéque**, that have not been exhibited since they were part of a traveling exhibition in 1948.



#### **Guillermo Trujillo, Panamanian Master**

Boca Raton Museum of Art

*September 4 - November 4, 2007*

Panama is a beautiful little country of jungles and sea, islands and mountains, and a rich history that begins with the legends of the indigenous peoples and continues into a modern world dominated by the Panama Canal and renewed independence. Guillermo Trujillo is the undisputed master of painting in Panama and its foremost spokesman for everything that Panama represents, especially its mythology and the artifacts of ritual that he celebrates and brings to new life in his work

Guillermo Trujillo was born in the rural province of Chiriquí in the Republic of Panama in 1927. He has always been fascinated by the artifacts of a past (and present) that speak of mysterious rituals and a heritage that has come to inform the arts and crafts of his country - pottery, textiles, wood carving and basketry, in particular. This exhibition features 40 of his latest paintings and drawings of the landscape, mythical figures, shamanic rituals and witty commentaries about everyday life.



## Chicano Photographer

October 17 - November 9

Boyden Gallery, St. Mary's College of Maryland

Curator: Ann Marie Leimer

The Department of Art and Art History at St. Mary's College of Maryland (SMCM) has invited Ann Marie Leimer to curate an exhibition of documentary photography by artist Jesús Manuel Mena Garza. The show titled *Chicano Photographer* opens at SMCM's Boyden Gallery on October 17 and runs until November 9 of this year.

*Chicano Photographer* is a historic collection of photographs that document political activism of various Chicano communities during the 1970s. The artist's personal archive consists of several thousand slides and negatives that illuminate the wide range of activists, artists, and issues of this period. From United Farm Workers President César E. Chávez to the actors of San José theater group Teatro de La Gente to participants of the 1971 Chicano Education Pilgrimage from San José to Sacramento, California, the photographs constitute a retrospective glimpse from the unique perspective of a photojournalist and artist-activist.

Some of the photographs in the series have been previously shown in California at Carlotta's Passion Fine Art Gallery in Los Angeles, Division 9 Gallery in Riverside, San José State University, and at the Palm Springs Photo Festival. The exhibition at SMCM marks the first time the complete series will be exhibited.

In conjunction with the exhibition, Garza will give a presentation on his work October 17 at the opening reception in the Boyden Gallery. Leimer will give public lecture for the university community on October 15 on the art production of photographer Delilah Montoya and a classroom lecture on Chicana/o art on October 17.

For more information, please contact the Catherine A. Dunn, Interim Director of Exhibitions and Collections, Boyden Gallery, St. Mary's College of Maryland at (240) 894.4246 or cadunn@smcm.edu. You may contact Assistant Professor Ann Marie Leimer at the University of Redlands, Redland, California, at (909) 748-8505 or ann\_leimer@redlands.edu.

**Jesús Manuel Mena Garza, FARM WORKER CARRYING IMAGE OF LA VIRGEN DEL TEPEYAC DURING A DEMONSTRATION IN MODESTO, California, 1974**







### ***Ixchel's Thread: Maya Weavings from the Bowdler Collection***

VCUarts Anderson Gallery, Virginia Commonwealth University's Museum of the Arts

*Fall 2007*

**Richmond, Virginia** - The VCUarts Anderson Gallery, Virginia Commonwealth University's Museum of the Arts is pleased to announce the Fall 2007 Exhibition: *Ixchel's Thread: Maya Weavings from the Bowdler Collection*. This exhibition will open on Friday September 28th with a public reception from 5pm until 7pm. **IXCHEL'S THREAD WILL BE ON VIEW IN THE ANDERSON GALLERY UNTIL DECEMBER 9TH.**

Named for Ixchel, the Maya patron goddess of weaving, healing, and childbirth, *Ixchel's Thread* showcases selections from the Bowdler Textile Collection of Maya weavings from Guatemala. Highlights of *Ixchel's Thread* include approximately 35 elaborately woven and decorated huipils, the classic Maya women's formal wear, as well as lectures, presentations, and weaving demonstrations of contemporary garments reflecting adaptations of traditional Maya techniques and designs to a contemporary 21st century market.

As part of the exhibition in October, the Gallery will host Domitila Curuchich, a master weaver from Guatemala who will demonstrate ancestral weaving techniques, and will produce a garment on site with traditional designs still used in modern fashion design. The exhibit is accompanied by a lecture series featuring experts on Maya weaving and culture.

*Ixchel's Thread* is co-curated by **James Farmer**, Ph.D, Associate Professor and Chair of VCUarts Art History Department, **Linda Lee**, Assistant Professor in VCUarts Fashion Design and Merchandising Department, and **R. McKenna Brown**, PhD, Professor and Director of the VCU School of World Studies.

The public is invited to attend *Ixchel's Thread* exhibition opening and lecture on September 28. VCUarts Anderson Gallery is free and open to the public. Gallery hours are: Mondays through Fridays 10am until 5pm, Saturdays and Sundays from 1pm until 5 pm. For more information, call the Gallery at 804-828-1522 or visit our website at <http://www.vcu.edu/arts/gallery>.



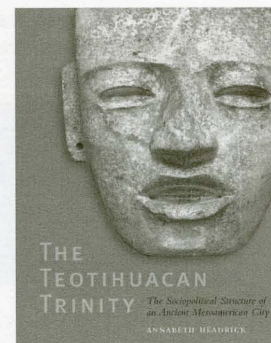
**The Teotihuacan Trinity: The Sociopolitical Structure of an Ancient Mesoamerican City**  
By Annabeth Headrick

| NEW BOOKS |

University of Texas Press | 8.5 x 11 in. 256 pp., 131 figures | ISBN: 978-0-292-71665-0 \$55.00, hardcover with dust jacket (web special: \$36.85)

Northeast of modern-day Mexico City stand the remnants of one of the world's largest preindustrial cities, Teotihuacan. Monumental in scale, Teotihuacan is organized along a three-mile-long thoroughfare, the Avenue of the Dead, that leads up to the massive Pyramid of the Moon. Lining the avenue are numerous plazas and temples, which indicate that the city once housed a large population that engaged in complex rituals and ceremonies. Although scholars have studied Teotihuacan for over a century, the precise nature of its religious and political life has remained unclear, in part because no one has yet deciphered the glyphs that may explain much about the city's organization and belief systems.

In this groundbreaking book, Annabeth Headrick analyzes Teotihuacan's art and architecture, in the light of archaeological data and Mesoamerican ethnography, to propose a new model for the city's social and political organization. Challenging the view that Teotihuacan was a peaceful city in which disparate groups united in an ideology of solidarity, Headrick instead identifies three social groups that competed for political power—rulers, kin-based groups led by influential lineage heads, and military orders that each had their own animal insignia. Her findings provide the most complete evidence to date that Teotihuacan had powerful rulers who allied with the military to maintain their authority in the face of challenges by the lineage heads. Headrick's analysis also underscores the importance of warfare in Teotihuacan society and clarifies significant aspects of its ritual life, including shamanism and an annual tree-raising ceremony that commemorated the Mesoamerican creation story.



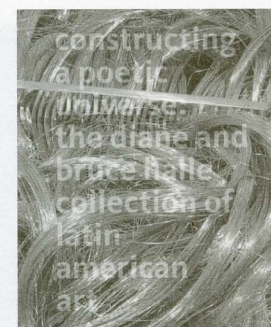
Available in November 2007!

**Constructing a Poetic Universe: The Diane and Bruce Halle Collection of Latin American Art.**  
Beverly Adams, ed.

Houston: Museum of Fine Arts, Houston, 2007 | ISBN-10: 1 8589 4392 2

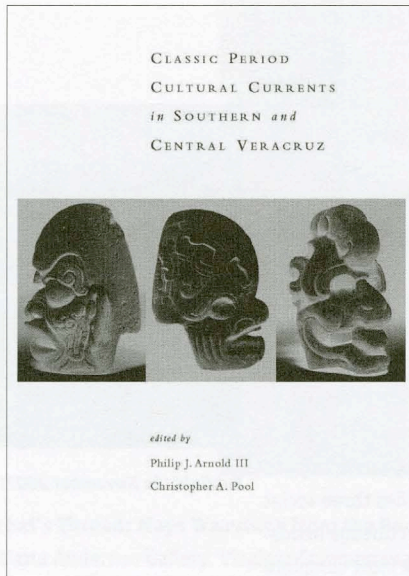
Essays by Beverly Adams, Osvaldo Sanchez, Suely Rolnik, Juan Ledesma, Gilbert Vicario, Sonia Salzstein and an interview by Mari Carmen Ramirez of Diane Halle.

This book presents the very best in modern and contemporary Latin American art. It features not only the work of artists from Mexico, Central and South America and the Caribbean, but also works by American and European artists working in Latin America and Latin American artists based in North America and Europe. Illuminating essays consider some of the region's leading practitioners and examine such prominent issues as introspection and identity, theatricality and performance in the visual arts, and the rise of multiculturalism and globalism in contemporary art. Lavishly illustrated throughout, this book is the perfect introduction to one of the finest private collections in the United States of modern and contemporary Latin American art.



- Features some of the most innovative, cutting-edge and provocative works of modern and contemporary Latin American art
- Includes major figures from the 1960s to the present, among them Mira Schendel, Ana Mendieta, Félix González-Torres, Guillermo Kuitca and Tunga
- Authoritatively written by leading experts, making this an important reference on modern and contemporary Latin American art





**Classic-Period Cultural Currents in Southern and Central Veracruz**

Edited by Phillip J. Arnold, III and Christopher A. Pool

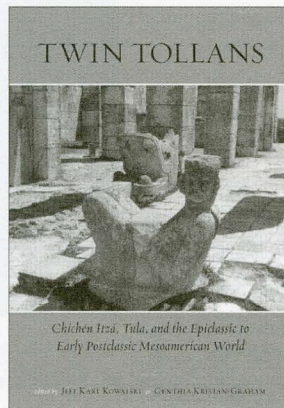
Contributions by Annick Daneels

ISBN# 978-0-88402-350-0

\$50

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

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



**Twin Tollans: Chichén Itzá, Tula, and the Epiclassic to Early Postclassic Mesoamerican World**

Edited by Jeff Karl Kowalski and Cynthia Kristan-Graham

ISBN# 0-88402-323-0

\$65

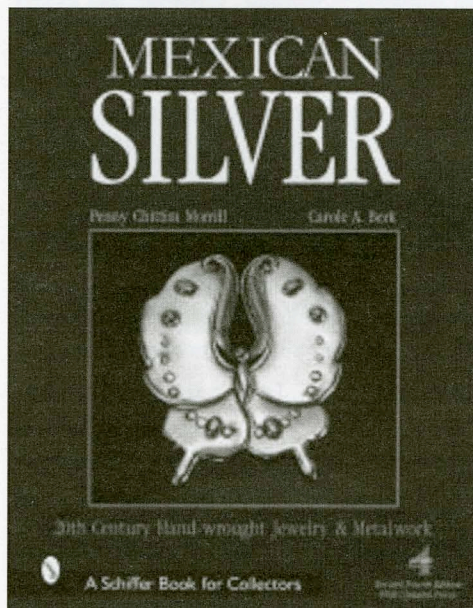
The essays in this volume revisit long-standing questions regarding the nature of the relationship between Chichén Itzá and Tula. Although they investigate various topics from different perspectives, the authors share a common view that the relationship between Chichén Itzá, Tula, and their Mesoamerican neighbors was more complex, dynamic, and interactive than was conceived of in older models based on Tula-Toltec expansionism and conquest. As a result, the rise and florescence of these two cities is interpreted as the result of their success in adapting to complex processes of culture change, involving far-reaching effects of new exchange patterns, development of new types of political systems, and the use of innovative visual and symbolic systems to support claims of authority at these two cosmopolitan urban centers. Such adaptation, innovation, and



elite-level exchange of both goods and ideas permitted Chichén Itzá and Tula to emerge during the Epiclassic to Early Postclassic period as "Twin Tollans," the dominant powers in the greater Mesoamerican world.

In order, chapter authors include: Cynthia Kristan-Graham and Jeff Kowalski, Susan Gillespie, Susan Kepecs, Peter Schmidt, Nikolai Grube and Ruth Krochock, Rafael Cobos, David Freidel, George Bey III and William Ringle, Dan Healan, Geoffrey McCafferty, Patricia Fournier and Victor Bolaños, Michael Smith, and Mary Miller.

*To order, and for more information on other Pre-Columbian titles from Dumbarton Oaks, please visit our website at [www.doaks.org](http://www.doaks.org)*



***New 4th edition out !***

**Mexican Silver: 20th Century Hand wrought Jewelry & Metalwork**

By Penny Morrill & Carole A. Berk

Here is the powerful story of the silver renaissance in Mexico from the 1920s to the present. The wealth of color photos showcases the incomparable beauty of these works in silver. Extensive research by Penny Morrill, newly revised, sheds light on the life and art of designers William Spratling, Valentin Vidaurreta, Fred Davis, and the Castillo family, as well as on the artisans who worked for them, making this book the definitive study of Mexican silver jewelry and decorative objects.

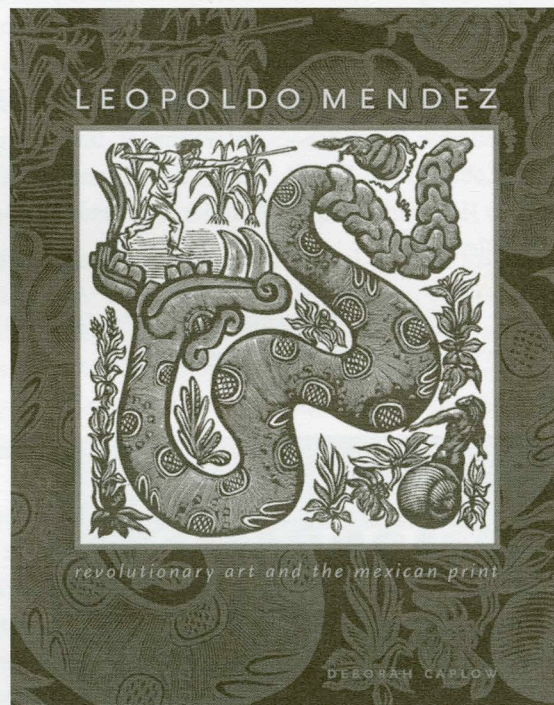
Almost 500 photographs, mostly in color, 8 1/2" x 11"



## Leopoldo Méndez: Revolutionary Art and the Mexican Print

By Deborah Caplow

*"explores Méndez's entire career, situating the artist within both Mexican and international art, and tracing lines of connection between Méndez and Posada, Siqueiros, Rivera and Orozco, among others"*



University of Texas Press, November 2007

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

8 1/4 x 10 1/2 in., 352 pp., 24 color and 193 b&w illus.

ISBN: 978-0-292-71250-8 | \$55.00, hardcover with dust jacket | web special: \$36.85 |

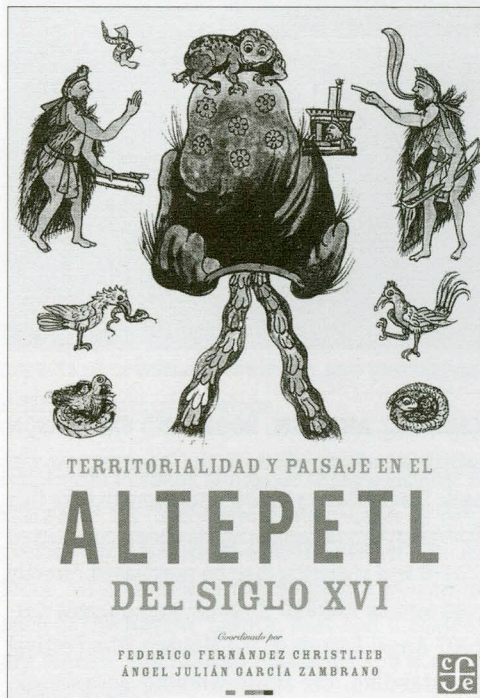
Leopoldo Méndez (1902-1969), though relatively unknown, was one of the most important print-makers of the twentieth century, active in many artistic and political groups in Mexico. Leopoldo Méndez is the only book-length work in English about the artist. This work, illustrated with over two hundred images, explores Méndez's entire career, situating the artist within both Mexican and international art, and tracing lines of connection between Méndez and Posada, Siqueiros, Rivera and Orozco, among others. In the 1920s, as a member of the Stridentist Movement, Méndez began to create images based on the Mexican Revolution, and in the 1930s and '40s, Méndez and his fellow artists in both the Liga de Escritores y Artistas Revolucionarios (LEAR) and the Taller de Gráfica Popular (TGP) played a dynamic role in the development of a Mexican political art movement and a modern Mexican cultural identity. Leopoldo Méndez also examines the powerful anti-Fascist images the artist produced before and during World War II, his collaboration with artists from Mexico and around the world on political printmaking, and his achievements in book production and design, as the founder of the Fondo Editorial de la Plástica Mexicana, Mexico's first art book publishing house.

Dr. Deborah Caplow teaches at the University of Washington, Seattle and the University of Washington, Bothell, where she offers courses in nineteenth and twentieth-century art, art and politics and twentieth century Mexican art.



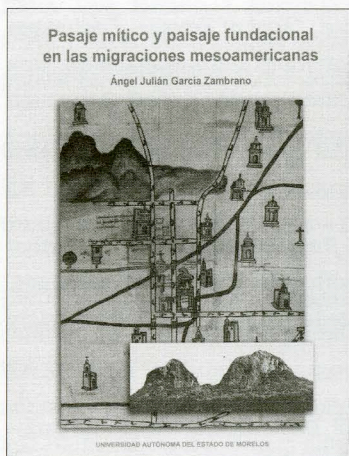
## Territorialidad y Paisaje en el Altepetl del Siglo XVI

Federico Fernández Christlieb y Ángel Julián García Zambrano, editors



Fondo de Cultura Económica, INSTITUTO DE GEOGRAFÍA DE LA UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO, 2006.

“Water-Hill” is one of the translations of the term, *atepetl* that served the Nahuatl-speaking towns to designate their units of community organization. In this volume, scholars investigate the relation between the social groups and their territory using their own methodologies -- from cartographic analysis to fieldwork. The work covers the changes in the landscape produced in transit from Pre-columbian past to the colonial era. The volume’s importance is underlined by the fact that many of the characteristics of the ancient mesoamerican *altepetl* continue today and can be found in 21st century rural Mexican indigenous tradition.



## Paisaje Mítico y paisaje fundacional en las migraciones mesoamericanas Por Ángel Julián García Zambrano

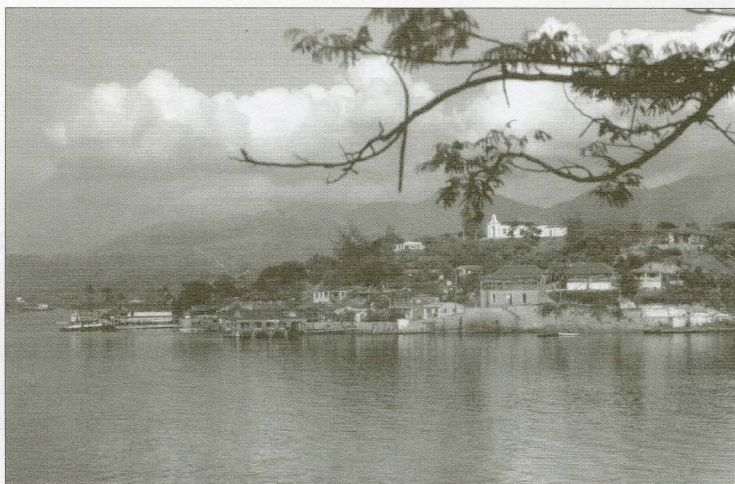
Universidad Autónoma del Estado de Morelos, Facultad de Arquitectura, 2006

The author examines foundational migration mythologies of Mesoamerica through the use of colonial documents, 16th century cartographic imagery, and ethnography. His goal is to examine the inter-relationship between cognitively constructed landscapes and the propensity of ethnic groups to look for specific geographic features, such as hills or protuberances, by which to situate their communities.



GRANMA ISLAND

Photo: Clyde Hensley/Arte de Cuba



#### EDUCATIONAL ART FILM, BOOK, AND EXHIBITION

The bi-lingual Documentary, ***"LUMINOUS SHADOWS, The Artists of Eastern Cuba"***, which was shot entirely in the Oriente region of eastern Cuba, has just aired on PBS Station KTWU, Washburn University, Topeka, Kansas. Discussions are now underway to take this culturally rich film Nationally through the PBS Network. The film's distribution for European Union broadcast has been contracted with Neuzeitfilm of Frankfurt, Germany. The film has the ISBN code of 978-1-60402-214-8 and currently may be purchased directly from [www.cubanart.org](http://www.cubanart.org) by libraries, public institutions, and individuals. Requests can also be fulfilled through your current purveyor of educational materials. This documentary has just been nominated for the 2007 Angel Awards at the Monaco Film Festival in December. This award celebrates those films that promote peace and cultural understanding. The award-winning soundtrack, featuring traditional Cuban 'Son', is performed by the internationally honored musical group, ***"La Familia Valera Miranda"***, of Santiago de Cuba. More info about this bi-lingual film can be found at: [www.cubanart.org](http://www.cubanart.org)

Arte de Cuba is also pleased to announce the availability of a national tour of Cuban artworks titled, ***"East of Havana, Contemporary Paintings from the Clyde and Brigid Hensley Collection"***. The exhibit consists of 65 vibrant paintings and is available for lease to your institution through Smith Kramer Traveling Exhibitions, [www.smithkramer.com](http://www.smithkramer.com). The Documentary is a perfect companion to the above- mentioned exhibit. Though each method of artistic expression has a powerful impact of its' own, when combined one's appreciation of the subject matter is truly enhanced.

The upcoming publication of a new 200 page bi-lingual book, ***"Cuba, Oriente: Contemporary Art from Eastern Cuba"***, will further inform the art world about these remarkable regional artists. The book will be abundantly filled with color plates of fine paintings, pictures of the artists at work, as well as photographs of city and countryside locations. The expected release date will be in January 2008.

Passages about the art history of the region are co-written by colleagues, Prof. Lidia Margarite Bofil, Dept. head of Cuban and Caribbean Art at the University of Oriente, and Martha Garcia. They have contributed a wonderful overview of the history of the art of the region. Personal interviews with each artist, as compiled by Reynaldo Cedeño Pena, round out the text and provide the reader with intimate knowledge of each artists unique perspective. Those interested in art, history, film and culture should not miss these releases. Inquiries may be directed to ALAA member Clyde Hensley for additional information on these announcements. [cubanart@bellsouth.net](mailto:cubanart@bellsouth.net) or [www.cubanart.org](http://www.cubanart.org).



## **Songs from the Sky: Indigenous Astronomical and Cosmological Traditions of the World**

Von Del Chamberlain, John B. Carlson & M. Jane Young, editors.

The long-awaited proceedings of the First International Conference on Ethnoastronomy, which was held at the Smithsonian Institution in 1983, have now been published. The chapters within this 380 page collection also serve as volumes 12 and 13 of the Center's journal, *Archaeoastronomy*. This substantial collection of papers on indigenous astronomical knowledge is quite unequalled in its scope and extent. The authors are drawn from a variety of academic disciplines, including anthropology, archaeology, astronomy, engineering, art history, history of science, history of religion, folklore, and mythology, and bring a variety of academic perspectives to bear upon aspects of celestial knowledge and perception in diverse social contexts from many different parts of the globe.

Native voices speak alongside these academic ones, as indigenous art and folklore are presented for their own intrinsic value, as well as for the insights they offer into the cosmological traditions of their creators. The Americas provide the main geographical focus, with twenty of the 32 papers concerning indigenous north American groups such as the Navajo, Lakota, Zuni and Blackfoot, the Mixe and Tzotzil Maya of southern Mexico, the Andean highlands and the Amazonian region of Peru, and southern coastal Brazil.

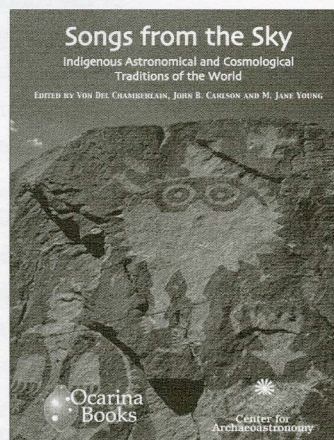
The remaining twelve articles extend to the Arab world, sub-Saharan Africa, southern India, Java, Melanesia, Australia and Polynesia, with a few addressing broader synthetic themes. For a number of the culture areas dealt with in some detail here, other published information about sky knowledge is extremely scant.

**Ordering Information:** *Songs from the Sky: Indigenous Astronomical and Cosmological Traditions of the World* (Ocarina Books, Ltd: Bognor Regis; Center for Archaeoastronomy: College Park, MD) xiv + 379 pp., ISBN 0-9540867-2-4. £34.95 / \$70.00.

[Note from John Carlson: Personally, I would be interested in your feedback on my contribution entitled: "Transformations of the Mesoamerican Venus Turtle Carapace War Shield: A Study in Ethnoastronomy." This is an exploration in Mesoamerican iconography and epigraphy that follows a specific quincunx symbol from the Maya area and Highland Central Mexico north beyond the boundaries of "Greater Mesoamerica" and perhaps as far south as Panama. If anyone would like a reprint, let me know and I will send one via snail- or e-mail. John Carlson: (301) 864-6637, tlaloc@umd.edu]

## **RECENT PUBLICATIONS |**

*This substantial collection of papers on indigenous astronomical knowledge is quite unequalled in its scope and extent.*





| RECENT PUBLICATIONS |

**Carolyn Dean.** "Rethinking Apacheta," *Ñawpa Pacha* 28 (2006): 93-108.

**Carolyn Dean.** "The Inka Married the Earth: Inka Architecture and Integrated Outcrops," *Art Bulletin* (September, 2007).

**Michele Greet.** "Manifestations of Masculinity: The Indigenous Body as a Site for Modernist Experimentation in Andean Art," in *Brújula: revista interdisciplinaria sobre estudios latinoamericanos*. Forthcoming, December 2007.

**Cecelia F. Klein.** "Around the World in Seventy Days," in *Compression vs. Expression: Containing and Explaining the World's Art*, ed. John Onians, pp. 21-38. Clark Studies in the Visual Arts. Sterling & Francine Clark Art Institute, Williamstown, Mass. (2006) [contains research on the early history of the Pre-Columbian art history field].

**Cecelia F. Klein.** French translation of "Shamanitis: A Pre-Columbian Art Historical Disease," co-authored with **Eulogio Guzman, Elisa C. Mandell, Maya Stanfield-Mazzi, and Josephine Volpe** in *The Concept of Shamanism: Uses and Abuses*, ed. Henri-Paul Francfort, Roberte N. Hamayon, in collaboration with Paul G. Bahn, pp. 207-241. (Bibliotheca Shamanistica Vol. 10. Budapest: Akadémiai Kiadó. [2001]). The French volume, edited by Jean-Loïc de Quellac, Paul G. Bahn, Henri-Paul Francfort, and Brigitte and Gilles Delluc, is titled *Chamanismes et Arts Préhistoriques, Vision Critique*. It was published in Paris by Éditions Errance in 2006.

**Cecelia F. Klein.** "The Ambiguous Gender and Sacrifice of Tezcatlipoca, Aztec God of Rulership, and Its Implications for Our Understanding of Christ Crucified." In *Public Life, Gender and Private Conduct: Changing Historical Perspectives Across the Early Modern World: Essays in Honor of Richard C. Trexler*, ed. Peter Arnade and Michael Rocke. Toronto: Centre for Reformation and Renaissance Studies, University of Toronto. In Press

**Cecelia F. Klein.** "A New Interpretation of the Aztec Statue Known as *Coatlicue*, 'Snakes-Her-Skirt'." Accepted by *Ethnohistory*, in Press.

**Susan Milbrath.** "Ethnoastronomy in Cultural Context." (Review article) *Cambridge Archaeological Journal* 16(3): 364-368, 2006.

**Susan Milbrath.** "Mayapan's Effigy Censers: Iconography, Context, and External Connections." Final Report to the Foundation for Mesoamerican Studies <http://www.famsi.org/reports/05025/index.html>.

**Susan Milbrath.** "Astronomical Cycles in the Imagery of Codex Borgia." In *Cultural Astronomy in New World Cosmologies*, 29-46. Clive Ruggles and Gary Urton (editors), University Press of Colorado, Boulder, in press.

**Susan Milbrath.** "Almanaque de Venus en Yucatán." *Segundo Congreso Internacional de la Cultura Maya*, Alfredo Barrera Vásquez y Ruth Gubler, coordinadores, Universidad Autónoma de Yucatán, Mérida, in press.



**Stella Nair.** "Localizing Sacredness, Difference, and *Yachacuscamcani* in a Colonial Andean Painting" *Art Bulletin*, LXXXIX (2):209-238 (2007).

**Simone Osthoff.** "Eduardo Kac: Networking as Medium and Trope" in *Ecosee: Image, Rhetoric, and Nature*, Sid Dobrin and Sean Morey (Eds.), Albany, NY: State University of New York Press, forthcoming 2007.

**Simone Osthoff.** "Elsewhere in Contemporary Art: Topologies of Artists' Works, Writings, and Archives," *Art Journal*, Winter 2006-07.

**Julia Platt Herzberg.** "To Be No More and To Be Forever," *Arte al día Internacional* 119 (May-June 2007): 54-59. (Subject: the exhibition *The Disappeared / Los desaparecidos*, organized by the North Dakota Museum of Art. Venue in US – El Museo del Barrio, NY)

**Julia Platt Herzberg.** "Documenta 12 Kassel." (Review article) *Arte al día Internacional* 120 (Sept. – Oct. 2007):76-79.

**Julia Platt Herzberg.** "sculpture projects münster 07 / skulptur projekte münster 07." (Review article) *Arte al día Internacional* 119 (Sept. – Oct. 2007):80-82.

**Matthew H. Robb** presented "The Spatial Syntax of Zacuala, Teotihuacan" at the 6th International Space Syntax Symposium in Istanbul, Turkey. The paper is available online at: <http://www.space-syntaxistanbul.itu.edu.tr/papers%5Clongpapers%5C062%20-%20Robb.pdf>.

**Alena Robin.** "El retablo de Xaltocán, las *Imágenes* de Jerónimo Nadal y la monja de Ágreda", *Anales del Instituto de Investigaciones Estéticas*, vol. XXVIII, n. 88, 2006, pp. 53-70.

**Emily Umberger.** "The Metaphorical Underpinnings of Aztec History: The Case of the 1473 Civil War," *Ancient Mesoamerica* 18 (2007), 11-29.

**Jennifer von Schwerin.** 2006. "A Comment on the Use of Phenomenology in the Study of Maya Architecture." In: *Estrago: Revista de Arte y Cultura*, No. 5, Nicaragua.



**| DISSERTATIONS BEGUN + COMPLETED |** Charles Cody Barteet. "Colonial Contradictions in the *Casa de Montejo* in Mérida, Yucatán: Space, Society, and Self-Representation at the Edge of Viceregal Mexico." Barteet will be completing the dissertation in August 2007 under the direction of Karen-edis Barzman at Binghamton University (SUNY). To contact Barteet: [cbarteet@shsu.edu](mailto:cbarteet@shsu.edu)

Michael Brown is currently working on his dissertation, "Portraiture and Colonial Politics in New Spain, 1600-1800." His advisor, Jonathan Brown, is at the Institute of Fine Arts, New York University. Michael can be reached at: [mab239\\_is7@yahoo.com](mailto:mab239_is7@yahoo.com)

Amy J. Buono has completed her dissertation, "Winged Migrations: The Performance of Tupinambá Featherwork" from Brazil to Early Modern Europe. Buono worked under the supervision of Jeanette Favrot Peterson at the University of California, Santa Barbara. To contact her: [amy-buono@umail.ucsb.edu](mailto:amy-buono@umail.ucsb.edu)

Kimberly Cleveland completed her dissertation, "New Center, Old Periphery: Race, Identity, and Regional Thematic Influences in Afro-Brazilian Art" in May 2007 (Advisor: Sarah Adams). She received her Ph.D. in Art History from the University of Iowa. She can be reached at [kimberly-cleveland@uiowa.edu](mailto:kimberly-cleveland@uiowa.edu).

Paul Barrett Niell. "'Bajo su sombra': Architectural and Pictorial Narrations of Colonial Urban Space and Creole Identity in Nineteenth-Century Havana, Cuba." Niell plans to defend his dissertation in April 2008. The dissertation continues to be prepared under the direction of Raymond Hernandez-Duran, Ph.D. in the Department of Art and Art History at the University of New Mexico.

Ruth Anne Phillips completed her dissertation, "'Pre-Columbian Revival': Problems and Characteristics of a U.S. Architectural Style, 1910-1940" at the Graduate Center, City University of New York in May 2007 under the direction of Judy E. Sund. Phillips can be reached at: [ruthanne\\_phillips@yahoo.com](mailto:ruthanne_phillips@yahoo.com).

Matthew H. Robb completed his dissertation, "The Construction of Civic Identity at Teotihuacan, Mexico," at Yale University. Mary E. Miller was his advisor. He may be reached at: [matthew.robb@slam.org](mailto:matthew.robb@slam.org).



**Michael Brown** is the recipient of the Frederick and Jan Mayer Center Fellow in Spanish Colonial Art at the Denver Art Museum. He will be joining the Denver Art Museum in October 2007.

**Taina Caragol** (CUNY) Research Fellow, will be working on her dissertation, *Modern and Contemporary Latin American Art* and The UK at the University of Essex, England during academic year 2007-8.

**John Carlson** was awarded two *Kislak Fellowships* in American Studies at the John W. Kluge Center, Office of Scholarly Programs, U.S. Library of Congress in Washington, DC. Between 2005 and 2006, he completed two long-term projects: "A Comprehensive Investigation of Maya Flasks and Miniature Vessels" (with a full Regular Fellowship) and a study of one Late Classic Maya cylinder vessel, from the Jay I. Kislak Collection, exhibiting both Maya and Teotihuacan inscriptions and iconography (with a Short Fellowship). As a result of the Fellowships, several publications are in preparation. These Kislak Fellowships were both a productive and personally rewarding experience, where the almost limitless resources of the Library (including the Hispanic Division) are available "right there." They are highly recommended for ALAA members interested in the several relevant categories represented in the collection, including Pre-Columbian and Early Colonial Mexican art. The Fellowships are collection oriented; Arthur Dunkelman <ardu@loc.gov> is the Curator of the Collection. For further information, Google: "Kislak Fellowship Library Congress" and visit: <http://www.loc.gov/loc/kluge/fellowships/kislak.html> (see also Fellowship Opportunities at the end of this Newsletter)

**Arden Decker** (CUNY) was in the Latino Museum Studies Program, Smithsonian Institution, during Summer 2007.

**Celeste Donovan** received CUNY's Milton Brown Fellowship for her dissertation *María Izquierdo and Modern Mexican Religious Culture, 1940-1948*, for AY 1007-8.

**Billie J.A. Follensbee** (Missouri State University) has been granted sabbatical for Spring 2008 and will be working on a textbook.

**Billie J.A. Follensbee** was awarded the 2007 *Louella Stuck Cline Endowment Award* at Missouri State University which awards funds for print library sources in one's field.

**Dr. Andrea Giunta** was awarded with the *Donald D. Harrington Faculty Fellowship*, The University of Texas at Austin, 2006-2007. She organized the international Symposium "Guernica and After: The Power of Representation" (April 2007, Austin, Texas) and she has created and is the Director of the new *Centro de Documentacion, Investigacion y Publicaciones of Centro Cultural Recoleta*, Buenos Aires, Argentina.

**Michele Greet** was a fellow at the *Stone Summer Theory Institute, School of the Art Institute of Chicago* from July 16-21, 2007.

**Annabeth Headrick** is now an Assistant Professor of Art History at the University of Denver.  
E-mail: [Annabeth.headrick@du.edu](mailto:Annabeth.headrick@du.edu)



**Bryan R. Just** has been named to a two-year term position as assistant curator of art of the ancient Americas and the Princeton University Art Museum. **John M. D. Pohl**, formerly Peter Jay Sharp Curator of Art of the Ancient Americas at Princeton, has been named curator of Art of the Americas at the Fowler Museum at the University of California, Los Angeles.

**Ann Marie Leimer** received a Faculty Research Grant from the University of Redlands for 2006-2007 for research on the figure of La Conquistadora, a New Mexican based manifestation of the Virgin Mary, and has received a second grant for 2007-2008 for to support her work on the series Chicano Photographer.

**Marisa Lerer** (CUNY) received an internship at the Philadelphia Museum of Art during Summer 2007.

**Alberto McKelligan** (CUNY) was in the Latino Museum Studies Program, Smithsonian Institution during Summer 2007

**Megan O'Neil** (Department of Art History, University of Southern California) has been awarded a *J. Paul Getty Foundation Postdoctoral Research Fellowship in the History of Art and the Humanities* and a *USC Advancing Scholarship in the Humanities and the Social Sciences* grant for the academic year 2007-2008.

**Simone Osthoff** has been tenured and promoted to the rank of Associated Professor at Penn State University.

**Dr. Richard E. Phillips** has been promoted to Associate Professor for the Art Department of the University of Texas – Pan American in Edinburg.

**Matthew H. Robb** recently began a 3-year appointment as the Mellon Fellow for Pre-Columbian Art at the Saint Louis Art Museum. He may be reached at: [matthew.robbslam.org](mailto:matthew.robbslam.org).

**Matthew H. Robb's** dissertation, "The Construction of Civic Identity at Teotihuacan, Mexico," completed in May, was awarded the *Frances Blanshard Fellowship Fund Prize* for an Outstanding Dissertation in the History of Art from Yale University.

**Ruth Anne Phillips** has been appointed an assistant professor at York College, City University of New York. Her email is: [ruthanne\\_phillips@yahoo.com](mailto:ruthanne_phillips@yahoo.com).

**Dr. Julia Platt Herzberg**, Fulbright Senior Specialists Recipient (2007), to teach as Visiting Professor in the Master's Program in the School of Art at the Pontificia Universidad Católica de Chile, Santiago, Chile from September to November. Course: *Artistas Latinoamericanos en los Estados Unidos: Convergencias y divergencias a partir de 1990*.

**Dorie Reents-Budet** has recently been appointed the Curator for the Department of Art of the Americas at the Museum of Fine Arts Boston.



**Jeffrey Schrader** has been appointed assistant professor of art history at the College of Arts and Media, University of Colorado at Denver. His interests lie in early modern Europe and Spanish America. Previously, he was a lecturer in the Department of History of Art at the University of Michigan. His new email is: [jeffrey.schrader@cudenver.edu](mailto:jeffrey.schrader@cudenver.edu).

**Jennifer von Schwerin** (University of New Mexico) received a *Fulbright Junior Scholar Research Fellowship* and an Alexander von Humboldt Foundation Research Fellowship to be in residence at the University of Bonn and the German Archaeological Institute in Bonn from February-December of 2008 working on her book: "Maya Temple Architecture and Ritual Performance: Temple 22, Copan Honduras."

**Rebecca Rollins Stone** will be a fellow for this academic year at Emory's Fox Center for Humanistic Inquiry. There, she will be writing her book, *Flowers in the Dark: Visions and the Artistic Enterprise in the Ancient Americas* (under a contract with U Texas Press). She can be reached at [rrstone@LearnLink.Emory.Edu](mailto:rrstone@LearnLink.Emory.Edu).

**Juliet Wiersema**, University of Maryland, College Park, has been awarded a Smithsonian Institution Pre-Doctoral Fellowship at NMAI. She has also received a Fulbright IIE Fellowship for doctoral research in Peru during the 2007-2008 academic year.

#### **The Midwest Art History Society** *Chicago, April 3-5*

#### **| UPCOMING SYMPOSIA/CONFERENCES |**

The Midwest Art History Society will hold its 2008 meeting in Chicago April 3-5. The deadline for proposals to session chairs is December 15, 2007. Scholars will be notified of the status of their submissions by February 1, 2008. The conference hotel will be the Club Quarters at 111 W. Adams. Thursday and Friday sessions will be held at the hotel. Saturday sessions will take place at the Museum of Contemporary Art and Loyola University's Watertower Campus. Information about MAHS, including memberships, is available at [www.mahsonline.org](http://www.mahsonline.org).

**LATIN AMERICANISTS MAY BE INTERESTED IN SUBMITTING PAPERS FOR THE FOLLOWING SESSION:**

#### **Pre-Columbian and Colonial Art of Latin America**

Submissions are welcomed on any aspect of Latin American art and architecture from the Pre-Columbian period until independence in the 19th century. Please send a short abstract and title to me before December 15, 2007.

Prof. Virginia E. Miller, Department of Art History, University of Illinois, m/c 201, 935 W. Harrison, Chicago IL, 60607. Phone: (312)413-2467. Email: [vem@uic.edu](mailto:vem@uic.edu)



**| UPCOMING PRESENTATIONS |** **Kimberly Cleveland** will present her paper "Africa Near and Far: The Changing Nature of Afro-Brazilian Art" as part of the Africa in Brazil, Brazil in Africa: Twentieth Century Exchanges panel at the Latin American Studies Association 2007 International Congress September 6-8, 2007 Montreal, Canada. She can be reached at kimberly-cleveland@uiowa.edu.

**Michele Greet** will present her paper, "A Transhemispheric Vision of American Art: Ecuadorian Murals at the New School for Social Research" at the American Studies Association Annual Conference (October 11-14, 2007, Philadelphia, PA). The session in which she will be participating is *Confronting the American Other: Transhemispheric Encounters, c.1900-1940*. Paper: (Thu, Oct 11 - 10:00am - 11:45am, Philadelphia Marriott / Room 406).

**Katherine Manthorne**, Professor of Modern Art of the Americas at the Graduate Center, CUNY is delivering a paper at the *International Committee of the History of Art (CIHA)* at Melbourne, Australia January 2008 entitled "Comision Corografica (1850-1859) of Colombia: Foundations of Republicanism & Landscape Art."

**Simone Osthoff** (Penn State University) will be delivering a paper, "Philosophizing in Translation: Vilém Flusser's Brazilian Writings of the 1960s," at *re:place 2007* Second International Conference on the Histories of Media, Art, Science and Technology, in Berlin, Germany, November 15-18, 2007. Her panel is Interdisciplinary Theory in Practice.

**Simone Osthoff** (Penn State University) will present "The Brazilian 'Open-Source' Approach to Art History, Theory and Criticism" in the panel "Sighting Technology in Modern and Contemporary Latin American Art" at the College Art Association meetings in Dallas-Forth Worth, Texas, February 20-23, 2008.

**| UNIVERSITY NEWS |** **Tulane University** (<http://tulane.edu>) now offers a joint Ph.D. in Latin American Art History/Latin American Studies. In the 2006-2008 academic years the program features the following Latin Americanist art historians:



**Ellen Baird**, visiting Greenleaf Chair in Latin American Studies, Pre-Columbian through Colonial Era

**Florencia Bazzano-Nelson**, Assistant Professor, Modern Latin American Art

**Elizabeth Boone**, Professor, Pre-Columbian through Colonial Era

**Pamela Franco**, Assistant Professor, Arts of Africa and the African Diaspora

**Robert González**, Assistant Professor. Modernism, Pan-American and Urban Architecture

**Carol McMichael Reese**, Associate Professor, 19th and 20th Century Architecture and Urbanism in the Americas

**Thomas F. Reese**, Executive Director, Stone Center for Latin American Studies, Iberian and Latin American Art, Architecture and Urbanism

**Maya Stanfield-Mazzi**, Visiting Assistant Professor, Pre-Columbian through Colonial Era

**Edith Wolfe**, Assistant Director, Stone Center for Latin American Studies, Modern Latin American Art

**Tomas Ybarra-Frausto**, visiting Greenleaf Chair in Latin American Studies, Chicano Literature, Art, Culture



**Dumbarton Oaks Research Library and Collections** offers residential fellowships and project grants in three areas of study: Byzantine Studies (including related aspects of late Roman, early Christian, Western medieval, Slavic, and Near Eastern studies), Pre-Columbian Studies (of Mexico, Central America, and Andean South America), and Garden and Landscape Studies. Applications must be postmarked by 1 November 2007, for fellowships commencing the following academic year. Further information may be obtained by consulting the website: [www.doaks.org](http://www.doaks.org), or by writing to the Office of the Director, Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC 20007, Fax: 202-339-6419.

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

The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI) supports research projects that promise significant contributions to contemporary knowledge of ancient Pre-Columbian Mesoamerican cultures, and disseminates such contributions via the FAMSI website.

We receive many applications for archaeological research but we especially encourage applications for art historical research. Projects may include laboratory analyses, archival research, or investigations of public or private collections.

For a complete list of grant guidelines and application forms in English and Spanish, please visit: <http://www.famsi.org/grants/apply.htm>

Applicants may obtain a paper copy of Grant Application Brochures by contacting us via email at [famsi@famsi.org](mailto:famsi@famsi.org), FAX 352.795.1970 or snail-mail at: FAMSI, 268 South Suncoast Boulevard, Crystal River, FL 34429-5498, U.S.A.

#### **The Kislak Fellowship in American Studies**

- Research related to the discovery, contact, and colonial periods in Florida, the Caribbean, and Mesoamerica using the Jay Kislak Collection
- Open to scholars worldwide
- Stipend: \$4,000 per month (no more than eight months)

Further information:

**John W. Kluge Center** | phone: (202) 707-3302, fax: (202) 707-3595, email: [scholarly@loc.gov](mailto:scholarly@loc.gov)

The Library of Congress' Kluge Center invites qualified scholars to apply for a post-doctoral fellowship for advanced research based on the Kislak Collection. The Kislak Collection is a major collection of rare books, manuscripts, historic documents, maps and art of the Americas donated to the Library of Congress by the Jay I. Kislak Foundation of Miami Lakes, Fla. The collection contains some of the earliest records of indigenous peoples in North America and superb objects from the discovery, contact, and colonial periods, especially for Florida, the Caribbean, and Mesoamerica.

The Kislak Fellows Program supports scholarly research that contributes significantly to a greater understanding of the cultures and history of the Americas. It provides an opportunity for a period of up to 8 months of concentrated use of materials from the Kislak Collection and other collections of the Library of Congress, through full-time residency at the Library. The program supports research projects in the disciplines of archaeology, history, cartography, epigraphy, linguistics, ethno-history, ethnography, bibliography and sociology, with particular emphasis on Florida, the circum-Caribbean region and Mesoamerica. We encourage interdisciplinary projects that combine disciplines in novel and productive ways.

For more information about the Kislak Collection, visit: <http://www.kislakfoundation.org/collections.html>



**| PUBLICATION OPPORTUNITIES |**

**Anthurium: A Caribbean Studies Journal** is a peer reviewed electronic journal the publishes original works and critical studies of the Caribbean literature, theater, film, art and culture by writers and scholars worldwide. A mixture of critical essays, cultural studies, interviews, fiction poetry, plays and visual arts, each issue contains book reviews, bibliographies and special themes in an international journal of Caribbean arts and letters. Please visit the journal website for further details. <http://scholar.library.miami.edu/anthurium>

**The Art Bulletin** publishes leading scholarship in the English language in all aspects of art history as practiced in the academy, museums, and other institutions. From its founding in 1913, the journal has published, through rigorous peer review, scholarly articles and critical reviews of the highest quality in all areas and periods of the history of art. Articles take a variety of methodological approaches, from the historical to the theoretical. In its mission as a journal of record, **The Art Bulletin** fosters an intensive engagement with intellectual developments and debates in contemporary art-historical practice. It is published four times a year in March, June, September, and December. For submission and style guidelines, see: <http://www.collegeart.org/artbulletin/guidelines.html>.

**The Latin American Indian Literatures Journal** invites submissions on the topic of Mesoamerican manuscripts. Articles can pertain to the pre-Hispanic or colonial periods, and should present previously unpublished research. For further information, please contact the section editor, Merideth Paxton ([mpaxton@unm.edu](mailto:mpaxton@unm.edu)).

**The Latin Americanist**, a peer-reviewed, multi-disciplinary journal published by the Southeastern Council of Latin American Studies, has recently moved its editorial offices from the University of Central Florida to the University of North Carolina at Charlotte, effective with the Spring 2007 issue. We invite you to submit manuscripts for consideration.

TLA publishes research articles from any academic discipline that include original research concerning Latin America. Manuscripts can be in English, Spanish, or Portuguese, but must not be either previously published or under consideration by any other publication. Authors' manuscripts should be sent electronically to the editor, **Greg Weeks**, at [latinamericanist@email.uncc.edu](mailto:latinamericanist@email.uncc.edu) as an e-mail attachment saved as an MSWord-readable document file. Authors should include a 150-200 word abstract with their manuscripts.

TLA is indexed by the Hispanic American Periodicals Index (HAPI), the Library of Congress Handbook of Latin American Studies, CSA Worldwide Political Science Abstracts, and the MLA International Bibliography, and it is listed in Ulrich's periodicals directory.



#### 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, Constance Cortez, Texas Tech University, School of Art, MS 42081, Lubbock, Texas 79410. Her email address is: [c.cortez@ttu.edu](mailto:c.cortez@ttu.edu)

#### MEMBERSHIP

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Margaret Jackson, the Secretary of the Association. Her address is: University of Miami, Department of Art & Art History, 1540 Levante Avenue, Coral Gables, Florida 33124, and her email address is: [mars@miami.edu](mailto:mars@miami.edu)

#### NEWSLETTER

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). **The next deadline is 1 March 2008**, 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 Constance Cortez, Texas Tech University, at [c.cortez@ttu.edu](mailto:c.cortez@ttu.edu) or call: 806.742.3825 x233

#### WEBSITE

For information regarding the Association's website ( <http://www.smith.edu/alaa> ), please contact Dana Leibsohn, Website Manager for the Association of Latin American Art, Art Department, Smith College, Northampton, MA 01063. tel.: 413.585.3137. Her email address is: [dleibsohn@email.smith.edu](mailto:dleibsohn@email.smith.edu)

#### CAA DALLAS (2008)

Questions regarding upcoming ALAA sessions at the College Art Association meetings may be addressed to Patricia Sarro, Interim Vice President, the Association for Latin American Art, Department of Art, Youngstown State University, Youngstown, OH 44555-3627. tel.: 330.941.1548. Her email address is: [patricia.sarro@prodigy.net](mailto:patricia.sarro@prodigy.net)