

ASSOCIATION FOR LATIN AMERICAN ART

alaa

ALAA 2009 ANNUAL MEETING

ALAA 2009 BOOK AWARD

EXHIBITIONS

The Flowering Cross: Holy Week in an Andean Village

Medellín: Art and Development

The Art of the Missions of Northern New Spain

NEW BOOKS

RECENT ARTICLES

MEMBER NEWS

NEWSLETTER

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ABOUT THE ASSOCIATION

The Association for Latin American Art is a non-for-profit (5013c) institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquires, comments, and suggestions regarding the association may addressed to the President, Khristaan Villela, College of Santa Fe, 1600 St. Michael's Drive, Santa Fe NM 87505. His email address is: kvillela@yahoo.com.

MEMBERSHIP

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Michele Taylor, the Secretary of the Association. Her address is: The Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover Maryland, 20785. Her email address is: saramtaylor@mac.com.

NEWSLETTER

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 March 2009, 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 the Newsletter Editor, Constance Cortez, Texas Tech University, at c.cortez@ttu.edu or call: 806.742.3825 x233.

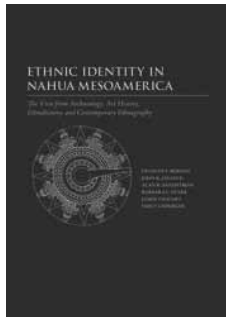
WEBSITE

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

CAA Los Angeles (2009)

Questions regarding upcoming ALAA sessions at the College Art Association meetings may be addressed to Margaret Jackson, Vice President, The Association for Latin American Art, Stanford Humanities Center, 424 Santa Teresa Street, Stanford California, 94305. Her email is: maj@stanford.edu.

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



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OLIVIER DEBROISE (1952–2008)

Photograph taken at the Hacienda Tetlapayac in 1999, during the filming of “A Banquet at Tetlapayac”

ABOUT A DECADE AGO, I was asked to write an encyclopedia entry on Olivier Debroise, keeping to a strict word count:

Art critic, historian, curator, and novelist, born in Jerusalem (1952), where his father served as a French diplomat. Debroise established residency in Mexico in 1970. One of Mexico’s leading art historians, his focus has been on 20th century painting and photography; he has also curated major exhibitions of contemporary art in Mexico and the United States. His first book, *Diego de Montparnasse* (1979), examines Diego Rivera’s cubist period. Other texts include *Figuras en el trópico* (1982), a survey of Mexican art from 1920–40; *Fuga mexicana* (1995), a survey of Mexican photography; and numerous monographs (Lola Álvarez Bravo, Abraham Ángel, David Alfaro Siqueiros, Julio Castellanos, Alfonso Michel, Roberto Montenegro, Antonio Ruiz). Novels include *En todas partes, ninguna* (1984) and *Lo peor sucede al atardecer* (1990). Director of the alternative art space Curare (1991–7). Lives and works in Mexico.

Though I recall he disliked the idea of having an encyclopedia entry written about him, I guess he approved it, even telling me to mention the novels by name. It was never published, but here it is, finally in print, though for the wrong reasons...

In the decade following, Olivier would be even more prolific. Highlights include his third novel, *Crónica de las destrucciones* (1998), this one about the Conquest (he read every single 16th century source, and visited every 16th century church he could find to write that book); a full-length movie-documentary-meditation about Eisenstein in Mexico, *Banquete en Tetlapayac* (2000); a translation of *Fuga mexicana*, published by the University of Texas Press as *Mexican Suite* in 2001; and most recently, the ground-breaking and controversial (terms that shaped much of his practice) exhibition he co-curated for the Museo Universitario de Ciencias y Arte, UNAM: *The Age of Discrepancies: Art and Visual Culture in Mexico, 1968–1997* (2007). There were also essays, awards, lectures, trips, arguments, passions, and hundreds of late night conversations with artists, curators, writers and scholars of all ages, from all sorts of places, which he valued more than any prizes. He was most proud, I think, of being given the responsibility to build a permanent collection of contemporary art for the UNAM’s new Museo Universitario de Arte Contemporáneo, and of being awarded a residency at the Getty Research Institute to work on a book about Latin American art in the 1960s. Both projects—and many more—were left unfinished by his sudden death from a massive heart attack, at home in the Colonia San Rafael, in Mexico City, on May 6.

Olivier was a wide-ranging intellectual (I suppose that is the best term, though it still seems somehow limiting) whose obsessions veered from topic to topic. In every case, he took his work terribly seriously, whether curating shows or writing fiction or art criticism, whether working in opposition to institutions (*Curare* was founded when the PRI-dominated CONACULTA allowed almost no experimentation) or from within them (as at the UNAM). He was a model for taking an ethical stance as a historian and curator, and he reminded us that it all mattered, that we weren’t just engaged in superficial cultural “entertainment.” That was the source of his passion, and his stress, and his successes, and his antagonisms. He was a visionary and a mapmaker, using exhibitions or surveys as charts for others to follow: they would come along and fill in details with more precision, while leaving the basic outlines intact. He was a force, a nexus, a conscience, and a counterpoint... and his energy was about to be further unleashed in the US, for he had just accepted a one-year teaching position (his first) at UCSD. In a small field like Latin American art, we won’t ever fully recover from this loss.

James Oles

| LETTER FROM THE PRESIDENT |

Dear ALAA members,

I hope that you had a productive and quiet summer 2008. ALAA’s Executive Committee has been at work planning for the CAA conference in Los Angeles (February 2009), and also for Chicago 2010. As always, we will have both a sponsored session and an emerging scholars session. For Los Angeles, we are happy to report that our business meeting will not be held at 7:30AM, as it was in Dallas. We are also planning a special reception for ALAA membership, perhaps even at a local Museum. Details are forthcoming.

Over the summer, we have also been thinking about the ALAA web page. We already planned to redesign our page. But in discussing what an ALAA web presence might look like, we felt that the page should be more of an interactive experience. We are looking into online dues payments, an online password-protected directory, and perhaps even some means of posting news events, perhaps through a blog. We like some of the features found on some social networking sites. I would like to have a clearinghouse and archive for exhibition reviews, book and lecture announcements, and other matters of interest to you. We will keep the membership informed as plans proceed.

Hasta Pronto,

Khristaan Villela

| THE ALAA BOOK AWARD |

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

Competition for the Association for Latin American Art Book Award

The Association of Latin American Art, an affiliate of the College Art Association, announces its Ninth Annual Book Award for the best scholarly book published on the art of Latin America from the Pre-Columbian era to the present. The award is generously funded by the Arvey Foundation, and will consist of a citation and a \$1000 honorarium. We will present the award at the annual meeting of the College Art Association in Los Angeles in February 2009. The name of the recipient will appear in the newsletters of both the ALAA and the CAA.

For the February 2009 Award, we will evaluate books on Latin American Art from Pre-Columbian to the present that meet the following criteria:

- } Publication date between September 1 2007 and August 31 2008.
- } Books may be written in English, Spanish, or Portuguese.
- } Books may have one or more authors.
- } Multi-authored exhibition catalogues with a substantive text that advances art historical knowledge also can be considered.
- } Edited volumes/anthologies of individual articles that are consistent in terms of both theme and quality will also be considered.

The books will be evaluated by a three-person committee of accomplished art historians, each with expertise in a wide geographical and temporal range.

Publishers and authors must contact Dr. Virginia Fields by October 1, 2008 to verify whether a prospective entry is eligible for the competition according to the above criteria. Please include the following information: Title, author(s) and a general description of subject. If the book appears eligible, she will provide mailing addresses for all three committee members. Copies of books are to be sent directly to each, and can be sent at any time over the summer but must be received no later than November 15, 2008.

Questions may be addressed to:

Dr. Virginia M. Fields
Senior Curator, Art of the Ancient Americas
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California, 90036
vfields@lacma.org
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| EXHIBITIONS |

Gritos desde el Archivo: Grabado político del Taller de Gráfica Popular /Shouts from the Archive: Political Prints from the Taller de Gráfica Popular.

CURATORS, James Oles and Pilar García

COLECCIÓN BLAISTEN, CENTRO CULTURAL UNIVERSITARIO TLATELOLCO, MEXICO CITY

AUGUST 2, 2008 TO JANUARY 10, 2009

The Colección Blaisten includes permanent collection galleries as well as a space for temporary shows that complement our holdings of Mexican art from the first half of the twentieth century. Our second show presents 66 prints, mainly lithographs and linocuts, selected from a collection of over 3400 images, formerly in the archive of the Taller de Gráfica Popular and deposited for safe-keeping in the Academia de Artes in the early 1970s. The exhibition includes work by 26 Mexican and US artists (Raúl Anguiano, Pablo O'Higgins, Luis Arenal, Angel Bracho, John Wilson, Adolfo Mexiac, Alfredo Zalce, and Elizabeth Catlett among them). Rather than a retrospective, the show focuses on works produced between 1938 and 1959, before political disagreements fractured the organization in 1960, and are organized in eight thematic units (Fascism, Soldiers, Caricature, The Press, Workers, Horses, The City, and Construction). Many of the prints have not been previously exhibited or published.

There is a bilingual and fully illustrated catalogue of the same title, co-edited by the exhibition curators James Oles and Pilar García, with critical essays by the curators and Francisco Reyes Palma, Helga Prignitz, Beth Merfish, Aubre Carreón and Federico Martínez, which discuss all of the works included (ISBN: 978 97032 5141 4). Fragments of an interview with Mexiac can be found on youtube.com, and an interactive website is scheduled to be on line soon.

This show may be available for travel in the US: contact Marcela Ramírez, director of the Colección Blaisten, at meramirez@hotmai.com or James Oles at james.oles@gmail.com.

See also <http://www.tlatelolco.unam.mx/>.



Elizabeth Catlett, *Shoeshine Boy*, lithograph, 1958.
Collection Academia de Artes,
Mexico City.

The Fauna and Flora of the Pacific
restored and displayed for the
first time in San Francisco
since 2001.



COVARRUBIAS MURAL NOW ON VIEW AT THE DE YOUNG MUSEUM, SAN FRANCISCO!

SAN FRANCISCO—*The Fauna and Flora of the Pacific*, one of a six-part series of monumental maps created by Miguel Covarrubias for the 1939 Golden Gate International Exhibition on Treasure Island in San Francisco Bay, is on display in the Art of the Americas galleries at the de Young. The map will be on view through Spring 2009.

Miguel Covarrubias (1904 –1957) was invited by the Golden Gate International Exposition (GGIE) to create a mural set entitled *Pageant of the Pacific* to be the centerpiece of Pacific House on Treasure Island. Covarrubias' style was highly influential in America, especially in the 1920s and 1930s, and his artwork and caricatures were featured on the covers of *The New Yorker* and *Vanity Fair*.

Covarrubias painted the six murals in San Francisco with his assistant Antonio Ruiz and developed a new technique in the process using pigment in a nitrocellulose adhesive on Masonite. The six illustrated maps were entitled: *The Fauna and Flora of the Pacific*, *Peoples*, *Art and Culture*, *Economy*, *Native Dwellings*, and *Native Means of Transportation*. Immensely popular at the GGIE, the murals were later exhibited at the American Museum of Natural History in New York. Upon returning to San Francisco, five of the murals were installed at the World Trade Club in the Ferry Building where they hung until 2001 under the stewardship of the Port of San Francisco. The whereabouts of the sixth mural, *Art and Culture*, is unknown and has been the subject of great speculation throughout the art world.

The Fauna and Flora of the Pacific at the de Young is the largest of the six murals comprised of 12 panels with dimensions measuring 179 ¾ inches by 286 ½ inches. It depicts the four Pacific Rim continents with examples of their flora and fauna suspended in a swirling blue Pacific Ocean populated with sea creatures.

The conservation and preservation of the murals took place in Mexico through collaboration between the Fine Arts Museums of San Francisco and Mexico's Instituto Nacional de Antropología e Historia and the Instituto Nacional de Bellas Artes. The mural is on loan courtesy of the City and County of San Francisco's Treasure Island Development Authority. The installation was made possible by Wells Fargo. The Charles D. and Frances K. Field Fund supported conservation work in partnership with the Government of Mexico, the Fine Arts Museums of San Francisco and the Treasure Island Development Authority.

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RELEVANT WEBSITE ADDRESSES: www.famsf.org <http://www.famsf.org/blog/index.asp>



REVERENCE RENEWED: COLONIAL ANDEAN ART FROM THE THOMA COLLECTION

GUEST CURATOR, Delia Cosentino

DePaul University Museum Main Gallery

January 15 - March 20, 2009

Following the sixteenth-century Spanish invasion of the Americas, European painting traditions and Catholic imagery in particular found new life in the hands of local artists whose works reflect a distinctive colonial environment. In this exhibition, forty examples drawn from the distinguished collection of Marilyn and Carl Thoma display the diversity and opulence that characterize artworks from the unique historical landscape of the Spanish Empire in South America.

Dr. Delia Cosentino, Associate Professor of Art History at DePaul, will serve as guest curator. For more information on the exhibition, related programming, and invited speakers, contact Delia Cosentino at dcosent1@depaul.edu or visit <http://museums.depaul.edu/artwebsite/>

RAQUEL RABINOVICH: RIVER LIBRARY.

CURATOR, Julia Platt Herzberg, Ph.D.

Alon Foundation, Buenos Aires, Argentina

October 20 to December 23, 2008.

Raquel Rabinovich's exhibition "River Library" at the Alon Foundation in Buenos Aires, Argentina, will be the artist's first solo show there since 1963. The exhibition presents a selection of mud drawings from the series *River Library* (2002, ongoing) and a video of *Emergences*, the eight stone sculpture installations along the shoreline of the Hudson River (2000, ongoing). The forty works on paper are made from mud sediments collected from many rivers, including the Ganges (2002–2004), Hudson (2002–2004), Ayeyarwady (2005–2006), Urubamba (2005–2007), Mekong (2007–2008), Orinoco (2007–2008), Paraná (2006–2007), and the River Plate (2008). The rectilinear sheets, dipped repeatedly in a mud solution, reveal the subtlest details of surface variation, color, luminosity, and size. The sediments encapsulate the history of the earth and its diverse cultures from time immemorial. The river's tides cover and uncover the stone sculptures twice daily in a rhythmic pattern similar to the creation of the mud drawings. The two bodies of work—interrelated in subject, content, and process—affirm the artist's life-long journey as a process of going into the dark in order to see and into the unknown in order to know. Originally from Argentina, Rabinovich lives and works in Rhinebeck, New York, where she practices Vipassana meditation, a spiritual path that informs her work.



"Achilles: The Heart Fell into the Sea," 2007, by Julio Valdez (b. 1969, Santo Domingo, Dominican Republic-), archival pigment print with hand coloring, on nylon reinforced paper, mounted on styrene and wood panel, 40 x 44 inches. Photo: Courtesy of the artist

INSIDE AND OUT: RECENT TRENDS IN THE ARTS OF THE DOMINICAN REPUBLIC

CURATOR, Félix Ángel, General Coordinator and Curator of the IDB Cultural Center

The Cultural Center of the Inter-American Development Bank (IDB)

Open August 25 to November 7, 2008

Eight artists, four living in the Dominican Republic and the other four abroad, comprise the exhibition which addresses issues of originality, innovation, displacement, and identity, among others. A total of 28 art works, including paintings, drawings, prints, photography and video are united in the exhibition.

Inside and Out allows for a glance at recent developments in Dominican art, influenced by the synergy created by other artists living abroad, as well the references gleaned from the international art market.

The exhibition includes the following artists: Polibio Díaz, Gerard Ellis, Mónica Ferreras, Radhamés Mejía, Fausto Ortiz, Inés Tolentino, Julio Valdez, and Limber Vilorio.

Inside and Out addresses issues such as originality, innovation, displacement, and identity present in Dominican artists living inside their country and outside. Eight artists, four of them living in the Dominican Republic, exhibit side by side with another four living in Paris, Madrid and New York.

Luis Alberto Moreno, President of the Inter-American Development Bank, introduces the catalogue of the exhibition indicating, "In today's globalized world, the challenges of development are causing fundamental changes in the personalities of the nations in our hemisphere. The region is not marginalized, and neither is it indifferent to such a perception.

Inside and Out does not necessarily relate exclusively to the physical or geographical displacement. Sara Herman, currently Visual Arts Advisor for the Eduardo León Jimenes Cultural Center in the City of Santiago de los Caballeros and essay contributor to the catalogue of the exhibit, states that the exhibition approaches these two ideas "from a variety of perspectives." Her essay is provocatively titled "Eight Ways of Seeing, Eight Ways of Entering and Leaving."

A full-color catalogue in English and Spanish will be available to the public. Photographs of the artworks on exhibit are available upon request. For photographs, please call (202) 623-1213.

The Art Gallery is open five days a week, Monday through Friday, from 11 a.m. to 6 p.m., free of charge. The IDB Cultural Center is located at 1300 New York Avenue, N.W., Washington, D.C. The nearest Metro station is Metro Center (13th Street exit). All the events are free of charge.

The Cultural Center home page is located at: www.iadb.org/cultural

E-mail address: IDBCC@iadb.org

IDB Cultural Center contacts:

} Félix Ángel, GENERAL COORDINATOR AND CURATOR (202) 623-3325

} Soledad Guerra, ASSISTANT GENERAL COORDINATOR (202) 623-1213

Raquel Rabinovich, *River Library* 314, mud from the Mekong River on Essindia paper, 15 x 22 in. / 38 x 56 cm size of paper

| NEW BOOKS |

**GUIDE TO DOCUMENTARY SOURCES FOR ANDEAN STUDIES, 1530–1900**

Joanne Pillsbury, EDITOR

Norman, Oklahoma, The University of Oklahoma Press in collaboration with the Center for Advanced Study in the Visual Arts, National Gallery of Art (2008).

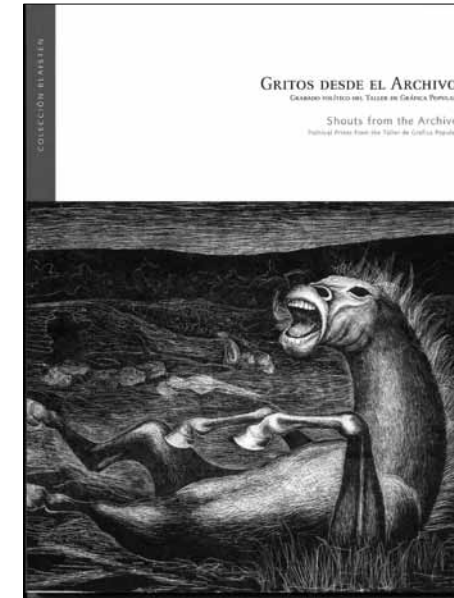
3 volumes.

The Guide to Documentary Sources for Andean Studies, 1530–1900 is a reference work to support research on the pre-Hispanic, colonial, and republican periods of the Andean region of South America. Intended for scholars in anthropology, archaeology, art history, history, and other related disciplines, the guide addresses key texts and authors of the sixteenth through nineteenth century, concerning a region defined by the extent of the Inca Empire (modern Peru, Bolivia, Ecuador and parts of Colombia, Argentina, and Chile). The essays and entries consider the contributions and perspectives of authors who wrote on the pre-Hispanic and viceregal cultures of this region. As there was no tradition of writing in this area prior to the arrival of Europeans in the sixteenth century, these early modern texts are critical yet complex sources of information on Andean life.

The intention of the guide is to provide an inventory and scholarly analysis of the principal textual sources useful for the study of the Andean region, particularly those concerning indigenous cultures. With contributions from one hundred and twenty-five scholars based in nineteen countries, this guide underscores the cultural complexities of these sources, and gives a deeper understanding of the intentions and perceptions of the works. Volume I introduces readers to the complex range of sources and provides a broad understanding of the cultural context of the documents. Volumes II and III contain entries on specific writers and texts, along with biographical and bibliographic information. The guide reproduces one hundred and fifty sample illustrations from these works, including woodcuts, engravings, watercolors, and early photographs.

The guide is a research project of the Center for Advanced Study in the Visual Arts at the National Gallery of Art. It has been supported by the Getty Grant Program, the Andrew W. Mellon Foundation, the British Academy, the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas of the University of East Anglia, and Dumbarton Oaks.

Volume 1 (overview essays): ISBN 978-0-8061-3817-6 (464 pp); Volume 2 (biographical-bibliographic entries, A-L) ISBN 978-0-8061-3820-6 (384 pp); Volume 3 (biographical-bibliographic entries, M-Z) ISBN 978-0-8061-3821-3 (448 pp); three-volume set: ISBN 978-0-8061-9963-4 (1,296 pp). To order, please visit the University of Oklahoma Press website at www.oupres.com.

**GRITOS DESDE EL ARCHIVO: GRABADO POLÍTICO DEL TALLER DE GRÁFICA POPULAR / SHOUTS FROM THE ARCHIVE: POLITICAL PRINTS FROM THE TALLER DE GRÁFICA POPULAR.**

James Oles and Pilar García, EDITORS

Colección Blaisten, Centro Cultural Universitario Tlatelolco, Mexico City

August 2, 2008 to January 10, 2009

This bilingual and fully illustrated catalogue is co-edited by the exhibition curators James Oles and Pilar García. The volumes include critical essays by the curators and Francisco Reyes Palma, Helga Prignitz, Beth Merfish, Aubre Carreón, Deborah Caplow, and Federico Martínez, which discuss all of the works included (ISBN: 978 97032 5141 4). Fragments of an interview with Mexiac can be found on youtube.com, and an interactive website is scheduled to be on line soon.

For more information, contact James Oles at: joles@wellesley.edu.

**LA COLECCIÓN: EL PESO DEL REALISMO**

James Oles

Mexico City: Museo de Arte Moderno, 2008

This volume catalogues to a reinstatement of the permanent collection of modern Mexican art (1900–1950) in the Museo de Arte Moderno, and that opened in the fall of 2007.

The Getty Publishes a Facsimile and Study of a Monumental Manuscript on the History of the Inca in Peru

HISTORIA GENERAL DEL PIRU: FACSIMILE OF J. PAUL GETTY MUSEUM MS. LUDWIG XIII 16

LOS ANGELES—Written by the Mercedarian friar Martín de Murúa, the *Historia general del Piru* (1616) is one of only three extant illustrated manuscripts on the history of Inca and early colonial Peru. *Historia general del Piru: Facsimile of J. Paul Getty Museum Ms. Ludwig XIII 16* reproduces the manuscript in its entirety, with its beautifully calligraphed text printed in half-tone and its thirty-eight hand-colored images—mostly portraits of Inca kings and queens—in color.

Boxed with the facsimile is *The Getty Murúa: Essays on the Making of the “Historia general del Piru,” J. Paul Getty Museum Ms. Ludwig XIII 16*. The essays discuss not only the manuscript’s physical components—quires and watermarks, scripts and pigments—but also its relation to other Andean manuscripts, Inca textiles, European portraits, and Spanish sources and publication procedures. The sum is an unusually detailed and interdisciplinary analysis of the creation and fate of a historical and artistic treasure.

The essay volume—comprising contributions by Rolena Adorno, Barbara Anderson, Ivan Boserup, Thomas B. F. Cummins, Juan M. Ossio, Elena Phipps, Karen Trentelman, and Nancy Turner—is also sold separately.

About the Editors—Thomas B. F. Cummins is Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Latin American Art Architecture at Harvard University. Barbara Anderson is head of exhibitions and consulting curator for Spanish and Latin American materials at the Getty Research Institute.

PUBLICATION INFORMATION:

Historia general del Piru Facsimile of J. Paul Getty Museum Ms. Ludwig XIII 16

Martin de Murúa
Getty Research Institute
804 pages, 9 1/2 x 13 inches, hardcover
40 color and 758 b/w illustrations

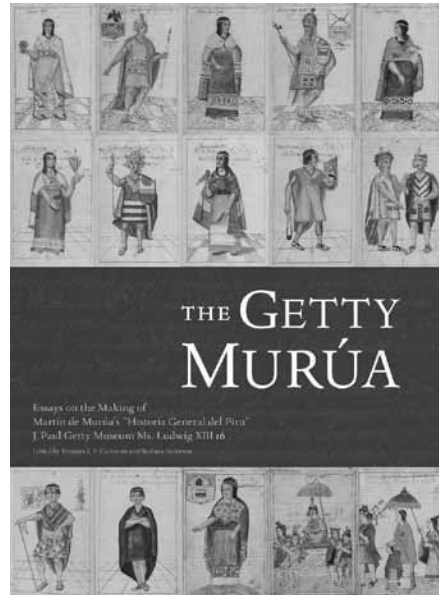
The Getty Murúa

Essays on the Making of the “Historia general del Piru,” J. Paul Getty Museum Ms. Ludwig XIII 16

Edited by Thomas B.F. Cummins and Barbara Anderson
192 pages, 9 x 13 inches, hardcover
17 color and 45 b/w illustrations, 10 tables
Boxed set of facsimile edition and essay volume:
ISBN 978-0-89236-895-2, \$250.00 [CAN \$275.00] [UK £155.00]

The Getty Murúa essay volume only:
ISBN 978-0-89236-894-5, \$40.00 [CAN \$46.95] [UK £25.00]

Available at bookstores or through Getty Publications (800-223-3431). Distributed to the trade in the U.S. by Oxford University Press, in the U.K. and Europe by Orca Book Services, and in Canada by the Jaguar Book Group.



NUEVA CORONICA: TRADICIONES ARTÍSTICAS EUROPEAS EN EL VIRREINATO DEL PERÚ

Augusta E. Holland
Center for Andean Regional Studies Bartolomé De Las Casas” (CBC), Cusco, Peru.
ISBN 978 9972 691 85 0

This book is an art-historical study of the 399 drawings included in *El primer nueva coronica y buen gobierno*, a 17th century chronicle by the Peruvian Indian Felipe Guaman Poma de Ayala. Main subjects covered are: sources of inspiration for the drawings of the chronicle, a detailed technical analysis of the drawings, a criticism of semiotic studies applied to the drawings, the identity of the draftsman of the chronicle, and a technical analysis of other works that have been attributed to the author of the *Nueva coronica*. For more information, contact Direccióneditorial@apu.cbc.org.pe or see www.cbc.org.pe

ETHNIC IDENTITY IN NAHUA MESOAMERICA THE VIEW FROM ARCHAEOLOGY, ART HISTORY, ETHNOHISTORY, AND CONTEMPORARY ETHNOGRAPHY

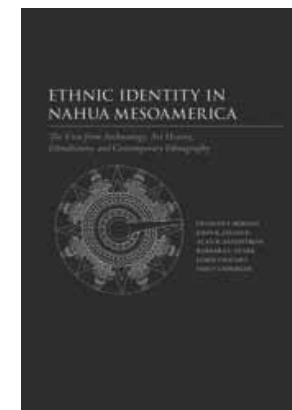
Frances F. Berdan, John K. Chance, Alan R. Sandstrom, Barbara L. Stark, James Taggart, and Emily Umberger

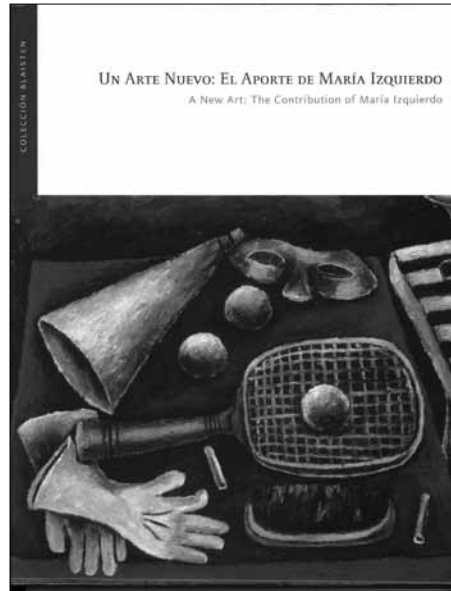
The University of Utah Press

Ethnicity has long been a central concern of Mesoamerican ethnography, but for methodological reasons has received less attention in the archaeological, historical, and art historical literature. Using the disciplines of archaeology, art history, ethnohistory, and ethnography, *Ethnic Identity in Nahua Mesoamerica* provides a unique interdisciplinary treatment of Nahua identity in central Mexico—beginning with pre-Columbian times and proceeding through the Aztec empire, the colonial era, and the ethnographic present.

This book is the first to analyze ethnicity in a single place over a span that covers prehistory, colonial history, and contemporary life. The authors bring to their various case studies data, methodologies, and concepts of their respective fields to show how Nahuatl concepts of ethnic identity are not based on the notion of shared descent but rather on conceptions of shared place of origin and common history.

320 pp., 7 x 10, Cloth \$50.00, ISBN 978-0-87480-917-6





UN ARTE NUEVO: EL APOORTE DE MARÍA IZQUIERDO/A NEW ART: THE CONTRIBUTION OF MARÍA IZQUIERDO

Adriana Zavala

Mexico City: Colección Blaisten/Centro Cultural Universitario Tlatelolco, UNAM, 2008

102 pages/illustrations in color and b&w

This bi-lingual catalog complements the temporary exhibition that opened at the Centro Cultural Universitario Tlatelolco, Mexico City (November 2007 - April 2008), traveled to the Instituto Cultural Cabañas, Guadalajara, Mexico (May - August 2008), and closes at the Museo de Arte Contemporáneo, Monterrey, Mexico (October 3, 2008-January 22, 2009). The show was curated by Adriana Zavala, Associate Professor, Tufts University, from the Colección Blaisten and works on loan from Mexican museums and private collections.

While Izquierdo has been hailed as a fundamentally “Mexican” artist for her engagement with the so-called Mexican School, here Adriana Zavala explores Izquierdo’s signal contribution to what was termed “pure painting,” in reference to aesthetic experimentation over politically-engaged art. As a pioneering member of the cosmopolitan avant-garde in 1930s Mexico City, Izquierdo drew from a variety of currents ranging from abstraction to Surrealism and metaphysical painting. In addition, as a woman artist in a male-dominated milieu, Izquierdo offered a unique interpretation of the female nude that suggests a challenge to the Mexican odalisque as an object of pleasure offered up in works by her male contemporaries. The book includes catalog entries and color illustrations for over 50 works.



EL NIÑO, CATASTROPHISM, AND CULTURE CHANGE IN ANCIENT AMERICA

Daniel H. Sandweiss and Jeffrey Quilter, EDITORS

Washington D.C.: Dumbarton Oaks

El Niño is an extreme climate perturbation that periodically changes weather throughout the globe, often with dire consequences. First recognized in Peru, El Niño events are best known and documented there. This book summarizes research on the nature of El Niño events in the Americas and details specific historic and prehistoric patterns in Peru and elsewhere. By also looking at other catastrophic natural events in the ancient New World, the book illustrates how scientific archaeology can serve pure research as well as provide information for contemporary issues.

ISBN# 0-88402-353-2 \$55

| OTHER PUBLICATIONS |

Monica Boulton, “The Politics of Abstraction: The Tenth Inter-American Conference, Caracas, Venezuela, 1954” in *The Latin Americanist*, volume 52 issue 1 (June 2008), 83-94.

Constance Cortez, “History / Whose-story? Postcoloniality and Contemporary Chicana Art.” *Chicana/Latina Studies*. Vol. 6 (2), Spring 2007: 12-44.

Billie Follensbee, “Fiber Technology and Weaving in Formative Period Gulf Coast Cultures.” *Ancient Mesoamerica* Vol. 19, No. 1 (Spring 2008).

Julia P. Herzberg, “Ritual in Performance,” in *NeoHooDoo: Art for a Forgotten Faith*. Houston: The Menil Collection, 2008. (Editor Franklin Sirmans) (Essayists: Franklin Sirmans, Jen Budney, Arthur C. Danto, Julia P. Herzberg, Greg Tate, Robert Farris Thompson, Quincy Troupe.)

Julia P. Herzberg, “Raquel Rabinovich: The Meditative, Creative, and Perceiving Mind: *Pabhavikas, Emergences, and the River Library*,” in *Anthology of the Riverbeds/ Antología del lecho de los ríos*. Buenos Aires: Alon Foundation, 2008. (Editor Julia P. Herzberg.)

Julia P. Herzberg, “Nela Ochoa: The DNA of Sculpture and Installation,” in *Gene Garden*. Miami: Miami Botanical Garden, 2008 (exhibition brochure)

Julia P. Herzberg, “Interview with Monika Weiss on *Phlegethon-Milczenie*,” in *POZA: On the Polishness of Polish Contemporary Art*. Hartford, Conn.: Real Art Ways, 2008. (Editor Marek Bartelik).

Maria Margarita Malagón, “Doris Salcedo, Non-resolution as Possibility/ La irresolución como posibilidad” in *Arte al día International* # 123 June, 2008.

James Oles, a review of the Frida Kahlo retrospective, organized by the Walker Art Center and traveling to Philadelphia and San Francisco, is available on-line at caa.reviews.

Rebecca R. Stone, “‘And All Theirs Different from His’: the Inka Royal Tunic in Context,” *Proceedings of the 1997 Dumbarton Oaks Conference “Variability in the Expression of Inka Power*, eds. Richard Burger, Craig Morris, and Ramiro Matos, Dumbarton Oaks, Washington D.C., 2007: 385-422.

Rebecca R. Stone, “Using the Past to Heal the Present: Rock Art and Curing in Western Amazonia,” *Acta Americana: Journal of the Swedish Americanist Society*, Vol. 15, No. 1, 2007: 5-27.

Emily Umberger, “Historia del arte y el Imperio Azteca: La evidencia de las esculturas,” *Revista Española de Antropología Americana* 37:2, section coordinated by José Luis de Rojas and Michael E. Smith: El Imperio de la Triple Alianza en el siglo XXI, 165-202 (English translation on website: <http://www.public.asu.edu/~mesmith9/calix>). This article offers a comparison of the remains at the Aztec-dominated Calixtlahuaca and those at the Aztec colony site of Castillo de Teayo, with discussion of issues of style and how art history can contribute to archaeology. The result of new work at Calixtlahuaca and in local museums, as part of Michael Smith’s project there.

Adriana Zavala, “Mexico City in Juan O’Gorman’s Imagination,” *Hispanic Research Journal*, Vol. 8, No. 5, December 2007, 491-506.

| SYMPOSIA | CONFERENCES |

THE ARTS OF SOUTH AMERICA, 1492–1850

The Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum

DAM (Sharp Auditorium, Hamilton Building)

November 7–8, 2008

The Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum will present its annual symposium, “The Arts of South America, 1492–1850” on November 7–8, 2008 at the DAM (Sharp Auditorium, Hamilton Building). Scholars from Latin America, Europe and the United States will present illustrated lectures on the arts of South America including architecture, painting, sculpture, furniture and decorative arts from Peru, Bolivia, Ecuador, Colombia, Venezuela, Brazil and elsewhere.

Speakers to Date:

Luisa Elena Alcalá (Universidad Autónoma de Madrid) *Cult Images in South America*

Michael Brown (Denver Art Museum) D.C. Stapleton: *Collecting Spanish Colonial Art from Quito to Bogota during the Gilded Age*

Tom Cummins (Harvard University) *Andean Colonial Art in the Early Seventeenth Century*

Sabine MacCormack (Notre Dame) *The Poetics of Representation in Early Colonial Peru*

Jorge Rivas (Colección Patricia Phelps de Cisneros, Caracas) *The Unintentional Catalogue of Spanish Colonial Furniture: Guaman Poma de Ayala’s Nueva Coronica y Buen Gobierno*

Nuno Senos (Universidade Nova de Lisboa) *Buildings at War: Franciscan Architecture in Colonial Brazil*

Susan Verdi Webster (College of William and Mary) *Native Artisans and the Construction of Colonial Quito*

For more information go to: www.mayercenter.denverartmuseum.org, mayercenter@denverartmuseum.org, phone 720.913.0156.

AT CAA (LOS ANGELES, 2009)

Beholding Royalty in the Arts of Ibero-America, 1520–1820.

CHAIR: Jeffrey Schrader, University of Colorado Denver.

Panel at annual conference of College Art Association in Los Angeles, at 2:30–5:00 PM on Wednesday, February 25, 2009.

PAPERS: “Encoding Nobility and Power: The Indigenous Coats of Arms of 16th-Century Mexico,” by Mónica Domínguez Torres, University of Delaware; “Beholding and the Beholden: The Politics of Patronage in Colonial Cuzco,” by Michael J. Schreffler, Virginia Commonwealth University; “Inka Royal Women: Portraits of Pride, Lineage, and Noble Symbolism,” by Carol Damian, Frost Art Museum, Florida International University; “Unauthorized Good Taste: The Reception of Royal Portraiture in Late-Colonial Buenos Aires,” by Emily A. Engel, University of California, Santa Barbara; and “Spinning the King,” by Kelly Donahue-Wallace, University of North Texas.



Our Lady of the Victory of Málaga, Luis Niño, circa 1740, Potosí Region, Bolivia, oil on canvas. Denver Art Museum, Gift of John C. Freyer for the Frank Barrows Freyer Collection, 1969.345.

AT CAA (LOS ANGELES, 2009)

Revisiting the Latin Boom

Chairs: Adriana Zavala, Associate Professor, Tufts University and Mary K. Coffey, Assistant Professor, Dartmouth College

Date and Time: Thursday, February 26, 2009, 2:30–5pm.

Room assignment: West Hall Meeting Room 501 ABC, Level 2.

This session, organized as a series of short position papers followed by a round-table discussion, brings together curators and critics from a variety of cities and institutions to revisit the boom in Latin American and Latino/a art over the past 20 years and its contemporary effects. Since the 1980s, institutions in the United States, as well as in Latin America, Europe and beyond, have responded to and fueled the scholarly, art market and popular interest in Latin American and Latino/a art. This boom raises several fundamental questions. First, should we continue to ask whether the very categories “Latin American” and “Latino/a” remain relevant, particularly as regards contemporary production that operates in a global art-world context, or historical material as it is presented within more carefully framed national/cultural or relational contexts? Second, in terms of more historical material, how has work from this region and constituency impacted the history and narrative of modern Western art? For example, as greater attention is brought to abstract and geometric art produced in the region, is art that was figurative or socially or politically-concerned relegated, once again, to a new order of “secondary” status? Third, how does geometric abstraction complicate our understanding of the cultural politics in the region? Is the current vogue for Latin American geometric abstraction an extension of the art world’s reaction against the identity art of the 1990s more broadly? Will museums succeed in drawing in “underrepresented” constituencies with art that, some would argue, looks like the rest? Fourth, the art market and private collections have had an increasingly important leveraging effect on the politics of exhibition within US institutions as museums expand and respond to changing funding environments and audience demands. How have private collectors influenced the Latin Boom? Can we attribute the current exhibition trends to the collecting practices and market trends of the past twenty years in the Latin American field? Has the speculative interest in 20th-century Latin American abstract art adversely affected interest in Latino/a art that is rooted in figuration or identity-based politics? Fifth, has the opening of mainstream institutions to so-called Latin American art succeeded in democratizing the institutions of the center or has it simply become a cynical marketing strategy for generating funding? Finally, whether abstract or figural, Latin American or Latino, how has this material contributed in productive or provocative ways to the “Latinization” of US culture and institutions?

PANELISTS:

Beverly Adams, Diane and Bruce Halle Collection; Cecilia Fajardo-Hill, Chief Curator, Cisneros Fontanals Art Foundation; Chon Noriega, Professor of Cinema and Media Studies, UCLA; Mary-Anne Martin, President, Mary-Anne Martin Fine Art; James Oles, Wellesley College, Art Department and Davis Museum and Cultural Center; Alma Ruiz, Curator/The Museum of Contemporary Art, Los Angeles; Roberto Tejada, Associate Professor, University of Texas, Austin

| CALL FOR PAPERS |

INTERSECTIONS

35th Association of Art Historians Annual Conference

2 – 4 April 2009

Manchester Metropolitan University, MIRIAD UK
 Modernism and *Antropofagia*:
 Visual Culture and Authenticity in Latin America

SESSION CONVENOR:

Fabiola Martinez, Department of Modern Languages and the Arts
 Saint Louis University, Madrid Campus

The development of modern art in Latin America presents an interesting platform from which to explore the intersections and dialogues between dominant art historical discourses, and the articulation of non-Western art practices and ideas. In 1921 David Alfaro Siqueiros wrote from Barcelona “Let us reject theories anchored in the relativity of ‘national art’. We must become universal! Our own racial and regional physiognomy will always show through in our work.” Like Siqueiros, many artists and intellectuals in Latin America were engaged in a complex dialogue between the external demands of modernity and local demands for cultural authenticity.

This session invites proposals that address the study of modernism and avant-garde movements in Latin America. Papers may investigate the gradual incorporation of new media and technologies as practices that mediated between local and external discourses on art and modernity; and the way in which the avant-garde’s experimentation with industrial materials, for example, often responded to the artist’s response to cosmopolitan modernism and his/her identification or rejection of national stereotypes. Studies may also look at the debates and the significance of abstraction as a language denoting universal and aesthetic principles, and figuration as a way to express ideologies and explicit references to cultural authenticity.

If you would like to offer a paper, please send an abstract of your proposed paper in no more than 250 words, and your name and institutional affiliation (if any) to:

Fabiola Martinez
 martinezf@madrid.slu.edu

For further details on the conference please go to: <http://www.aah.org.uk/conference/index.php>

Deadline for submission of papers: 10 November 2008

| MEMBER AWARDS & HONORS |

David Amott, Ph.D. candidate at the University of Delaware, was awarded a Fulbright Fellowship to conduct dissertation research in Brazil during the year 2008–9. He is a student of Dr. Monica Dominguez Torres.

Claudia Brittenham’s dissertation, “The Cacaxtla Painting Tradition: Art and Identity in Epiclassic Mexico,” was awarded the *Frances Blanshard Prize* for “an outstanding dissertation submitted to the History of Art Department” at Yale University and the *Theron Rockwell Field Prize* for “a poetic, literary, or religious work” by a student at Yale University. She can be reached at britten@umich.edu.

Dr. Monica Dominguez Torres was awarded a *Kluge Fellowship* at the Library of Congress for the year 2008–9 to work on the project “Armorial of the Anahuac: The Production, Regulation and Consumption of Indigenous Heraldry in 16th Century Mexico”.

Billie Follensbee, Associate Professor, Art History and Archaeology at Missouri State University has received the 2008 *Foundation Award in Teaching*, at Missouri State University. This is the highest award for excellence in teaching at Missouri State University. She also received the 2008 *Missouri Campus Compact Micro-Grant* for her project, “Publishing Community-Based Research Service-Learning Projects Online” and the 2008 *Latin American, Caribbean, and Hispanic Studies (Missouri State University) Individual Faculty Research and Travel Grant* for her research project, “Establishing International Academic Connections with and through the Springfield Sister Cities Association” (student/faculty exchange, Tlaquepaque, Mexico). In 2007–2008 she received a *Faculty Research Grant*, for her MSU Research Project, “AOA Textbook Unit on the Americas — Final Research and Testing”

Jennifer Josten of Yale University was awarded *Fulbright-Hays* and *Fulbright-García Robles* grants to conduct dissertation research in Mexico City during the 2008–09 academic year.

Stella Nair (assistant professor at the University of California at Riverside) has been awarded the Getty Postdoctoral Fellowship and the Dumbarton Oaks PreColumbian Studies Fellowship.

| DISSERTATIONS BEGUN/COMPLETED |

Following summer research at the University of New Mexico with a Richard E. Greenleaf Visiting Scholar Award, Alessia Frassani, a doctoral candidate at The Graduate Center of The City University of New York, continues researching and writing her dissertation during 2008–2009 with a Huntington Library Fellowship and a Getty Predoctoral Fellowship. She is writing her dissertation, *The Church and Convento of Santo Domingo Yanhuitlan, Oaxaca: Art, Politics, and Religion in a Mixtec Village, 16th-18th Centuries*, under the supervision of Dr. Eloise Quiñones Keber.

Jennifer Josten has begun her dissertation entitled, “Urban Forms: Site-Specific Abstract Sculpture as Mexican Modernism, 1950–1980” at Yale University under the direction of David Joselit. She can be reached at: jennifer.josten@yale.edu

Paul Niell has completed his dissertation entitled, *‘Bajo su sombra’: The Narration and Reception of Colonial Urban Space in Early Nineteenth-Century Havana, Cuba* at the University of New Mexico under the direction of Ray Hernandez-Duran. Paul can be reached at pniell@atu.edu.

| UNIVERSITY NEWS |

Dr. C. Cody Barteet accepted an Assistant Professor of Art History position at the University of Western Ontario. His updated contact information is the Department of Visual Arts, The University of Western Ontario, London, N6A 5B7 (Canada); fax (519) 661-2020; phone (519) 661-2111 ex. 80538; or email cbarteet@uow.ca.

Andrea Giunta is the new Full Professor of Art History in Latino/a Art of The University of Texas, Austin. She received her PhD from the Universidad de Buenos Aires where she was Professor of Latin American Art since 1987.

Patrick Hajovsky (Ph.D. 2007, Art History, The University of Chicago) has accepted a tenure-track position as Assistant Professor of Pre-Columbian and Colonial Latin American Art History at The University of Texas at San Antonio. He can be contacted at the Department of Art and Art History; One UTSA Circle; San Antonio, Texas 78249; phone, 210-458-7260; fax, 210-458-4356; email, patrick.hajovsky@utsa.edu.

Paul Niell has accepted a tenure-track position at Arkansas Tech University and can be reached at pniell@atu.edu.

Maya Stanfield-Mazzi has been hired as an assistant professor specializing in the arts of Pre-Columbian and colonial Latin America in the Department of Art & Art History at the University of Florida. (The program offers both an M.A. and a Ph.D. in art history.) She can be reached at mstanfield@ufl.edu

Susan V. Webster is now the Mahoney Professor of Art and Art History at the College of William and Mary in Williamsburg, Virginia. As part of her position, she will also teach graduate seminars in the American Studies program.

Adriana Zavala was awarded Tenure and promoted to Associate Professor in the Department of Art and Art History, Tufts University, Medford, MA.

| MUSEUM NEWS |

THE MUSEO DE ARTE DE LIMA UNDERTAKES MAJOR RENOVATION PROJECT

Thanks to the financial support of the Ministry of Commerce and Tourism and of the Inter-American Culture and Development Foundation in Washington, D.C., the **Museo de Arte de Lima** has undertaken a major renovation project, which will restore and modernize the historic building which houses the museum. The first stage of the building program, designed by architect Emilio Soyer, involves an area of over 6,000 square meters in the museum's first floor, and will generate new storage areas and exhibition spaces, as well as a 250 seat auditorium and new visitor services. The second stage, to begin construction in 2009, will renovate the major permanent exhibition galleries in the second floor of the Palacio de la Exposición. The museum will remain closed to visitors until mid-2009, when the first floor galleries and services will again be open to the public. It is expected that the permanent galleries will open in 2010.

For further information please contact Susy Sano at prensa@museodearte.org.pe

Museo de Arte de Lima
Paseo Colón 125
Lima 1 – Perú
(511) 423 6332
www.museodearte.org.pe



TATIANA CUEVAS APPOINTED TO THE NEW POSITION OF CURATOR OF CONTEMPORARY ART AT THE MUSEO DE ARTE DE LIMA

The Museo de Arte de Lima has appointed Tatiana Cuevas to the new position of Curator of Contemporary Art. Her responsibilities include helping shape the museum's exhibitions and public programs and expand the contemporary art collection, which now holds over one thousand works in diverse media. She will also direct the recently-established Contemporary Art Acquisitions Committee, with the mission of expanding the collection to include Latin American Art.

Prior to accepting this position, Cuevas was Associate Curator at the Museo Tamayo Arte Contemporáneo in México City. Among her recent exhibitions are *Henrik Håkansson. Novelas de la selva* (2008), *Thomas Hirschhorn. Stand-alone* (2008) and *El Valle del silencio. Un proyecto de Verena Grimm* (2007), as well as video selections of the work of Bruce Nauman (2008), Claudia Fernández (2007), Mircea Cantor (2007), T. J. Wilcox (2006) and Haluk Akakçe (2005). With Paola Santoscoy she organized the exhibition *Jesús Rafael Soto. Visión en movimiento*, which traveled to Fundación Proa in Buenos Aires and the Galleria d'Arte Moderna e Contemporanea in Bergamo (2005–2006).

Born in Mexico, Cuevas studied art history at the Universidad Iberoamericana in Mexico and earned her MA from the Curating Contemporary Art program at the Royal College of Art, London (2003). She has served as researcher at the Museo Nacional de Arte in México (2000–2001), as curatorial and research assistant to the Latin American Acquisitions Program at Tate Modern and as coordinator of individual donors in the Development Department of the same institution (2003). In 2004 she received the prestigious Hilla Rebay International Fellowship from the Guggenheim Foundation, which allowed her to work as curatorial assistant at the Solomon R. Guggenheim Museum in New York, the Peggy Guggenheim Collection in Venice and the Guggenheim Museum in Bilbao.

For further information please contact Susy Sano at prensa@museodearte.org.pe

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| MEMBER ANNOUNCEMENTS |

Dr. Andrea Giunta is the new Full Professor of Art History in Latino/a Art of The University of Texas, Austin. She received her PhD from the Universidad de Buenos Aires where she was Professor of Latin American Art since 1987. She has been Professor at The Universidad de San Martín and Visiting Professor at the University of Monterrey, Duke University, Bard College and Princeton University. She has received grants from the John Simon Guggenheim Fellowship, The J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, The Rockefeller Senior Fellowship and a Donald D. Harrington Faculty Fellow at the University of Texas, Austin.

Her book *Vanguardia, Internacionalismo y Política. Arte argentino en los años sesenta* (2001) translated by Duke University Press (2007) received the Award of the Association of Latin American Art funded by Arvey Foundation for the Best Scholarly Book on the art of Latin America Art (2002)

She was the curator of the retrospective exhibition of León Ferrari at the Centro Cultural Recoleta (2004) and at the Museu de Arte de São Paulo (2006) and she was the Founder and First Director of the Center of Documentation, Research and Publications (CeDIP) at the Centro Cultural Recoleta, Buenos Aires.

Currently she is the Director of the collection, Arte y Pensamiento for the Publishing House, Siglo XXI, Argentina- Mexico- Spain.

Michele Greet will give a talk entitled “Art in the Andean World of Oswaldo Guayasamín” on Thursday, October 16 at 7:00pm (time subject to change) at Florida Atlantic University, Schmidt Center Gallery in conjunction with the exhibition “Of Rage and Redemption: The Art of Oswaldo Guayasamín. The following day (Friday Oct. 17) she will give a gallery talk at 4:00 pm. For more information, see: <http://www.fau.edu/galleries/Guayasamin.php>

Ray Hernandez-Duran, Assistant Professor of Early Modern Ibero-American Arts and Architecture at the University of New Mexico, has been appointed to the College Board Advanced Placement Art History Development Committee. Ray will be joining a select number of scholars identified from a nationwide search to serve in this capacity. A central objective will include more effectively integrating art beyond the European tradition into the structure of the Art History course and exam.

William Gassaway has been awarded the position of *Faculty Fellow in the Department of Art History & Archaeology* at Columbia University. He is pursuing his Ph.D. in Pre-Columbian Art & Architecture under the direction of Dr. Esther Pasztory.

Paul Barrett Niell successfully defended his dissertation, “Bajo su sombra: The Narration and Reception of Colonial Urban Space in Early Nineteenth-Century Havana, Cuba,” in April 2008 at the University of New Mexico. He also accepted a tenure track job at Arkansas Tech University and will be co-chairing the next ALAA session at CAA in L.A. in 2009, which is titled, “The Americanization of Neo-Classicism.” Paul is Ray Hernandez-Duran’s first doctoral student to graduate in the Colonial area in the Department of Art and Art History at the University of New Mexico.

Update from Rebecca R. Stone: The Carlos Museum has acquired a collection of modern Guatemalan textiles and will put on an exhibition for the turning of the ages (2012). More information to come.

Rebecca R. Stone, Announcement of Book in Progress: *Flowers in the Dark: Trance and Transformation in Ancient Central and South American Art*. (revision stage, under contract with the University of Texas Press, manuscript due by or before July 2009). This book considers how the perceptual experience of trance relates to the artistic choices made in creating effigies of shamans. Various case studies from ancient Costa Rica and the Central Andes explore how a visionary aesthetic engaged the many paradoxes of the shamanic journey, such as dual consciousness (artists had to decide how to make a body of a person understood not to be occupying it completely, if at all). Taking visions’ near-universal properties as central, themes such as creative ambiguity, cephalocentrism, the trance eye, anomalousness, and dynamic balance are applied to selected works along a continuum from human to animal transformed and beyond. Images of individuals we term “disabled” are included throughout, I argue their special bodies were considered divine indications of their ‘wounded healer’ status and positively allied them with animal spirits.

| FELLOWSHIPS, GRANTS AND RESIDENCIES |

FELLOWSHIP INFORMATION:

Dumbarton Oaks offers residential fellowships 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.

JUNIOR FELLOWSHIPS

Junior Fellowships are for degree candidates who at the time of application have fulfilled all preliminary requirements for a Ph.D. (or appropriate final degree) and will be working on a dissertation or final project at Dumbarton Oaks under the direction of a faculty member at their own university.

FELLOWSHIPS

Fellowships are for scholars who hold a doctorate (or appropriate final degree) or have established themselves in their field and wish to pursue their own research. Applications will also be accepted from graduate students who expect to have the Ph.D. in hand prior to taking up residence at Dumbarton Oaks. (Successful applicants will revert to the status and stipend of Junior Fellows if the degree has not been conferred by the beginning of their term of residence.)

2009 SUMMER FELLOWSHIPS

Summer Fellowships are for Byzantine, Pre-Columbian, or Garden and Landscape scholars on any level of advancement beyond the first year of graduate (post-baccalaureate) study.

DEADLINES FOR FELLOWSHIP AND GRANT APPLICATIONS

Applications for all awards must be submitted by November 1, 2008. Please note that this year we are introducing an online application system. Awards will be announced in February 2009 and must be accepted by March 15 of that year. Award decisions are made by external committees of scholars in the three fields.

SHORT-TERM RESIDENCIES

Dumbarton Oaks offers a limited number of short-term residencies for advanced graduate students who are either preparing for their Ph.D. general exams or writing their doctoral dissertations in the field of Byzantine, Pre-Columbian or Landscape Architecture Studies. Each residency provides up to two weeks of free accommodation in the Fellows Building and free lunches on weekdays. In addition, an unlimited pass to the Library will be issued for the period of the residency. Successful applicants for residencies will be eligible to apply a second time before they receive their Ph.D. degrees. The award of a residency does not preclude a subsequent award of a junior or a regular fellowship. The number of residencies that can be awarded will depend on space availability in the Fellows Building.

For application procedures, please visit our website at www.doaks.org.



From John L. Stephens, *Incidents of Travel in Yucatan* (New York, Harper & Brothers, 1843 Vol.I, foldout frontispiece (57.2 cm; 22 1/2 in. long); "Casa del Gobernador, Uxmal" F. Catherwood".

| WEB RESOURCES |

ARCHITECTURE, RESTORATION, AND IMAGING OF THE MAYA CITIES OF UXMAL, KABAH, SAYIL AND LABNÁ, THE PUUC REGION, YUCATÁN MÉXICO

<http://academic.reed.edu/uxmal/>

This web site provides some 250 19th and early 20th century drawings, prints, and photographs, most rare or previously unpublished, revealing how these Maya sites were imaged by early explorers and scholars.

There are also over 1000 recent photographs with descriptive captions, many recording information not previously available in print or on the web. These may be opened side-by-side, making possible comparison of these sites before and after the extensive restoration campaigns of the 20th century.

There is an extensive annotated bibliography

THE AZTECS AND THE MAKING OF COLONIAL MEXICO

The Newberry Library has transformed the exhibit "The Aztecs and the Making of Colonial Mexico" (Fall 2007) into a virtual, online exhibit and it is up on the web at <http://newberry.org/aztecs/index.html>. Ellen T. Baird and her colleague, Cristián Roa, curated the exhibit with considerable assistance from UIC art history grad student Catherine Burdick and the Newberry staff.

GRITOS DESDE EL ARCHIVO / SHOUTS FROM THE ARCHIVE

Gritos desde el Archivo: Grabado político del Taller de Gráfica Popular / Shouts from the Archive: Political Prints from the Taller de Gráfica Popular, now has an interactive website in Spanish. The website is based on the exhibition and edited volume by James Oles and Pilar García. Access it at: www.tlatelolco.unam.mx/gritos/gritos.html



| PUBLICATION OPPORTUNITIES |

Hemisphere: Visual Cultures of the Americas, the new ongoing academic journal devoted to publishing advanced graduate student research is now available. The journal is coordinated by graduate students in the Department of Art and Art History at the University of New Mexico under the direction of Ray Hernandez-Duran, Assistant Professor of Early Modern Ibero-American Arts and Architecture, who serves as both Faculty Advisor and Chief Editor. A scholarly symposium, currently scheduled for September 2008, will accompany the official journal release party and reception. With an interest in publishing essays by students at other universities, the journal committee will soon be putting out a call for papers for the second issue. If anyone wishes to obtain a copy of Hemisphere, you can do so by sending an email to: Hmsphr@unm.edu. Any other questions and/or comments can be directed to Ray at: rhernand@unm.edu. Additional information about this exciting new periodical is also available on the UNM Art and Art History website.

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

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

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

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 latina-americanist@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.