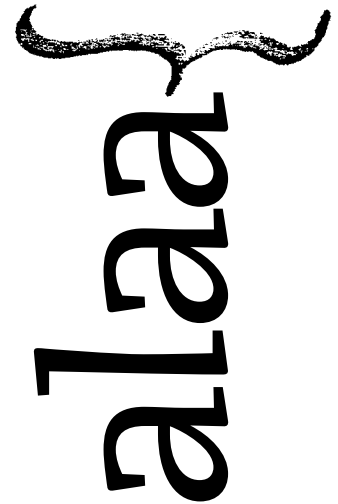


ASSOCIATION FOR LATIN AMERICAN ART



THE ALAA TRIENNIAL

EXHIBITIONS

Moctezuma: Aztec Ruler

Agustín Lazo: The Ashes Remain

The African Presence in Mexico, from Yanga to the Present

Natural and Supernatural: Andean Textiles and Material Culture

NEW ART

NEW BOOKS

RECENT ARTICLES

MEMBER NEWS

NEWSLETTER

VOLUME 21

NO. 02

OCTOBER 2009

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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 Sara 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 2010, 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 Chicago (2010)

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Margaret Jackson, Vice President, the Association for Latin American Art, 2630 Highland Avenue, Santa Monica, California, 90405. Her email is: 4maranja@gmail.com.

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.

ALAA AT CHICAGO (CAA 2010)	02
ALAA BOOK AWARD (2009)	03
ALAA'S TRIENNIAL	04
EXHIBITIONS	05
NEW ART BY ALAA MEMBERS	17
<i>Finding Frida</i> , REVIEWED BY JAMES OLES	19
NEW BOOKS	20
OTHER PUBLICATIONS	29
DISSERTATIONS BEGUN COMPLETED	32
HONORS & ACHIEVEMENTS	33
UNIVERSITY NEWS	34
UPCOMING LECTURES	36
SYMPOSIA & CONFERENCES	37
FELLOWSHIPS GRANTS RESIDENCIES	39
PUBLICATION OPPORTUNITIES	40

| CAA 2010 (CHICAGO) |

ALAA's Annual Business Meeting

ALAA will be holding its annual business meeting on Friday, February 12 between 7:30 and 9:00 am

The location will be in Columbus AB, Gold Level, East Tower, of the Hyatt Regency. Breakfast beverages and food will be served.

ALAA'S EMERGING SCHOLARS SESSION AT THE COLLEGE ART ASSOCIATION ANNUAL CONFERENCE

Friday, February 12, 12:30 – 2:00 PM.

Co-chaired by **Khristaan Villela** and **Patricia Sarro**, the session will feature the following speakers and topics:

Orlando Amado Hernandez Ying, PH.D. (Oct. 2009), The Graduate Center, CUNY. Forbidden Angels in the Cathedral of Mexico City.

George F. Flaherty Fuentes, PH.D. candidate, UC Santa Barbara. 'Listening to shadows with a stephoscope': Urban Redevelopment and the Problem of Transparency at Tlatelolco.

Abigail McEwen, PH.D. candidate, Institute of Fine Arts, NYU
"Arts Magazines and the Cosmopolitan Vision of Cuban Modernism, 1952 – 1961."

| ALAA 2009 BOOK AWARD |

ALAA 2009 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 Tenth 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 consists of a citation and a \$1000 honorarium. We will present the award at the annual meeting of the College Art Association in Chicago in February 2010. The name of the recipient will appear in the newsletters of both the ALAA and the CAA.

For the February 2010 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, 2008 and August 31, 2009.
- 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, 2009 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, 2009.

Questions may be addressed to:

DR. VIRGINIA M. FIELDS

Senior Curator, Art of the Ancient Americas

Los Angeles County Museum of Art

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| ALAA'S TRIENNIAL |

Second Triennial Conference of the Association for Latin American Art

The Los Angeles County Museum of Art

"Origins of State/Origins of Identity"

The second Triennial Conference of the Association for Latin American Art will be held on November 13th and 14th, 2010 at the Los Angeles County Museum of Art and coincides with LACMA's exhibition, *Olmec: Colossal Masterworks from Ancient Mexico*. The exhibition is co-organized by Mexico's Instituto Nacional de Antropología e Historia, LACMA, and the Fine Arts Museums of San Francisco. The exhibition, centered on the concept of "discovery," will reveal how Olmec art and archaeology first came to public attention in the mid-19th century with the discovery of the first great portrait head. Subsequent galleries focus on how archaeological investigations have further defined the nature of art and society in Olman by presenting groupings of monuments and portable objects that illustrate various significant themes along with brief presentations on the most important heartland cities.

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

The conference will be united through the exploration of the theme "Origins of State and Origins of Identity" which will focus on issues of how art is used in the generation of state and/or personal identity within a larger culture. Questions which might be addressed, include:

- Exhibit Program Soledad Guerra (202) 623-1213
- Inter-American Concert, Lecture and Film Series Anne Vena (202) 623-3558
- Cultural Development Program Elba Agusti (202) 623-1239
- Photographs of the exhibit, available upon request. Please call 202 623 1213.
- For guided tours of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

To be considered, participants must be members of the Association for Latin American Art. Please submit a CV as well as an abstract of approximately 500 words by May 1, 2010 via e-mail to both Virginia Fields and Constance Cortez:

VIRGINIA FIELDS: VFields@lacma.org

CONSTANCE CORTEZ: c.cortez@ttu.edu



Osvaldo Ramírez Castillo
(Salvadorean; b. March 16, 1978,
Usulután, El Salvador -)
La Raza Crossing the Sea of Cortez,
2008, drawing, mixed media,
24 × 26 inches
Photo: courtesy of the artist.

| EXHIBITIONS |

BEING ELSEWHERE

Seven Artists from the Latin American and Caribbean Diaspora in Canada

CURATOR: Félix Ángel, IDB Cultural Center Director

The Cultural Center of the Inter-American Development Bank (IDB) Washington, D.C.

OPEN AUGUST 26 TO NOVEMBER 13, 2009

Canadians with Latin American or Caribbean origins make up one of the largest non-European ethnic groups in Canada. Between 1996 and 2001, the number of people reporting Latin American origin rose by 32 percent. The Caribbean community increased by 11 percent, while the overall population grew by only 4 percent.

This exhibition features the art of Latin American and Caribbean émigrés to Canada including 35 works in painting, mixed media, drawing, engraving, photography and video. The artists selected are: Laura Barrón (b. Mexico), Niurka Barroso (b. Cuba), Delio Delgado (b. Dominican Republic), Marie-Denise Douyon (b. Haiti), Joscelyn Gardner (b. Barbados), Osvaldo Ramírez Castillo (b. El Salvador), and Oscar Danilo Vargas (b. Colombia).

Being Elsewhere: Seven Artists from the Latin American and Caribbean Diaspora in Canada is presented by the IDB's Cultural Center to promote understanding of these artists and their artistic proposals, and to demonstrate their interests in and contributions to the complex realm of contemporary art, and Canadian art in particular.

Luis Alberto Moreno, President of the IDB, states in the catalogue: "As the celebrations for the 50th Anniversary of the Inter-American Development Bank continue throughout 2009, we reflect on the history of the institution and the role it has played, for half a century, in reducing poverty and addressing many of the region's problems. We are also reminded to examine the social and economic contributions made by individuals living and working all over the world."

} EXHIBITIONS |

The catalogue includes chronological profiles and statements by the artists themselves about their work, as well as color reproductions. It is not difficult to perceive their expectations and anxieties, but it is also evident that Canada is a place that has given them many possibilities to grow and mature as individuals.

Félix Ángel, Director and Curator of the IDB Cultural Center, made the final selections of works for the exhibition.

A full color, trilingual (English, Spanish and French) catalogue is available upon request or download a PDF file from www.iadb.org/topics/culture/cultural/Catalogues.cfm

- Photographs of the exhibit are available upon request. Call 202 623 1213.

The IDB Cultural Center Art Gallery is located at 1300 New York Avenue, N.W., Washington, D.C. The nearest Metro station is Metro Center (13th Street exit). All events are free of charge. The IDB Cultural Center Art Gallery is open five days a week, Monday through Friday, from 11 a.m. to 6 p.m. For guided tours of groups of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

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

E-mail address: IDBCC@iadb.org

For information about the IDB Cultural Center programs contact:

- Félix Ángel, Director and Curator (202) 623-3325
- Soledad Guerra, Assistant General Coordinator (202) 623-1213
- Anne Vena, Inter-American Concert, Lecture and Film Series Coordinator (202) 623-3558
- Elba Agusti, Cultural Development Program Coordinator (202) 623-1239
- Debra Corrie, IDB Art Collection Management and Conservation Assistant (202) 623-3278

MOCTEZUMA: AZTEC RULER

The British Museum

Reading Room

24TH SEPTEMBER 2009 – 24TH JANUARY 2010

Completing its series of exhibitions exploring power and empire, the British Museum focuses on the last elected Aztec emperor, Moctezuma II. **Moctezuma: Aztec Ruler** is the first exhibition to examine the semi-mythical status of Moctezuma and his legacy today. Loans of iconic material from Mexico and Europe will be displayed, most for the first time in this country. The exhibition anticipates the anniversaries in 2010 of the Independence of Mexico (1810) and of the Mexican Revolution (1910).

Moctezuma (reigned 1502 – 1520) inherited and then consolidated Aztec control over a politically complex empire that by the early 16th century stretched from the shores of the Pacific to the Gulf of Mexico. Moctezuma was regarded as a semi-divine figure by his subjects charged with the task of interceding with the gods. As a battle-hardened general he was appointed supreme military commander and headed the two most prestigious warrior orders: the eagle and jaguar warriors. He was elected as ruling lord (huey tlatoni) in 1502, built a new palace in the heart of Tenochtitlan (modern day Mexico City) and restructured the court. The arrival of the Spanish, during Moctezuma's reign, witnessed the collapse of the native world order and the imposition of a new civilization that gave birth to modern Mexico.

Uniquely, the exhibition will present a biographical narrative of Moctezuma II and reveal the dual nature of his reputation. On the one hand, he is recognised as a successful and cunning warrior but he is also widely perceived as a tragic figure who ceded his empire to foreigners. Divergent interpretations of his mysterious death will be re-examined in the exhibition.





Detail from façade of Misión Tilaco, Sierra Gorda, Querétaro, Mexico.
courtesy of Jeffrey Becom

The exhibition will present masterpieces of Aztec culture including the impressive stone monument known as the Teocalli of Sacred Warfare, amongst other works commissioned by Moctezuma himself which bear his image and his name glyph. An exquisite turquoise mask and goldwork will showcase the consummate craftsmanship of artisans employed in the Aztec court and masterly paintings known as “Enconchados” (oil paintings on wooden panels with inlaid Mother of Pearl detail) portray the events of the conquest in vivid detail. Idealized European portraits of Moctezuma and stunning colonial Codices have helped shape our interpretations of Moctezuma and his world.

The exhibition is supported by ArcelorMittal and has been conceived in partnership with the National Institute for Anthropology and History (INAH), Mexico City. Additional support has been given by the airline partner, Mexicana.

For further information, please contact:

Katrina Whenham, Press Officer kwhenham@britishmuseum.org or 020 7323 8583

Or see website at:

http://www.britishmuseum.org/whats_on/future_exhibitions/moctezuma.aspx

IN THE FOOTSTEPS OF FATHER JUNÍPERO SERRA, 1750-1758:

The Five Folk-Baroque Mission Churches of Mexico's Sierra Gorda

CURATOR: Julianne Burton-Carvajal

Jo Mora Chapel Gallery, Carmel Mission

3080 Rio Road (one mile west of Highway 1), Carmel, California

FRIDAY, AUGUST 21, 2009, THROUGH SUNDAY, MARCH 21, 2010

This groundbreaking traveling exhibition features 40 large color photographs by visual anthropologist Jeffrey Becom and 10 pen-&-ink drawings by Mexican religious architecture specialist Richard Perry. Both are internationally recognized artists and authors who have documented the remote, relatively unknown and exuberantly painted and decorated mission churches founded in Central Mexico's Querétaro state by Father Junípero Serra—the same Franciscan missionary established the world-renowned California missions two decades later.

For over two hundred years, the rugged Sierra Gorda region resisted evangelization and colonization. Successfully utilizing his “new missionary method” on this, his first missionary endeavor, Father Serra and his Franciscan brothers supervised and labored on five churches in the Sierra Gorda beginning in 1750. They worked in collaboration with master craftsmen from Querétaro and Mexico City as well as native artisans. The church façades were designed to be “sermons in stone and stucco”—exterior replicas of intricate interior altarpieces (*/retablos/*) intended to make Franciscan history and doctrine manifest for all, regardless of language or literacy. The results represent the crescendo of Mexico's “mestizo baroque” style with an architectural expression that blends Roman Catholic imagery with ancient indigenous motifs. The intricately encoded façades are unique in the Americas, and their jewel-like settings remain enviably pristine.

The captivating architectural legacy of these five folk-baroque churches won designation as a UNESCO World Heritage Site in 2003 in recognition of their historical, artistic and cultural significance. This honor meant that the church façades were recently draped with

} EXHIBITIONS

black netting for their protection, making it impossible to replicate the wealth of detail that artists Becom and Perry captured with camera and pen during earlier visits to the Sierra Gorda.

Dr. **Julianne Burton-Carvajal**, curator, organizes exhibitions that combine the artistic, architectural and social history of the Californias across four centuries. Inaugurated to coincide with the 225th anniversary of Father Serra's death at Carmel Mission on August 28, 1784, **In the Footsteps of Father Junipero Serra** will travel to museums, historical societies, university venues and other mission sites through at least 2013, the tercentennial of Father Serra's birth on the island of Mallorca. Burton-Carvajal also authored the book that accompanies the "In the Footsteps of Father Junipero Serra" exhibition (see more information under New Publications in this Newsletter).

For interviews about the exhibition or to inquire about site bookings through 2013, contact:

DR. JULIANNE BURTON-CARVAJAL, Curator/Author, Tel. 831/645-9925,
Email julianne@ucsc.edu

JEFFREY BECOM – Photographer, Tel. (831)373-0116,
Email jeffrebecom@redshift.com, Website www.jeffrebecom.com

RICHARD PERRY – Artist, Tel. (805)682-3664,
Email rperry@west.net, Website www.colonial-mexico.com

CARMEL MISSION, Tel. (831)624-1271, ex. 4,
Website www.carmelmission.org

The Carmel Mission is open Monday through Saturday from 9:30 am to 5 pm and 10:30 am to 5 pm on Sundays. The Mission is closed Easter Sunday and Monday as well as Thanksgiving Day and December 24-26. The nominal admission fee (\$6.50 for Adults, \$4 for Seniors and \$2 for Children ages 7 to 17) includes access to all Mission museums as well the Jo Mora Chapel Gallery. Admission is free for all on Sundays.

THE AFRICAN PRESENCE IN MEXICO, FROM YANGA TO THE PRESENT

Oakland Museum of Art

MAY 9 – AUGUST 23

Smithsonian Institution's Anacostia Community Museum
Washington D.C.

NOVEMBER 7, 2009–JULY 4, 2010

The African Presence in México: From Yanga to the Present is a look at the little-known history of enslaved Africans brought to Mexico in the 1500s and their contributions to Mexican culture. For nearly 500 years, the existence and influence of the African descendants in Mexico have been overlooked. *The African Presence in México: Yanga to the Present* traces how Africans—less than two per cent of colonial Mexico's (1521–1810) population—significantly enriched Mexican culture through their art, music, language, cuisine, and dance.

The Spaniards first brought Africans to Mexico in 1519 to labor in the agrarian and silver industries, under often brutal conditions. There were constant slave protests and runaways (cimarrones), who established settlements in the mountains of Orizaba. In January 1609, Yanga, a runaway slave elder, led the cimarrones to successful resistance against a special army sent by the Spanish Crown to crush their actions. After several cimarrón victories the Spanish acquiesced to the slaves' demand for land and freedom. Yanga founded the first free African township in the Americas, San Lorenzo de los Negros, near Veracruz. It was renamed in his honor in the 1930s.

Slavery in Mexico was abolished in 1810 by Jose María Morelos y Pavón, leader of the Mexican War of Independence. As a mulatto, Morelos was directly affected by Mexico's prejudices. Racial mixes were seen as undesirable by a society that aspired to purity of race and blood; i.e., Spanish only.

In 1992, as part of the 500th anniversary of the arrival (encuentro) of the Spanish in the Americas, the Mexican government officially acknowledged that the African culture represented *la tercera raíz* (the third root) of Mexican culture, with the Spanish and indigenous peoples.



Alfred J. Quiroz

La Raza Kozmika by ALAA member,
(University of Arizona).

Acrylic on Birch panel, 64" x 95" x 3.5"

VOICING INDIGENOUS ARTIFACTS: AMAZONIAN FEATHERWORK

GUEST CURATOR: Sonia Duin

Harn Museum of Art, University of Florida

JULY 7 – SEPTEMBER 15, 2009

Voicing Indigenous ARTifacts: Amazonian Featherwork establishes the cultural and historical context for body ornaments that can be viewed as both artifacts and works of art. The exhibition showcases nine spectacular examples of indigenous Amazonian featherwork objects from the Florida Museum of Natural History Amazonian Collection.

The exhibition features headdresses, masks, necklaces and other body ornaments constructed from the feathers of nine species of birds and other materials from the rainforest of Brazil. In Amazonian societies, the vibrantly colored ornaments embellish and extend the body, defining the “social skin” that endows the individual with a collective identity on multiple levels.

In presenting this selection of objects, the exhibition also acknowledges the plight of endangered species used for the production of the objects on display. *Voicing Indigenous ARTifacts* seeks to educate audiences about the issues of their appropriate use in indigenous contexts and the problem of illegal exportation.

Sonia Duin, a PH.D. candidate studying in the UF anthropology department, is the guest curator of the exhibition. Dr. Susan Milbrath, curator of Latin American art and archeology at the Florida Museum of Natural History, is the faculty consultant working with Susan Cooksey of the Harn Museum. The exhibition is made possible by the Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions.



Wayana-Apalai people, North Brazil, Orok (full-body mask).

20th century, after 1973.

Basketry, bark cloth, feathers.

On loan from the University of Florida, Florida Museum of Natural History Collection

LATIN AMERICAN POSTERS: PUBLIC AESTHETICS AND MASS POLITICS

CURATOR: David Craven and Teresa Eckmann,

Carleton College Art Gallery in Northfield, Minnesota

JANUARY 8 – MARCH 11, 2010



Latin American Posters: Public Aesthetics and Mass Politics, a joint project of the University of New Mexico Libraries' Center for Southwest Research and the National Hispanic Cultural Center, Albuquerque will open at the Carleton College Art Gallery in Northfield, Minnesota on January 8, 2010 at 7:30 PM with a lecture by co-curator Dr. Teresa Eckmann, Assistant Professor of Modern and Contemporary Latin American Art History at the University of Texas, San Antonio, titled "Latin American Posters: Graphic Elements."

Drawing primarily from UNM's unparalleled, 10,000-strong Sam L. Slick Collection of Latin American and Iberian Posters, the traveling exhibition features 75 works that document and explore Latin America's contemporary social and political history, as mirrored in five unifying themes: 1. Imperialism, Solidarity, and Self-Determination; 2. Icons, Martyrs, and Charismatic Leaders; 3. Human Rights, Feminism, and Indigenism; 4. Revolution and Popular Movements; And 5) Culture, Society, and Film.

Dating from the 1950s to the present, the posters originate from eleven Latin American countries, complemented by several works from the United States, with the majority produced in Chile, Cuba, and Puerto Rico. The exhibition includes posters by such well-known artists as Raúl Martínez, René Mederos Pazos, Alfredo Rostgaard, and Eduardo Muñoz Bachs of Cuba; Jesús Ruiz Durand of Peru; Antonio Martorell, and recently deceased Rafael Tufiño and Lorenzo Homar of Puerto Rico; Rafael López Castro of Mexico City; and Rupert García and Ester Hernández of the United States. A richly illustrated scholarly catalogue, published by the Museum of New Mexico Press, with essays by Dr. David Craven, Dr. Russ Davidson, Dr. Eckmann, Terezita Romo, and Dr. Ilán Stavans accompanies the exhibition. *Latin American Posters* will be on view through March 11.

See: www.carleton.edu/campu/gallery

Sponsored by the Center for Regional Studies, UNM, "Latin American Posters" is available for loan to academic venues at a minimal cost to the borrowing institutions (shipping only).

For additional information please contact the traveling exhibition coordinator, Dr. Eckmann at teresa.eckmann@utsa.edu or (210) 458-4617

} EXHIBITIONS



Angel Ruiz Novelo
Lady K'abal Xook
performing personal sacrifice, based
 on Lintel 24 from Yaxchilan,
 Chiapas. Cedar.

CRAFTING MAYA IDENTITY:

Contemporary Wood Sculptures from the
 Puuc Region of Yucatán, Mexico

CURATOR: Jeff Karl Kowalski and Mary Katherine Scott

The Jack Olson Gallery
 School of Art, Northern Illinois University
 DeKalb, Illinois.

AUGUST 31 – SEPTEMBER 25

Teatro Peon Contreras
 Mérida, Yucatán

SEPTEMBER – OCTOBER, 2010

The exhibition, “Crafting Maya Identity: Contemporary Wood Sculptures from the Puuc Region of Yucatán, Mexico” features wood sculptures by four Yucatec Maya artisans; Miguel Uc Delgado, Jesús Marcos Delgado Kú, Angel Ruiz Novelo, and Wilberth Vázquez. It runs from August 31st to September 25th at the Jack Olson Gallery, School of Art, Northern Illinois University, DeKalb, Illinois.

The sculptures, based on ancient Maya art, are produced for sale at archaeological sites in northern Yucatan. Purchased primarily by ‘cultural tourists’ on organized educational tours, these carvings provide both a creative outlet and source of income for their makers. The exhibition explores issues at the intersection of art, visual culture, cultural identities, authenticity, and globalization. It examines how identity is constructed, represented, and understood, both by the artisans themselves and tourist visitors, in the context of cross-cultural contact, mass media, and touristic promotion. It also considers the broader role of artists and the visual arts in society and the study of such art forms in the context of changing conceptions of art and aesthetics. This represents the first comprehensive examination of the distinctive artworks produced by these Yucatec Maya carvers.

After its DeKalb showing, the works will be shown at the galleries of the Teatro Peon Contreras in Mérida, Yucatán in SEPTEMBER – OCTOBER of 2010. Another venue in the U.S.A. is being negotiated, but other inquiries regarding additional venues (from NOVEMBER 2009 until JULY 2010) are welcome.

Contact Jeff Kowalski: jkowalsk@niu.edu.

The exhibition website can be accessed at www.vrc.niu.edu/maya
 or <http://vrc.niu.edu/maya>.

PEDRO FRIEDEBERG

CURATOR: James Oles

Palacio de Bellas Artes, Mexico City.

AUGUST 31 – SEPTEMBER 25

Teatro Peon Contreras
Mérida, Yucatán

OPENS OCTOBER, 2009



Pedro Friedeberg.
Origin of Marmalade II, 1961.
Mixed media on artist's board.
Collection of Mr and Mrs David Trubek, Madison, Wisconsin

The first full-scale retrospective of Pedro Friedeberg (born in Florence 1936, he arrived in Mexico in 1940), an artist who fused late surrealism with Op and Pop, in a visual whirlwind that reveals his encyclopedic interest in everything and everyone, from art nouveau to the Kabala, from Borromini to Disney. Although most famous for his wooden hand-chair (1962), Friedeberg was an extraordinary and extraordinarily prolific painter, draftsman and sculptor, creating images of fantastic architecture, impossible monuments, and dizzying interior spaces. Many of the works in the show are from the 1960s, recently found in collections in the US, that allow scholars the opportunity to reevaluate an artist long criticized as "commercial" and "decorative", but who actually best embodies the exciting intellectual and cultural world of Mexico City in the 1960s and 1970s (notwithstanding the tragedy of 1968).

The exhibition is accompanied by a major bilingual monograph, edited by Deborah Holtz and James Oles, and published by Ediciones Trilce, that includes extended texts by Oles and Jeffrey Collins (Bard Graduate Center), fragments of Friedeberg's unpublished autobiography, and over 400 color illustrations.

AGUSTÍN LAZO: THE ASHES REMAIN

CURATOR: James Oles

Colección Blaisten,
 Centro Cultural Universitario Tlatelolco
 UNAM, Mexico City

OPENS NOVEMBER, 2009



Agustín Lazo
The Little Horses, 1925.
 Oil on canvas.
 Collection of Mariana Pérez Amor, Mexico City

The first retrospective of Agustín Lazo (1896 – 1971) in over twenty years, this show brings together over 70 paintings, watercolors, drawings, collages, and set and costume designs, focusing on his work in the 1920s and 1930s. Lazo came from an aristocratic background (his mother was from the Adalid family, owners of vast pulque haciendas and allies of Maximilian). In the mid-1920s, rather than follow the lead of the muralists, Lazo turned away from political and nationalist imagery, and looked straight to Europe. On two extended trips in the 1920s, he gained firsthand experience with avant-garde trends in France and Italy, and once back in Mexico, he forged tight connections with the writers associated with the literary magazine *Contemporáneos* (1928 – 1931), and especially with Xavier Villaurrutia, his greatest critic. Lazo developed a refined pictorial language that might be called poetic realism, a figurative style inspired by the neoclassicism of Picasso and Léger (and also Diego Rivera) as well as the metaphysical visions of De Chirico. Jorge Cuesta called his painting “superficial,” and meant the term as an honorific.

The exhibition, which will travel to the Museo de Arte Contemporáneo in Monterrey, is accompanied by a fully illustrated bilingual catalogue, being published by the UNAM.

NATURAL AND SUPERNATURAL: ANDEAN TEXTILES AND MATERIAL CULTURE

CURATOR: Julia Marta Clapp, Ananda Suarez Cohen, Jeremy George, and Renee McGarry
(P.H.D. Program in Art History, Graduate Center of the City University of New York)

Godwin-Ternbach Museum
Klapper Hall, Room 405
City University of New York, Queens College

SEPTEMBER 8 – OCTOBER 24, 2009

Textiles represent the major form of art, communication, and history in Andean civilization, from the early Chavín and Paracas cultures (ca. 1500 BCE – 0 CE) to the culminating Inca Empire (1400 – 1534 CE). Weaving patterns and colors define cultural identity and beliefs, and express themes of ritual and the natural world, fertility, life and death, and the sacred and the mundane. Selected modern textiles illustrate the persistence of traditional craftsmanship and religious and cultural symbolism in the work of contemporary Andean peoples.

UPCOMING EVENTS

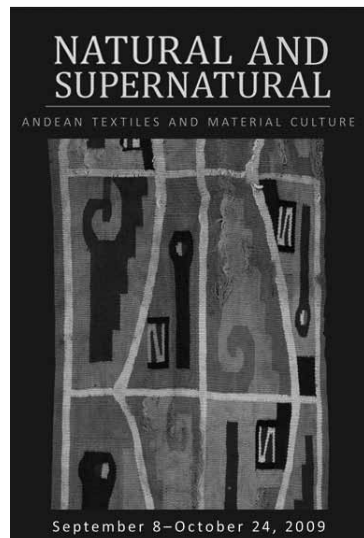
Lecture: Elena Phipps, Senior Textile Conservator, Metropolitan Museum of Art, Wednesday, Sept. 30, 12:15 pm: “The Language of Ritual: Sacred Garments of the Andes”

CURATOR: Panel Discussion: Thursday, October 8, 6 pm

Museum Hours:

- Monday – Thursday, 11 am – 7 pm
- Saturday, 11 am – 5 pm.

Closed during college recesses and holidays. Call 718-997-4747 for additional program information or visit KupferbergCenterArts.org; click on Godwin-Ternbach Museum.



} EXHIBITIONS

NELA OCHOA: DNA AND ART

CURATOR: Julia Platt Herzberg

Patricia and Phillip Frost Art Museum
Florida International University, Miami

APRIL 17–SEPTEMBER 3, 2009

Nela Ochoa has evolved a brilliantly novel aesthetic to refer to our invisible genetic makeup. The exhibition focuses on a group of 11 sculptural objects that represent genetic codes and mutations by selecting four colors to stand for the four nucleotides—A, C, G, and T—adenine, cytosine, guanine, and thymine in the DNA molecule. Through a precise arrangement of materials and forms, the artist combines certain colors with others to represent the way nucleotides bond or pair with each other on opposite strands of the DNA double helix: A with T and C with G. The essay accompanying this exhibition traces Ochoa's interdisciplinary practice from the early 1980s in dance, video, performance, painting, sculpture, and installation and her first explorations in the early 1990s with genetic sequences (see Herzberg, Other Publications in this Newsletter). Each work is analyzed within the social, political, ecological, scientific, and autobiographical contexts of their creation. An objective is to locate Ochoa within a larger context of contemporary artists who explore the subject of molecular genetics.

For more information contact: Penny Morrill at (morrillpc@yahoo.com)
or Eloise Quiñones Keber at (equinones@mindspring.com)



Nela Ochoa
View of Gallery, 2009. Patricia and Phillip Frost Art Museum,
Florida International University, Miami

Also curated by Julia Platt Herzberg

NAJOT ALTAF: LACUNA IN TESTIMONY

Patricia and Phillip Frost Art Museum
Florida International University, Miami
October 9, 2009 – January 19, 2010

OCTOBER 9 – JANUARY 19, 2010

Lacuna in Testimony is inspired by the Hindu-Muslim riots that took place on an unprecedented scale in the state of Gujarat, India, in 2002. Several months later Navjot Altaf went to Ahmedabad, Gujarat's largest city, where she saw extensive destruction, spent time with Muslim women, men, and children in the relief camps, and in the privacy of conversations, listened to their testimonies and recorded their voices. Traumatized by their harrowing experiences, many had forgotten details of their ordeals. In realizing that those omissions were the invisible evidence, the unknowable parts of their suffering, the artist shaped a visual language to evoke the unspoken gaps in memory.

Altaf's twenty-minute video is a nonlinear narrative unfolds against this mesmerizing backdrop of the Arabian sea. A grid of forty-eight windows each featuring still or moving images of people, places, and objects, some photographed by the artist, others culled from print media, film, or television slowly fade in and out. Cumulatively the images, which are reflected in seventy-two mirrors, suggest inter-sections of the present and the past where violence and conflict predominated. Voice and image are metaphors for the contested spaces where life and death, peace and violence, hope and despair, memory and oblivion, conflict and resolution collide and intersect. (see Herzberg, Other Publications in this Newsletter)



Alfred J. Quiroz
"Opportunity Target" Acrylic on canvas 60" x 48"
2008. From: "faces" National Invitational, Tempe
Center for the Arts, Tempe AZ. October 3- Febru-
ary 2010

<http://www.tempe.gov/TCA/Gallery>

| NEW ART BY ALAA MEMBERS |

Alfred J. Quiroz (University of Arizona)

For more work by this artist, see:

"The African Presence in Mexico, from Yanga to the Present" Oakland Museum of Art
May 9 – August 23, 2009, Smithsonian Institution's Anacostia Community Museum,
Washington D.C. November 7, 2009 – July 4, 2010.

Artwork: "*La Raza Kosmika*" Acrylic on Birch panel, 64" x 95" x 3.5".
University of Arizona School of Art Faculty Exhibition, University of Arizona Museum of Art,
September 24 – November 8, 2009.

Image: "FDR" Presidential Series, oil on Birch panel, 108" x 144" x 3.5" 2008

Online Exhibition: "Theological Aesthetics and the Recovery of Silenced Voices," an essay on
Quiroz's "milagros" pieces installed on the border wall in Nogales, Sonora. Essay by Dr. Cecelia
Gonzalez-Andrieu (Loyola Marymount University, Los Angeles, CA) can be found at:
<http://www.VisualArtToday.com>. This website is a curated exhibition space for international
contemporary art.

davisdominguezgallery.com

} NEW ART BY ALAA MEMBERS

Alejandro Garcia Lemos

Georgia College State Univ., Milledgeville, GA
Artfix Gallery, Wooten-Garner House

October 19 – December 4, 2009

October 22 – Artist reception and presentation

This is an exhibition of paintings, installation and community dialogue focusing on the Latino/ American experience in the South. Issues of immigration, leadership, social justice and artistic expression are the focus for this exhibition.

The installation (see image below) is an alphabet on immigration. It consists of 26 triangular boxes, one box for each letter of the alphabet. The boxes all swivel individually and, on two sides, have images related to migration. On the other side is a mirror with text such as A: Alien, American, Abduction, etc... People are able to walk around the boxes and must come very close to them in order to read the text printed on the mirrors. In the process, they see their own reflections and become part of the discourse. After the GCU venue, the installation will be shown at the Charlotte Public Library (downtown branch) as part of the show *A por Arte* in JUNE 2010.

Artist Web Page: www.garcialemos.com"www.garcialemos.com



Alejandro Garcia-Lemos
Detail, *Migration Letters in Spanglish*. Installation by Alejandro Garcia-Lemos,
2009. Mixed media.

Photo by John Britt Hun

| FINDING FRIDA, REVIEWED BY JAMES OLES |

REVIEW:

Barbara Levine and Stephen Jaycox, *Finding Frida Kahlo: Diaries, Letters, Recipes, Notes, Sketches, Stuffed Birds, and Other Newly Discovered Keepsakes*, New York: Princeton Architectural Press, 2009.

By the time this newsletter is published, many of you will already have heard of this book, which is really more of a perversion of our discipline, and evidence of how business interests (and Fridamania) can trump reasoned authority, not to mention minimum standards of academic vetting. If I am lucky, the book will even have been pulled from the market...

Finding Frida Kahlo (published by a commercial press not connected with Princeton University) presents, in dozens of sickeningly slick photographs, a supposed “archive” formed by Kahlo, given to a carpenter (conveniently dead), passed on to a lawyer (conveniently absent) and now in the hands of antiques dealers in San Miguel Allende. If you are still with me, the material reveals a new Frida we had never seen before: her paint-by-numbers period, her pornographic-diary period, her Maya revival period, and her illiterate period (her “manuscripts” include egregious spelling errors).

Since all the experts, from critic Raquel Tibol (who exposed related fakes back in 2005) to biographer Hayden Herrera, from dealer Mary-Anne Martin to Pedro Diego Alvarado (Rivera’s grandson), as well as the Rivera and Kahlo Trust and the INBA, have all come out against the material, it should be no surprise that the owners (Carlos and Leticia Noyola) “entrusted” the “study” of the material to admitted non-experts: a Vassar professor of philosophy named Jennifer Church (who was involved in a 2008 publication in Mexico), author Barbara Levine (whose scanty resume does not include either a knowledge of Spanish or much experience with Mexican art), and other gullible types, eager to believe that one of the most widely-studied women in the history of art, who was constantly surrounded by admirers and collectors, would have amassed a huge private cache of valuable paintings and deeply personal materials and.... given them to her framer. Oh, and that all the “self-appointed experts” (I’ll accept that label!) are just elitists unwilling to troop off to San Miguel.

The fact that the authors and publishers back-pedal a bit, raising the possibility that all of this might not be entirely real, is merely a disingenuous ploy, since they clearly hope to sell the book to people desperate to “find Frida.” This is only the tip of the iceberg in a vast ring of fakery and fraud. If you believe any of the *mierda* published in this “book,” I have Hitler’s diaries and a few funky Tamayos to sell you too. Otherwise, be sure to warn your students, booksellers and fellow Frida fans.

James Oles

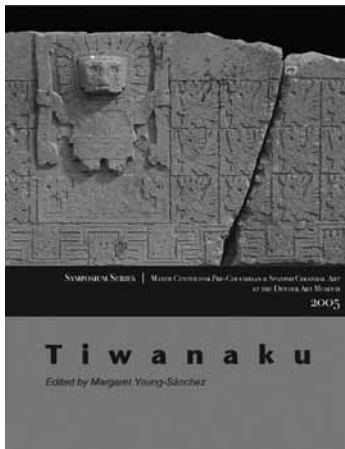
| NEW BOOKS |

Tiwanaku:

Papers from the 2005 Mayer Center Symposium
at the Denver Art Museum

EDITED BY Margaret Young-Sánchez

**THE MAYER CENTER FOR PRE-COLUMBIAN & SPANISH COLONIAL ART,
DISTRIBUTED BY THE UNIVERSITY OF OKLAHOMA PRESS**



In 2005, the Denver Art Museum hosted a symposium in conjunction with the exhibition *Tiwanaku: Ancestors of the Inca*. An international array of scholars of Tiwanaku, Wari, and Inca art and archaeology presented results of the latest research conducted in Bolivia, Chile, and Peru. This copiously illustrated volume, edited by Margaret Young-Sánchez of the Denver Art Museum, presents revised and amplified papers from the symposium.

Essays by archaeologists **Alexei Vranich** and **Leonardo Benitez** (both University of Pennsylvania) describe what their excavation and astronomical research have yielded at the site of Tiwanaku, in Bolivia. **Georgia DeHavenon** (Brooklyn Museum) surveys historical research and publications on Tiwanaku and its monuments. **Christiane Clados** (Free University of Berlin) and **William Conklin** (Field Museum, Textile Museum) each analyze styles and modes of representation in Tiwanaku art and arrive at provocative conclusions. **R. Tom Zuidema** reconsiders Tiwanaku iconography and sculptural composition, discerning complex calendrical information. Through a detailed analysis of Tiwanaku iconography, **Krzysztof Makowski** (Pontifical Catholic University of Peru) examines the nature of Tiwanaku religious thought. Archaeologists and iconographers **William Isbell** (State University of New York, Binghamton) and **Patricia Knobloch** (Institute of Andean Studies) thoroughly discuss what they term the Southern Andean Interaction Sphere, which encompasses Tiwanaku, Wari, Pucara, and Atacama traditions. **P. Ryan Williams** (Field Museum) discusses the issue of identity and its expression at the territorial interface between the Tiwanaku and Wari states. Wari tunics and their imagery are examined by **Susan Bergh** (Cleveland Museum of Art), yielding evidence of ranking. And **John Hoopes** (University of Kansas) discusses both archaeological and ethnohistoric evidence of links between ancient Tiwanaku and the later Inca.

Bringing together current research on Pucara, Tiwanaku, Wari, and Inca art and archaeology, this volume will be an important resource for scholars and enthusiasts of ancient South America.

Margaret Young-Sánchez is Chief Curator and Frederick and Jan Mayer Curator of pre-Columbian Art at the Denver Art Museum.

mayercenter.denverartmuseum.org

*Asia & Spanish America:
Trans-Pacific Artistic and Cultural Exchange, 1500 – 1850*

Papers from the 2006 Mayer Center Symposium at
the Denver Art Museum

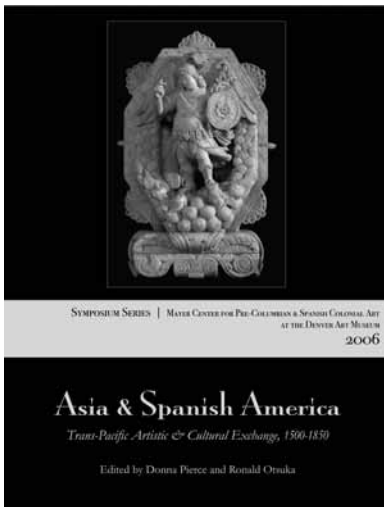
EDITED BY Donna Pierce & Ronald Otsuka

DENVER ART MUSEUM, SEPTEMBER 2009

SEPTEMBER 2009

With essays by: **Clara Bargellini** (Universidad Nacional Autonoma de Mexico, Mexico City), **Roxanna M. Brown** (Southeast Asian Ceramics Museum, Bangkok University), **Gustavo Curiel** (Universidad Nacional Autonoma de Mexico, Mexico City), **Abby Sue Fisher** (Keweenaw National Historic Park, Michigan), **George Kuwayama** (Los Angeles County Museum of Art), **Meiko Nagashima** (Kyoto National Museum), **Sonia Ocana Ruiz** (Universidad Nacional Autonoma de Mexico, Mexico City), **Jorge Rivas Perez** (Coleccion Patricia Phelps de Cisneros, Caracas), **Etsuko Miyata Rodriguez** (Universidad de Santiago de Compostela), **Sofia Sanabrais** (Los Angeles County Museum of Art), **Marjorie Trusted** (Victoria & Albert Museum, London).

To be released fall 2009 and distributed by the University of Oklahoma Press and the Denver Art Museum Gift Shop (720) 865-5035.



} NEW BOOKS

Nosotros, Vosotros, Ellos.

Memoria del arte en Medellín durante los años setenta

By Félix Ángel

MEDELLÍN, COLOMBIA, TRAGALUZ EDITORES



NOSOTROS, VOSOTROS, ELLOS, *memoria del arte en Medellín durante los años 70* (WE, THEY, THEM, A Memoir about the Arts in Medellín during the 1970s, with an introduction by Alvaro Tirado Mejía), is the first comprehensive attempt in modern Colombian art history to reconstruct the context of the period from a thirty-year perspective. The 1970s was a decade characterized by an eagerness on the part of some notable city leaders to modernize the perception of Medellín in light of fundamental economic, political and social changes taking place in the world at the time. The narrative provided by the artists who were part of this movement to modernize (two of them have died since the book was published) is the result of interviews conducted by the Colombian artist Félix Ángel with other artists, critics, writers, and cultural administrators active at that time.

The progressive spirit that animated their intentions was centered around the celebration of an Art Biennial that was sponsored by one of the most powerful and emblematic industries of Medellín, the textile company known as Coltejer. Between 1968 – 1972, three biennials took place in a city that sits at an altitude of over 4,500 feet in the Colombian Andes. There were no professional art museums founded yet, and the biennial brought new trends in contemporary art to a conservative society. Some of the most renowned artists from Latin America, the United States and Europe participated, such as Robert Motherwell, Julio Le Parc, and Fernando Botero.

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Moche Art and Visual Culture in Ancient Peru

EDITED BY Margaret A. Jackson

Albuquerque: University of New Mexico Press, 2008



In this study, the author analyzes Moche ceremonial architecture and ceramics to contextualize the workings of a long-lived, socially integrated visual language. Using an interdisciplinary approach that incorporates archaeology and linguistics, with art history and studies of visual culture, Moche arts, both portable and monumental, are addressed as forms of communication integral to the social mechanisms that produced them. The book approaches the visual lexicon as a form of pictographic notation, a theme that

carries interest beyond a narrowly regional topic, entering into larger discourses related to literacy and writing.

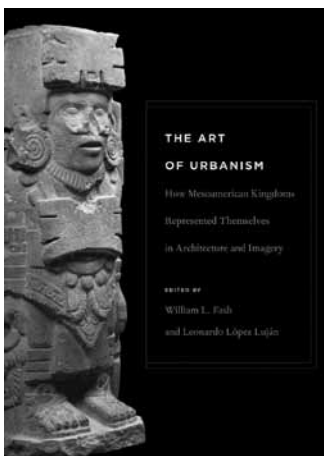
248 pages, 18 color plates, 138 halftones, 25 line drawings, 1 map

Hardcover: \$45.00

ISBN 978-0-8263-4365-9

The Art of Urbanism: How Mesoamerican Kingdoms Represented Themselves in Architecture and Imagery

EDITED BY William L. Fash, Jr., and Leonardo López Luján



This volume explores how the royal courts of powerful Mesoamerican centers represented their kingdoms in architectural, iconographic, and cosmological terms. Through an investigation of the ecological contexts and environmental opportunities of urban centers, the contributors to this volume consider how ancient Mesoamerican cities defined themselves and reflected upon their physical—and metaphysical—place via their built environment. Themes include the ways in which a kingdom’s public monuments were fashioned to reflect geographic space, patron gods, and mythology, and how the Olmec, Maya, Mexica, Zapotecs, and others sought to center their world through architectural monuments and public art. This collection of papers addresses how communities leveraged their environment and built upon their cultural and historical roots, and the ways the performance of calendrical rituals and other public events tied individuals and communities to both urban centers and hinterlands. Scholars from archaeology, anthropology, art history, and religious studies contribute new perspectives to the understanding of ancient Mesoamericans’ view of their spectacular urban and ritual centers.

SEPTEMBER, 2009

\$49.95 / £36.95 / E45.00

ISBN 13: 978-0-88402-344-9

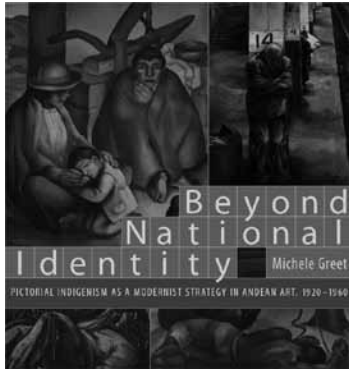
ISBN 10: 0-88402-344-3

To order: <http://www.hup.harvard.edu/index.html>

Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920 – 1960

By Michele Greet

Penn State University, Refiguring Modernism Series



Indigenism is not folk art. It is a vanguard movement conceived of by intellectuals and artists conversant in international modernist idioms and defined in response to global trends. *Beyond National Identity* traces changes in Andean artists' vision of indigenous peoples as well as shifts in the critical discourse surrounding their work between 1920 and 1960. By challenging the notion of pictorial indigenism as a direct expression of national identity, Greet demonstrates the complexity of the indigenists' critical

engagement with European and pan-American cultural developments and presents the trend in its global context. Through case studies of works by three internationally renowned Ecuadorian artists, Camilo Egas, Eduardo Kingman Riofrío, and Oswaldo Guayasamín Calero, *Beyond National Identity* pushes the idea of modernism in new directions—both geographically and conceptually—to challenge the definitions and boundaries of modern art.

Publication Details: 312 pages | 44 color/49 b&w illustrations | 9 x 9.5 | Nov. 2009

\$49.95 / £36.95 / €45.00

ISBN: 978-0-271-03470-6

Moctezuma: Aztec Ruler

EDITED BY Colin McEwan and Leonardo López Luján



In 1502 Moctezuma II was elected ruler of the Aztecs. From the capital Tenochtitlan (the site of modern-day Mexico City), this semi-divine figure presided over a mighty empire extending from the Gulf of Mexico to the Pacific Ocean. All this was to change dramatically beginning in 1519, when Moctezuma and the Aztecs came face to face with another aggressive, expansionist society – the Spanish, led by Hernán Cortés.

This richly illustrated book is published to accompany the British Museum's final exhibition in the series exploring great rulers, on view from 24 September 2009 – 24 January 2010. With chapters by international authorities, it looks at the world of the Aztecs and the life, reign and ultimate fall of Moctezuma II. Attention is drawn to the fascinating but often contradictory accounts of key events given by Mexican and Spanish sources and the circumstances surrounding Moctezuma's own death are examined afresh. Drawing upon the latest international research and the ongoing archaeological discoveries in Mexico City, the book reassesses the aftermath and legacy of the Conquest, including the role it played in shaping modern Mexican identity.

THE EDITORS

Colin McEwan is an archaeologist and Head of the Americas section at the British Museum. He is the author of *Ancient American Art in Detail* (British Museum Press, May 2009), co-author of *Turquoise Mosaics from Mexico*, and editor of *Unknown Amazon* and *Precolumbian Gold: Technology, Style and Iconography*. **Leonardo López Luján** is Director of the Proyecto Templo Mayor in Mexico City. He is the author of *The Offerings of the Templo Mayor of Tenochtitlan* and *La Casa de las Águilas*, and co-author of *Aztèques: la collection de sculptures du musée du quai Branly*, *Escultura Monumental Mexica*, and *Tenochtitlan*.

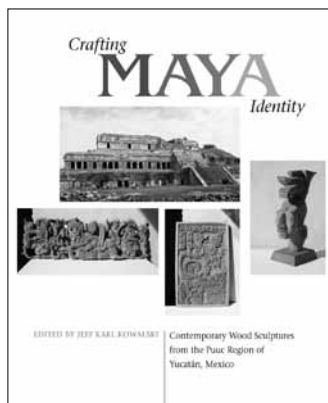
Publication Details: 256 pages | 230 color Illustrations | Sept. 2009

£40

£25

HB: 978 0 7141 2586 2

PB: 978 0 7141 2585 5



Crafting Maya Identity: Contemporary Wood Sculpture from the Puuc Region of Yucatán, Mexico

EDITED BY Jeff Karl Kowalski

Northern Illinois University Press

Based on ancient Maya imagery and sold to visitors at archaeological sites, the technically refined, finely detailed, and visually complex carvings created by the artisans of the Puuc region are often described as handicraft or “tourist art.” These works, however, provide important information on how a relatively recent artistic tradition has emerged in and responded to particular historical and economic contexts. The influx of “cultural tourists” to archaeological sites in the Puuc region has provided the impetus for a group of entrepreneurial local artisans to combine opportunities for economic gain with creative

} NEW BOOKS

expression. The carvings also communicate significant messages about the ambivalent nature of Maya cultural identity. Although tourism tends to reinforce ideas that the most authentic image of Maya culture resides in the Pre-Columbian past, the monetary incentive it provides has supported these artisans' efforts to reclaim and re-task such cultural imagery.

Accompanying essays by art historians and anthropologists—Kowalski, Janet Catherine Berlo, Christopher B. Steiner, Quetzil Castañeda, and Mary Katherine Scott—provide individualized studies of Native American, African, and Mesoamerican aesthetic artifacts. The authors examine issues that lie at the intersection of art, visual culture, cultural identities, authenticity, and globalization. A key focus includes how identity is constructed, represented, and understood both by the artisans and tourist visitors in the context of cross-cultural contact, mass media, and touristic promotion. The volume considers the broader role of artists and the visual arts in society and the study of such art forms in the context of changing conceptions of art and aesthetics.

Crafting Maya Identity presents the first comprehensive examination of the distinctive artworks produced by these Yucatec Maya carvers. The book will appeal to anthropologists, art historians, and scholars of Maya studies and cross-cultural aesthetics, as well as artists and collectors. Included is an abridged Spanish version of the introductory text and a foreword by Alfredo Barrera Rubio, former Director of the Regional Center of Yucatán of the Mexican National Institute of Anthropology and History.

254 pages, 39 color and 51 b/w illustrations

Paperback: \$30.00

ISBN 978-0-87580-630-3

Northern Illinois Univ. Press

www.niupress.niu.edu,

to purchase: (800) 621-2736)

Jeff Karl Kowalski is Professor in the School of Art at Northern Illinois University. Author of **The House of the Governor, a Maya Palace at Uxmal, Yucatan, Mexico**, he has also written numerous articles and book chapters on art and archaeology of the Puuc region and other topics in Mesoamerican art.

Catalog for an exhibition of carvings by the artisans Miguel Uc Delgado, Jesús Marcos Delgado Kú, Angel Ruíz Novelo, and Wilbert Vázquez

Published for the exhibition at the Jack Olson Gallery, School of Art, Northern Illinois University, CURATED BY Jeff Karl Kowalski and Mary Katherine Scott

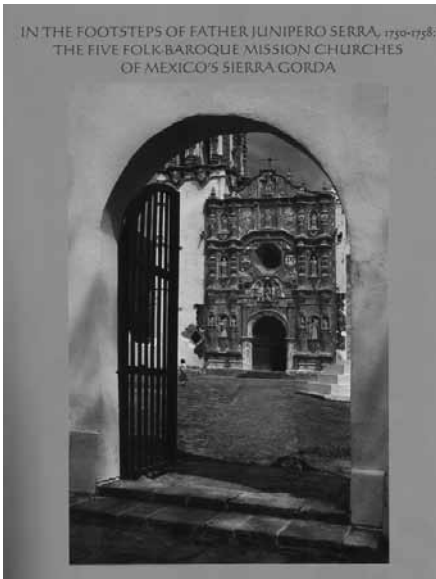
In the Footsteps of Father Junípero Serra, 1750 – 1758:
The Five Folk-Baroque Mission Churches of Mexico's Sierra Gorda

TEXT AND DESIGN BY Dr. Julianne Burton-Carvajal

PHOTOGRAPHS © Jeffrey Becom

DRAWINGS AND KEYED DIAGRAMS © Richard D. Perry

Anthony's Gate Publications, Monterey, 2009



This book accompanies an exhibition with the same title (see Exhibitions in this Newsletter). For over two hundred years, the rugged Sierra Gorda region resisted evangelization and colonization. Successfully utilizing his “new missionary method” on this, his first missionary endeavor, Father Serra and his Franciscan brothers supervised and labored on five churches in the Sierra Gorda beginning in 1750. They worked in collaboration with master craftsmen from Querétaro and Mexico City as well as native artisans. The church façades were designed to be “sermons in stone and stucco”—exterior replicas of intricate interior altarpieces (*/retablos/*) intended to make Franciscan history and doctrine manifest for all, regardless of language or literacy. The results represent the crescendo of Mexico’s “mestizo baroque” style with an architectural expression that blends Roman Catholic imagery with ancient indigenous motifs. The intricately encoded façades are unique in the Americas, and their jewel-like settings remain enviably pristine.

Exhibition curator and book author Julianne Burton-Carvajal holds a doctorate in Romance Languages and Literatures from Yale University and has been a faculty member of the University of California at Santa Cruz since the mid-1970s. Since 2002, Dr. Burton-Carvajal has authored and edited numerous books, monographs and articles on historical, artistic and social aspects of California’s diverse cultural heritage.

For the past three decades, renowned fine art photographer Jeffrey Becom has focused on the painted façades of vernacular architecture throughout the world to explicate the history, meanings and myths behind the colors. Becom co-authored *Mediterranean Color* and *Maya Color: The Painted Villages of Mesoamerica* (Abbeville Press, New York, 1990 and 1997).

Artist Richard Perry has dedicated four decades to exploring the fascinating realm of Mexican religious architecture. His exquisite pen-and-ink drawings illustrate the half dozen books he has written, including *Mexico's Fortress Monasteries* and *Blue Lakes and Silver Cities: The Colonial Art and Architecture of West Mexico* (Espadaña Press, 1992 and 1997).

60 pages, 35 color photographs, 9 drawings, 2 maps
and a chronology of Father Serra

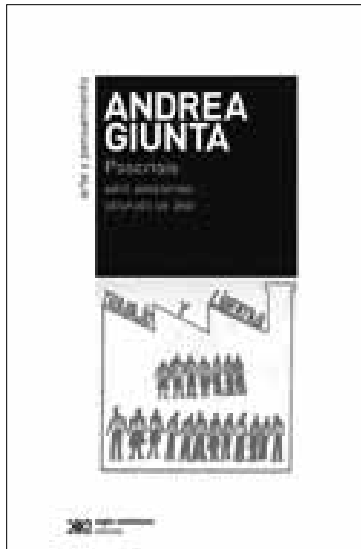
To order this book or for exhibition inquiries:

Write Anthony's Gate Publications,
925 Monterey Circle,
Monterey, CA 93940;

email: julianne@ucsc.edu or
telephone Sally Aberg, (831)224-4416

*Poscrisis. Arte Argentino después del 2001*PROFESSOR **Andrea Giunta**

Buenos Aires: Siglo XXI, 2009



In her new book, Andrea Giunta analyzes how the socioeconomic crisis of 2001 generated surprising repercussions in the field of art. One such repercussion was resurgence of artistic expressions and cultural movements that was so varied as to be unthinkable in those chaotic times in which Argentine society lived.

At this moment of highest social, political and economic conflict, an explosion of exhibitions and artistic interventions took place, which included the inauguration of museums, the appearance of art magazines, the flowering of blogs, the curatorial work and a great number of debates and lectures that focused on the subject. Giunta crosses and analyzes each of these facts in detail and, in addition, generates a glossary of terms that emerged during this period.

This volume is indispensable for understanding the crisis as a generator of productivity and artistic action as a privileged social expression. *Poscrisis* is a fascinating book, that has the merit of being a complete study on the art of this last decade of turmoil in Argentina. [description translated from the webpage listed below]

Publication Details: 272 págs. | 21 x 14

ISBN 978-987-629-081-4

<http://www.sigloxxieditores.com.ar/fichaLibro.php>

Giunta has also edited, *El caso Ferrari. Arte, censura y libertad de expresión en la retrospectiva de León Ferrari en el Centro Cultural Recoleta, 2004 – 2005*. This book was published in Buenos Aires by Ediciones Licopodio, 2008. Additionally, she edited *León Ferrari. Obras / Works 1976 – 2008*, (México, Editorial RM, 2008).

A new and expanded edition of Giunta's book, *Vanguardia, internacionalismo y política. Arte argentino en los años sesenta* was published in Buenos Aires by Siglo XXI in 2008.

| OTHER PUBLICATIONS |

Anonymous doodle, Archivo
Regional del Cusco:
Notarios, 17th c.



Deborah Caplow. "Arte callejero de la Oaxaca contemporánea en el contexto mexicano" in *El Alcaraván: Revista del Instituto de Artes Gráficas de Oaxaca, Nueva Epoca*, Num 1, DICIEMBRE de 2008, pp. 30 – 31. This illustrated article discusses street art, stencils and prints made in Oaxaca since 2006 in relation to earlier work by the Taller de Gráfica Popular.

Constance Cortez. "Tina Fuentes: Entradas, salidas, interiores." Essay for exhibition, *Tina Fuentes – Dibujos/Pinturas: mitologías y realidades*. Latino Culture Center, Dallas, Texas. SEPT. 3, 2009.

Constance Cortez. "Tina Fuentes: Fruta de la vida." Essay for exhibition, *Tina Fuentes: Fruta de la vida*. Louis Hopkins Underwood Center for the Arts. Lubbock, Texas. APRIL 30, 2009.

Constance Cortez. "Texas." In *Latino America: State-By-State*. 2 Volumes. Volume editor, Mark Overmyer-Velazquez. Westport, CT: Greenwood Press, 2008.

Carolyn Dean. "Beyond Prescription: Notarial Doodles and Other Marks" *Word & Image* 25, no. 3 (JULY – SEPT., 2009): 293 – 316.

Susan Deans-Smith. " 'Dishonor in the Hands of Indians, Spaniards, and Blacks': Painters and the (Racial) Politics of Painting in Early Modern Mexico." In *Ilona Katzew and Susan Deans-Smith eds., Race and Classification. The Case of Mexican America* (Stanford: Stanford University Press, 2009): 43 – 72.

Emily A. Engel. "Visualizing a Colonial Peruvian Community in the Eighteenth-Century Paintings of Our Lady of Cocharcas." *Religion and the Arts* 13 (2009) 299 – 339.

Billie Follensbee. "Why It's Essential Not to Essentialize: Analyzing the Varied Roles of Female Figures in Olmec and Olmec-Related Sculpture." Article version of international conference presentation, published by the 530 Congreso Internacional de Americanistas, Mexico City, D.F., JULY 2009.

Billie Follensbee. "Formative Period Gulf Coast Ceramic Figurines: The Key to Identifying Sex, Gender, and Age Groups in Gulf Coast Olmec Imagery," chapter in *Mesoamerican Figurines: Small-Scale Indices of Large-Scale Social Phenomena*, edited by Christina Halperin, and Katherine A. Faust, Rhonda Taube, and Aurore Giguët. Gainesville: University Press of Florida.

Billie Follensbee. Editor and Coordinator, Art History Virtual Museum Exhibit. Online publication of virtual exhibits/online museum catalogs for five exhibits (2005, 2006, 2007, 2008, 2009) incorporating advanced Art History students' research for CASI Integrated course projects. Published researchers include 80+ advanced undergraduate Art History students. Available Online: <http://art.missouristate.edu/arthist/homeexhibit1.php>

Patrick Hajovsky. "André Thevet's 'true' portrait of Moctezuma and its European Legacy." *Word & Image* 25:4 (OCTOBER 2009), 335 – 352.

Julia Platt Herzberg. "Integration and Resistance in the Global Era: Personal Reflections, 10th Havana Biennial / Integración y Resistencia en la Era Global: Reflexiones Personales, 10 Bienal de Habana," *Arte al día Internacional* 128 (AUGUST – OCTOBER 2009): 64 – 73.

Julia Platt Herzberg. "Review, 'Dias & Riedweg. . . and it becomes something else,'" *Americas Society. Arte al día Internacional* 128 (AUGUST – OCTOBER 2009): 101, 102.

} OTHER PUBLICATIONS

- Julia Platt Herzberg.** "Evoking the Unspoken Gaps of Memory," Exhibition Catalogue Essay for Najot Altaf: Lacuna In Testimony. Patricia and Phillip Frost Art Museum, Florida International University, Miami, 2009 (No ISBN).
- Julia Platt Herzberg.** "Art and Science at the Crossroads," in Nela Ochoa: Genetic Portraits. Miami: Frost Museum, Florida International University, 2009. ISBN-978-0-9819337-3-3
- Anna Indych-López.** "An Abstract Courbet': The Cubist Spaces of Diego Rivera's Murals," in Diego Rivera in Paris: The Cubist Portraits. exh cat. (Dallas, TX and London: The Meadows Museum, Southern Methodist University and Philip Wilson Publishers, 2009).
- Susan Milbrath.** "Archaeoastronomy, Ethnoastronomy, and Cultural Astronomy." In Handbook of Space Engineering, Archaeology, and Heritage, Ann Garrison Darrin and Beth Laura O'Leary (editors), pp.156 – 192, CRC Press, Taylor & Francis Group, Boca Raton, 2009.
- Susan Milbrath.** Review of "Twin Tollans: Chichén Itzá, Tula and the Epiclassic to Early Postclassic Mesoamerican World" by Jeff Karl Kowalski and Cynthia Kristan- Graham." Journal of Field Archaeology, Vol 33:284-29, 2008.
- Virginia Miller.** "Esqueletos, huesos y calaveras en el arte de Chichén Itzá." Temas Antropológicos: Revista Científica de Investigaciones Regionales, 30 (2)(September 2008): 33 – 55. Mérida, Yucatan, Mexico.
- Stella Nair** "Inca Architecture and the Conquest of the Countryside" in Architecture – Design Theory – Inca Structures, edited by Johanna Dehlinger and Hans Dehlinger, Kassel University Press, Kassel Germany, 114 – 215 (2009). ISBN 978-3-89958-668-8
- Adele Nelson.** "Monumental and Ephemeral: The Early São Paulo Bienais." In Constructive Spirit: Abstract Art in South and North America, 1920s – 50s, edited by Mary-Kate O'Hare. Newark: The Newark Museum, forthcoming winter 2010.
- James Oles.** "Barbarians at the Temple: Contemporary Art at the MUNAL," in Frédéric Bonnet (curator), The Invention of the Everyday. Mexico City: Museo Nacional de Arte; Fundación/Colección Jumex, pp. 293 – 96. English, Spanish and French texts.
- James Oles.** "Looking for Salamone," Cabinet (New York) 34 (Summer 2009), pp. 21 – 28. On the Argentinian architect Francisco Salamone, who created wacky public buildings in small towns across the Pampas in the late 1930s.
- Megan E. O'Neil.** Ancient Maya Sculptures of Tikal, Seen and Unseen. Res 55/56 (2009):119 – 134.
- Joanne Pillsbury.** "Reading Art without Writing: Interpreting Chimú Architectural Sculpture," in Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century, ed. Elizabeth Cropper (Studies in the History of Art 74, Center for Advanced Study in the Visual Arts Symposium Papers LI. Washington D.C.: National Gallery of Art, Distributed by Yale University Press, 2009), 72 – 89.
- Joanne Pillsbury and Lisa Trever.** "The King, the Bishop and the Creation of an American Antiquity." Ñawpa Pacha 29: 191 – 219 (2008).
- Carolyn Tate.** 2007. "La Venta and the Feminine Shamanic Tradition of Formative Mesoamerica" to Acta Americana, Vol. 15 (2) : 5 – 30.
- Carolyn Tate.** 2008. "The Colossal Fetuses of La Venta and Mesoamerica's Earliest Creation Story," in Imagining the Fetus: Imagery of the Unborn in World Religions, pp. 223 – 258, edited by Vanessa Sasson and Jane Marie Law. Oxford and New York: Oxford University Press.
- Carolyn Tate.** 2008 "Knowledge Systems of the Olmec" in Encyclopedia of the History of Science, Technology, and Medicine in Non-western Cultures, Part 11, pp. 1203 – 1212, edited by Helaine Selin. Dordrecht, Netherlands: Kluwer Academic Publishers. Winner of the Outstanding Academic Title Award for 2008 from Choice.

Carolyn Tate. 2008, "Landscape and a Visual Narrative of Creation and Origin at the Olmec Ceremonial Center of La Venta," in *Landscapes of Creation and Origin in the Americas*, pp. 31 – 65, edited by John Staller and Brian Stross. Netherlands: Springer Verlag.

Susan V. Webster. "La misteriosa vida de José Jaime Ortiz antes de Quito. Nuevos aportes para una biografía," and "Maestros indígenas y la construcción del Quito colonial," in *Las artes en Quito en el cambio del siglo XVII al XVIII*. (Quito: FONSAI, 2009), pp. 11 – 25; 27 – 51.

Susan V. Webster. "Masters of the Trade: Native Artisans and the Construction of Colonial Quito," *Journal of the Society of Architectural Historians* 68, no. 1 (2009): 10 – 29.

The 2nd edition of **Hemisphere: Visual Cultures of the Americas** is now available. Hemisphere is an annual publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico. Hemisphere provides a forum for graduate students to present scholarship and studio practice pertaining to all aspects and time periods of the visual and material cultures of North, Central, and South America, and related world contexts. Please direct requests for copies to hmsphr@unm.edu.

| DISSERTATIONS BEGUN/COMPLETED |

William L. Barnes completed his dissertation entitled, *Icons of Empire: The Art and History of Aztec Royal Presentation*, at Tulane University, New Orleans. His advisor was Elizabeth H. Boone. Andy can be reached at: william.barnes@stthomas.edu.

Arden Decker-Parks has begun his dissertation, *Los grupos and the New Art of Intervention in 1970s Mexico* at The Graduate Center of the City University of New York. His advisors are Katherine Manthorne and Anna Indych-Lopez. Arden can be reached at: arden7@mac.com.

Emily Anne Engel completed her dissertation entitled, *Facing Boundaries: Identity and Authority in South American Portraiture, 1750 – 1824*, at the University of California, Santa Barbara. Her advisor was Jeanette Favrot Peterson. Emily can be reached at: emilyengel@umail.ucsb.edu.

Lauren Grace Kilroy completed her dissertation, "Dissecting Bodies, Creating Cults: Images of the Sacred Heart of Jesus in New Spain," at UCLA. Her advisor was Charlene Villasenor Black. Lauren can be reached at: lkilroy@ucla.edu

Mey-Yen Moriuchi has begun working on her dissertation, *Nineteenth-Century Mexican Costumbrista Painting*. She is at Bryn Mawr College and her advisor is Dr. Gridley McKim-Smith. Mey-Yen can be reached at: mmoriuchi@brynmawr.edu.

Abigail McEwen is working on her dissertation, "The Practice and Politics of Cuban Abstraction, c.1952-1963." She is at the Institute of Fine Arts, New York University, and her advisor is Edward Sullivan. Abigail can be reached at: abby.mcewen@gmail.com.

Juliet Wiersema will defend her dissertation entitled, *Architectural Vessels of the Moche of Peru. Architecture for the Afterlife in October 2009* in the department of Art History and Archaeology at the University of Maryland, College Park. Her adviser is Joanne Pillsbury. Juliet can be reached at jbwier@umd.edu.



Detail, Rabbit Scribe from The Princeton Vase.

Nakbé, Guatemala, Northern Petén, Late Classic, 600 to 800 AD; Photo: Bruce M. White. Courtesy, Princeton University Art Museum

| HONORS & ACHIEVEMENTS |

Constance Cortez has been appointed to CAA's Annual Conference Committee.

Emily Engel has received a Senior Fellowship for 2009 – 2010 from the Interdisciplinary Humanities Center at UC Santa Barbara.

Andrea Giunta was awarded with Humanities Institute's Fellowship in April 2009 by The University of Texas at Austin for Fall of 2009.

Julia Platt Herzberg was a Consulting Curator for the 10th Havana Biennial, Havana, Cuba (2008 – 2009).

Jaime Lara was awarded three fellowships from The John Simon Guggenheim Foundation, The National Humanities Center, and The Center for Advanced Study in the Visual Arts (National Gallery of Art). He is spending the 2009 – 2010 academic year living in Washington and writing on 17th – 18th century Peru at the CASVA.

Megan E. O'Neil has been awarded an A.W. Mellon Postdoctoral Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art from 2009 to 2011. She is an Assistant Professor of Art History at the University of Southern California.

Joanne Pillsbury. The Guide to Documentary Sources for Andean Studies, 1530 – 1900, edited by Joanne Pillsbury and published by the University of Oklahoma Press and the National Gallery of Art, was named an "Outstanding Academic Title for 2008" by Choice.

In Fall 2008, **Alexis Salas**, PH.D. student at the University of Texas at Austin, received an award for travel through the Jacqueline Barnitz Graduate Endowment in Art History as well as the Starr Fund at the University of Texas at Austin to present a paper on Mexican photographer Enrique Metinides at the Statens Museum for Kunst in Copenhagen, Denmark in Fall 2008. In April 2009, Salas was named a 2010 Jacob K. Javits Fellow as well as a Ford Foundation Diversity Fellow.

Irene Small's dissertation "Hélio Oiticica and the Morphology of Things" received the 2009 Frances Blanshard Fellowship Fund Prize for outstanding dissertation in the History of Art at Yale University. She is currently Assistant Professor of Modern and Contemporary Art at the University of Illinois, Urbana-Champaign.

Lisa Trever, PH.D. candidate in history of art and architecture at Harvard, has been awarded a 2009 – 10 Fulbright-Hays Doctoral Dissertation Research Abroad Grant for Peru.

Jennifer von Schwerin will be a Fellow in 2009 – 2010 at the International Research Institute of Advanced Studies in the Humanities: Morphomata. Genesis, Dynamics und Mediality of Cultural Figurations, at the University of Cologne, Germany. <http://www.ik-morphomata.uni-koeln.de>

| UNIVERSITY NEWS |

William L. Barnes has accepted a position at University of St. Thomas, St. Paul Minnesota as Assistant Professor of Art History (Pre-Columbian Art) in the Art History Department. He can be reached at william.barnes@stthomas.edu.

Claudia Brittenham has accepted a tenure-track position as Assistant Professor in the Department of Art History at the University of Chicago. Her appointment will begin in 2012, once she has completed a postdoctoral fellowship at the University of Michigan Society of Fellows.

Andrea Giunta has been named Professor at The University of Texas at Austin. She specializes in Latin American Art. Along with Roberto Tejada, she co-directs the Permanent Seminar in Latin American Art.

Patrick Hajovsky will be joining the faculty at Southwestern University as a tenure track assistant professor. He will be part of the Sarofim School of Fine Arts at that institution.

Anna Indych-López received tenure and promotion to Associate Professor at the City College of New York, City University of New York and has been appointed a member of the doctoral faculty at the CUNY Graduate Center.

Jennifer Jolly received tenure and promotion to Associate Professor at Ithaca College in Ithaca, NY.

Paul Niell accepted a tenure-track position in the Department of Art Education and Art History at the University of North Texas. He can be reached at Paul.Niell@unt.edu.

Kathryn O'Rourke has been appointed Assistant Professor in the Department of Art & Art History at Trinity University in San Antonio. She will teach courses on the art and architecture of Latin America. She can be reached at Kathryn.O'Rourke@Trinity.edu.

Catha Paquette has been awarded tenure and promoted to Associate Professor at California State University, Long Beach.

Alena Robin has accepted a tenure-track position as Assistant Professor of Hispanic Visual Culture in the Department of Modern languages and Literatures at The University of Western Ontario. She can be reached at: University College, London (Ontario), Canada, N6A 3K7, phone: (519) 661-2111, ext. 81599, fax: (519) 661-4093, or by email arobin82@uwo.ca

Roberto Tejada has been named Associate Professor at The University of Texas at Austin. He specializes in Mexican, Chicano, and US Latino Art. Along with Andrea Giunta, he co-directs the Permanent Seminar in Latin American Art.

**THE UNIVERSITY OF TEXAS AT AUSTIN: THE PERMANENT SEMINAR
IN LATIN AMERICAN ART**

Co-directors: Andrea Giunta (Professor, The University of Texas at Austin, Latin American Art) and Roberto Tejada, (Associate Professor, The University of Texas at Austin, Mexican, Chicano, and US Latino Art)

Focusing on Latin American and u.s. Latino art, the Permanent Seminar is an open-ended research space dedicated to the creative production of knowledge; participation includes graduate students, artists, art historians, curators and critics from UT and from Latin America. The Permanent Seminar's mission is to establish a critical working group of faculty, researchers and graduate students who meet regularly to discuss and develop research projects in progress. It provides a unique exploratory context for analyzing the process of change in modern and contemporary Latin American art in a global setting. It also provides a welcoming place for dialogue with scholars from abroad.

For more information, please consult:

http://www.finearts.utexas.edu/aah/art_history/special_programs/latin_seminar/about.cfm

**THE CENTER FOR LATIN AMERICAN VISUAL STUDIES [CLAVIS:
MODERN + CONTEMPORARY ART]**

The University of Texas at Austin is pleased to announce the creation of **The Center for Latin American Visual Studies [CLAVIS: Modern + Contemporary Art]**. The Center for Latin American Visual Studies (CLAVIS), a collaboration between the Department of Art and Art History, the College of Fine Arts, and the Blanton Museum of Art, is a focal point at the University of Texas for the advanced understanding of modern and contemporary art between the Americas. As a conversational space for the creation of knowledge, its aim is to build bridges that allow the exchange of ideas, resources, and methods with other institutes in Latin America, the United States, and Europe. The goal of this initiative is to serve as a platform for horizontal exchanges with other centers in Latin America and other parts of the world. With resources that make it unique in the international context, CLAVIS brings together the excellence of campus-wide scholars, museum and library professionals, associated faculty, and comprehensive collections, to outline a complex vision today of Latino / American art and its evolving modernity.

Co-Directors: **Andrea Giunta** (Professor of Latin American Art, Department of Art and Art History), **Roberto Tejada** (Associate Professor of Chicana/Latino Art, Department of Art and Art History, and Ursula Dávila-Villa, (Interim Curator of Latin American Art, Blanton Museum of Art).

For more information, please consult:

http://www.finearts.utexas.edu/aah/art_history/special_programs/clavis.cfm

| UPCOMING LECTURES |

“Aztec Calendrical Thought: Visual Form, Imperial Significance”

The Los Angeles County Museum of Art

A lecture by William L. Barnes, Assistant Art History Professor, University of St. Thomas
Sponsored by the Archaeological Institute of America, MN Society.

John B. Davis Auditorium at Macalester College (in the Ruth Dayton Campus Center),
St. Paul, MN.

DECEMBER 10, 2009

PROFESSOR ANDREA GIUNTA (THE UNIVERSITY OF TEXAS AT AUSTIN)

WILL GIVE THE FOLLOWING LECTURES:

- "Conspiracy & Conceptualism in Latin American Art. Imageries of institutional destabilization", as part of the Bettman Lectures, at Columbia University, on
OCTOBER 26th, 2009
(http://www.columbia.edu/cu/arhistory/html/dept_land_e_bettman.html)
- "Aesthetics of the Foreignness" at the Colloquium of Spanish and Latin American Art and Visual Culture, Institute of Fine Arts, New York University, Wednesday, OCTOBER 28th at 6PM in the Loeb Room at the Institute (1 East 78th Street) <http://www.nyu.edu/gsas/dept/fineart/events/index.htm>. • Exhibit Program Soledad Guerra (202) 623-1213
- She will also participate at the Contemporaneity workshop convened by Terry Smith and funded by the Clark and the Getty Research Institute, OCTOBER 9 – 10, 2009. <http://www.clarkart.edu/visit/event>

FALL ART COLLOQUIA: BEYOND THE BINARY: RACE-ING ART WITH MICHELE GREET

LECTURE: "Devouring Surrealism: Tarsila do Amaral's Revision of European Primitivism"

6:00 PM – 7:00 PM, TUESDAY, OCTOBER 6

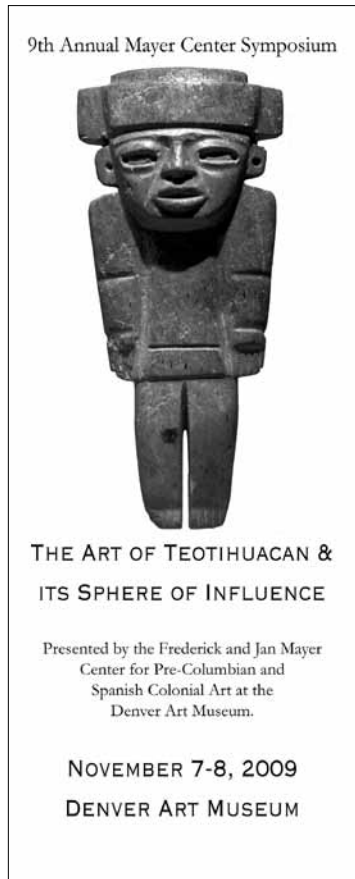
Abramson Family Recital Hall,
American University, Washington, DC

Admission is free.

Brazilian artist Tarsila do Amaral's encounter with surrealism in the 1920s inspired the creation of a painting entitled *Abaporu*, or "man eats," which became a visual metaphor for Brazilians' quest to "cannibalize" European culture and transform it into something nationally relevant. This talk will explore Amaral's relationship to surrealism and her response to the primitivist fantasies that circulated in Paris between the wars.

Katzen Box Office, <http://www.american.edu/katzen>

| SYMPOSIA & CONFERENCES |



THE MAYER CENTER FOR PRE-COLUMBIAN AND SPANISH COLONIAL ART THE DENVER ART MUSEUM

The Art of Teotihuacan and its Sphere of Influence

Organized by Margaret Young-Sánchez (Denver Art Museum) & Annabeth Headrick (University of Denver)

Sponsored by the Mayer Center and the Denver Art Museum The Cultural Center of the Inter-American Development Bank (IDB) Washington, D.C.

NOVEMBER 7 TO 8, 2009

Speakers:

Warren Barbour (State University of New York at Buffalo)
Host Figurines and the Social Order of Teotihuacan: Soldiers, Traders, Diviners and Peasants

George Cowgill (Arizona State University, Tempe)
Nose Pendants: Signs of Rank and Office in the Political System of Teotihuacan?

Annabeth Headrick (University of Denver)
Mass Production in a Preindustrial Age: Individuality and Ideology in Teotihuacan's Censers

Charles C. Kolb (National Endowment for the Humanities)
Classic Teotihuacan Period Ceramic Production

James Langley (Canadian Society for Mesoamerican Studies)
A Distant Prospect of Teotihuacan

Matthew Robb (Saint Louis Museum of Art)
The Torch and the Shield: Architectural and Iconographic Continuities at the Palace of Quetzalpapalotl

Saburo Sugiyama (Aichi Prefectural University, Japan)
Cosmology, Militarism, and Polity Materialized at the Major Monuments in Teotihuacan

Karl Taube (University of California, San Diego)
Teotihuacan and the Ceramic Art of Escuintla, Guatemala: Iconography and Cosmology in Early Classic Mesoamerica

Registration details forthcoming late summer 2009. Email mayercenter@denverartmuseum.org or call (720) 913-0156 to be put on the Mayer Center email / mailing list.

**TRANSNATIONAL LATIN AMERICAN ART: INTERNATIONAL RESEARCH FORUM
FOR GRADUATE STUDENTS AND EMERGING SCHOLARS.**

6 – 8 November 2009

The University of Texas at Austin

(ACES Building 2.302, Avaya Auditorium)

Addressing art from 1950 to the present day, the forum concerns intra Latin American exchanges, as well as encounters between Latin America and Europe and the USA; it will explore contacts between individual artists and critics, the movements, groups and institutions and wider geopolitical and cultural contexts that have supported and provoked them, and the particular forms of art and its reception that transnational exchanges have generated.

The event is a collaboration between The Permanent Seminar on Latin American Art (co-directors, Andrea Giunta and Roberto Tejada), a project at the Department of Art and Art History and the College of Fine Arts, University of Texas at Austin, and Meeting Margins: Transnational Art in Europe & Latin America 1950 – 1978, a collaborative AHRC project between the Department of Art History & Theory, University of Essex (UK) and TrAIN: Research Centre for Transnational Art, Identity & Nation, The University of the Arts London (UK).

For more information, please consult:

http://www.finearts.utexas.edu/aah/art_history/special_programs/latin_seminar/conferences.cfm



THE LATIN AMERICAN AND IBERIAN INSTITUTE AT THE UNIVERSITY OF NEW MEXICO

The Latin American and Iberian Institute at the University of New Mexico will host a symposium, *Animal Symbolism in the Mesoamerican Codex Tradition*, in Albuquerque on November 19 – 21, 2009. On November 20, ten scholars from the U.S. and Mexico will present papers on pre-Hispanic perceptions of animals that are built from the perspectives of archaeology, art, and language. A second purpose of the conference is to encourage introduction of related material in K-12 classrooms, and events for teachers are scheduled on the other days. There is no charge, but preregistration is required. Further information is available at <http://lail.unm.edu/conferences>.

We are pleased to acknowledge financial support from the Gorham Foundation Cultural Fund.

| FELLOWSHIPS, GRANTS, AND RESIDENCIES |

Dumbarton Oaks offers residential **Fellowships** and non-residential **Project Grants** in three areas of study: Byzantine Studies, Pre-Columbian Studies (of Mexico, Central America, and Andean South America), and Garden and Landscape Studies. Applications for fellowships and grants must be submitted online by November 1. Award decisions are made by external committees of scholars in the three fields.

In addition to fellowships and project grants, Dumbarton Oaks is pleased to announce a new program of **Post-Doctoral Stipends** for scholars working on projects in one of Dumbarton Oaks' three subject specialties, or in related areas for which use of books, objects, or other materials in the collections of its library or museum is necessary. Approximately 25 One-Month Post-Doctoral Stipends of \$3,000 will be offered annually. Recipients are expected to make use of research facilities at Dumbarton Oaks for the month covered by the award. Accommodations will not be provided. Scholars may apply at any time up to sixty days before the preferred period of the award.

Dumbarton Oaks also offers a limited number of **Short-Term Pre-Doctoral Residencies** for advanced graduate students who are either preparing for their PH.D. general exams or writing their doctoral dissertations in the three fields mentioned above. Each residency provides up to four weeks of free accommodation in the Guest House. Successful applicants for residencies will be eligible to apply a second time before they receive their PH.D. degrees. The award of a residency does not preclude a subsequent award of a junior or a regular fellowship.

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

| **PUBLICATION OPPORTUNITIES** |

Material Religion is an international, peer-reviewed journal which seeks to explore how religion happens in material culture—images, devotional and liturgical objects, architecture and sacred space, works of arts and mass-produced artifacts. No less important than these material forms are the many different practices that put them to work. Ritual, communication, ceremony, instruction, meditation, propaganda, pilgrimage, display, magic, liturgy and interpretation constitute many of the practices whereby religious material culture constructs the worlds of belief.

Should you have an article you would like to submit, please write to the Managing Editor:

Brent Plate, Material Religion, Department of Religion, Hamilton College, 198 College Hill Road, Clinton, NY 13323, USA.

Email: splate@hamilton.edu

Hemisphere: Visual Cultures of the Americas an annual publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico seeks submissions for its third edition. Completed essays are requested from advanced PH.D. students. Reviews of recent publications or exhibitions are accepted from M.A. and PH.D. students. Submissions must be received no later than Friday, JANUARY 16, 2010.

For submission information please go to http://art.unm.edu/graduate_programs/hemisphere.html
Please direct any questions or inquiries to hmsphr@unm.edu.

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 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.