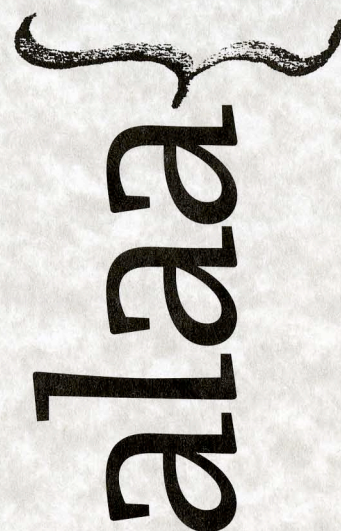


ASSOCIATION FOR LATIN AMERICAN ART



EXHIBITIONS

Turns and Directions

NUEVA YORK (1613 – 1945)

BREAK!! *Artistas Latinos in South Carolina*

Embracing Modernity: Venezuelan Geometric Abstraction

Suprasensorial: Experiments in Light, Color, and Space

Mexico Beyond Its Revolution

Rocio Maldonado, Javier De La Garza & Others: Neo-Mexicanism And Beyond

¡Adelante Siempre! Recent Work by Southern California Chicana Photographers

The Versatile Vessel: Ceramics of Ancient Peru

NEW BOOKS

RECENT ARTICLES

MEMBER NEWS

NEWSLETTER

VOLUME 22

NO. 02

OCTOBER 2010

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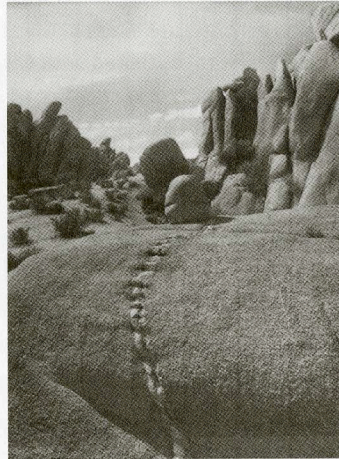
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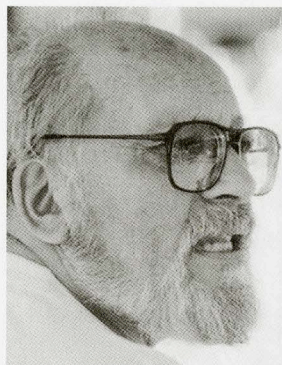
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| JOSÉ DE MESA FIGUEROA (1925–2010) |



It is with deep sorrow that we must report on the recent passing of distinguished Bolivian architect and art historian, José de Mesa Figueroa. Through a lifetime of scholarly work, together with his wife Teresa Gisbert, Mesa was one of the pre-eminent authorities on Andean Spanish colonial art and architecture. He is perhaps best known for the monumental work *Historia de la Pintura Cuzqueña* which he co-authored with Gisbert in 1962. He also published alone, or in collaboration with Gisbert, many other books and articles now considered to be standard works in the field. In addition, he was active as a restoration architect and contributed significantly between 1973 and 1978 to the UNESCO sponsored PER-39 Project which led to the successful restoration and conservation of historic monuments in Cusco. He was the recipient of several awards, including the prestigious José de la Riva-Agüero y Osma Medal from the Peruvian Pontificia Universidad Católica, the Gold Medal from the Municipal government of Trujillo, Peru, and the Orden del Sol, the highest honor from the Peruvian Government. Our deepest sympathy to Teresa, family, and friends.

Some of José de Mesa's most important publications include:

- 1978. *Glosario Mínimo de Términos de Arquitectura Virreinal*, Cuzco: Instituto Nacional de Cultura/ Cuzco-UNESCO.
- 1978. "Diego de la Puente: pintor flamenco en Bolivia, Perú y Chile", *Arte y Arqueología*, N° 5-6, Revista del Instituto de Estudios Bolivianos, Universidad Mayor de San Andrés, La Paz, pp. 185-223.
- 1979. "Arquitectura Civil del Cusco: La Casa, Evolución de Tipologías y Elementos", *Actas del 42° Congreso Internacional de Americanistas*, 1976, en: Musée de l'Homme, París, Vol. X, p. 249-272.
- 1985. *Ensayo Preliminar sobre la Pintura y Escultura Virreinal en Trujillo*, Trujillo: Banco Industrial del Perú (Ensayo y catálogo de la Exposición sobre Arte Virreinal en Trujillo, Casa Ganoza-Chopitea, Trujillo).

Co-authored with Teresa Gisbert:

- 1962. *Historia de la pintura cuzqueña*, Buenos Aires: Universidad de Buenos Aires, 1ra edición.
- 1963. "Bernardo Bitti un pittore manierista italiano in Perú", *Il Vasari*, 1-2-3, Florencia, pp. 23-29, 84-88.
- 1966. *Contribuciones al estudio de la arquitectura andina*, La Paz: Academia Nacional de Ciencias de Bolivia, (Serie Ciencias de la Cultura N° 12).
- 1969. "Dos dibujos inéditos de Medoro en Madrid", *Arte y Arqueología*, N° 1, Revista del Instituto de Investigaciones Artísticas, Universidad Mayor de San Andrés, La Paz.
- 1972. "El pintor Mateo Pérez de Alesio", *Arte y Arqueología*, N° 2, Revista del Instituto de Estudios Bolivianos, Universidad Mayor de San Andrés, La Paz, 130 pp.
- 1973. "Los Incas en Bolivia", *Historia y Cultura*, N° 1, Revista del Instituto de Estudios Bolivianos, Universidad Mayor de San Andrés, La Paz, pp. 15-50.
- 1974. "Bitti, un pintor manierista en Sudamérica", *Arte y Arqueología*, N° 4, Revista del Instituto de Estudios Bolivianos, Universidad Mayor de San Andrés, La Paz.
- 1977. *Holguín y la pintura virreinal en Bolivia*, La Paz: Librería Editorial Juventud (2da. edición).
- 1982. *Historia de la pintura cuzqueña*, Lima: Fundación A. N. Wiese: Banco Wiese 2da. edición corregida y aumentada, 2 Vol.
- 1977. *Arquitectura Andina 1530-1830*, Historia y Análisis, La Paz, Embajada de España en Bolivia, 432p.
- 1985. *Arquitectura Andina*, La Paz: Embajada de España en Bolivia, 2da. ed. corregida y aumentada.
- 1987. "Audiencias de Lima y Charcas", en: *Historia urbana de Iberoamérica*, Madrid: Publicada por el Consejo Superior de los Colegios de Arquitectos de España, 1990-91, tomos II- 2, pp. 381-453.

Co-authored with José Correa:

- 1982-83. "La Iglesia de la Compañía en Trujillo (Perú)", *Arte y Arqueología*, N° 8-9, Revista del Instituto de Estudios Bolivianos, Universidad Mayor de San Andrés, La Paz, pp. 55-66.
- 1985. "La casa solariega de Trujillo" Plaza Mayor, *Revista Técnica Trimestral*, N° 20, Lima, p. 61-68.
- 2003. "Barroco y policromía: las casas de Trujillo del Perú", *Barroco Andino. Memoria del I Encuentro Internacional* (Santa Cruz, Bolivia), Vice Ministerio de Cultura de Bolivia - Unión Latina, La Paz, 2003, pp. 151-159.
- 2004. "El barroco mestizo en la costa del Perú: la iglesia de Santiago de Huamán en Trujillo", En: *Barroco y fuentes de la diversidad cultural : memoria del II encuentro internacional*, Vice Ministerio de Cultura Unión Latina, UNESCO, La Paz, p. 213-219.

| SECOND TRIENNIAL CONFERENCE OF THE ASSOCIATION FOR LATIN AMERICAN ART |

"Origins of State/Origins of Identity"

The Los Angeles County Museum of Art, November 12–14, 2010

The second Triennial Conference of the Association for Latin American Art will be held on November 12th through 14th, 2010 at the Los Angeles County Museum of Art and coincides with LACMA's exhibition, *Olmec: Colossal Masterworks of 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. An overarching theme for the exhibition is centered on the concept of discovery. The introductory gallery reveals how Olmec style art first came to public attention in the mid-nineteenth century with the serendipitous discoveries of the first great portrait head and smaller but equally beautifully carved jadeite objects. Subsequent galleries focus on how archaeological investigations have revealed the nature of Olmec art and society. Monuments and portable objects illustrate the distinctive nature of the most important Olmec cities, including San Lorenzo Tenochtitlán, La Venta, and Tres Zapotes, and the smaller towns that formed part of the political hierarchies on the Gulf Coast over the course of a thousand years (approximately 1400 to 400 BC).

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: Pre-Columbian art and architecture, vice-regal and colonial art and architecture, and modern and contemporary art and architecture (Latin American and Latina/o). Participants will explore the theme "Origins of State and Origins of Identity" by focusing on how art is used in the generation of state and/or personal identity within a larger culture. The conference proposes to promote new research within each specialization and to initiate interdisciplinary discourse foregrounding current developments within the field of Latin American Studies.

Second Triennial Conference of The Association for Latin American Art

| CONFERENCE PROGRAM |

(abstracts for papers can be found online at: <http://www.smith.edu/alaa/>)

FRIDAY, NOVEMBER 12

7 – 9 pm LACMA – Reception in Pre-Columbian/Latin American galleries

SATURDAY, NOVEMBER 13

9:00–9:15 am Welcome and Introduction to Conference – Virginia Fields & Khristaan Villela

9:15–9:45 Julia Guernsey (The University of Texas at Austin), *Potbellies, Figurines, and the Construction of a Social Identity at the Cusp of State Formation in Preclassic Mesoamerica*

9:45–10:15 María Elena Bernal-García (Universidad Autónoma del Estado de Morelos, México), *Identity and Urban Planning in Middle Preclassic Tlatilco and Tlapacoya*

10:15–10:45 Claudia Brittenham (University of Michigan), *Art, Origins, and Identity at Cacaxtla*

10:45–11:00 Break

11:00–11:30 Sarahh E.M. Scher (Upper Iowa University), *Bodies Politic: Gender, Ambiguity, and Power in Moche Ceramic Art*



Mexico, Guerrero, Pectoral,
1000-600 BC, Los Angeles County
Museum of Art

SATURDAY, NOVEMBER 13 (CONTINUED)

- 9:00-9:15 am W 11:30-12:00 William L. Barnes (University of St. Thomas), *Divine Enterprise: The Birth of Imperial Art at Tenochtitlan*
- 12:00-12:30 Discussion – Cecelia Klein
- 12:30-1:30 Lunch
- 1:30-2:00 Emily A. Engel (University of California, Santa Barbara), *Viceroy and the Arts: The Visual Construction of Late-Colonial Identities*
- 2:00-2:30 Briana Simmons (University of California, Santa Barbara), *Enlightenment Ways of Seeing: Vicente Alban's Visualization of Identity in the Viceroyalty of New Granada Painting Series*
- 2:30-3:00 Paul Niell (University of North Texas), *The Conde de Villanueva's Fountain of the Indian, 1837, Havana: Constructing a Cuban Identity and the Battle for the Sign*
- 3:00-3:15 Break
- 3:15-3:45 Miranda Viscoli (Independent Scholar) *The Revolution of Maria Izquierdo: Constructs of Gender and National Identity in the Artist's Female Figures*
- 3:45-4:15 Susan Vogel (Independent Scholar), *From Revolution to Reminiscence: Mexico's and Pablo O'Higgins's Search for Identity*
- 4:15-5:00 Discussion — Jeanette Favrot Peterson

SUNDAY, NOVEMBER 14

- 9:00-9:30 Florencia Bazzano-Nelson (Tulane University), *The Refractory Saint: Eva Peron's Sarcophagus for the Monumento al descamisado*
- 9:30-10:00 Ana Franco (Institute of Fine Arts, New York University), *Internationalism vs. Nationalism in Colombian art of the 1950s —Eduardo Ramirez-Villamizar's El Dorado*
- 10:00-10:30 Aleca Le Blanc (University of Southern California), *Tropical Modernisms at the Museu de Arte Moderna in Rio de Janeiro, 1950s*
- 10:30-10:45 Break
- 10:45-11:15 Ann Marie Leimer (University of Redlands), *Land, Body, and Nation: The Construction and Performance of Identity in Chicana/o Art*
- 11:15-11:45 Jeff Karl Kowalski (Northern Illinois University), Mary Katherine Scott (University of East Anglia), and Kryssi Staikidis (Northern Illinois University), *Expressions of "Maya Identity" in Contemporary Artworks from Yucatán and Guatemala*
- 11:45-12:15 Discussion – Constance Cortez
- 2:30-4:00 Reception at the Getty Research Institute includes preview of the exhibition *Obsidian Mirror-Travels: Refracting Ancient Mexican Art and Archaeology*, co-curated by Khristaan Villela and Beth Guynn.

For more information, contact Constance Cortez at: c.cortez@ttu.edu
or Virginia Fields at VFields@lacma.org

| ALAA AT CAA (NEW YORK 2011) |

We are pleased to announce that alaa will be represented by two sessions at the upcoming Annual College Art Association Meeting in New York (February 9 – 12, 2011).

ALAA EMERGING SCHOLARS PANEL — Lauren Kilroy, Chair

Thursday, Feb. 10, 5:30 – 7:30 PM

Sutton Parlor North, 2nd Floor, Hilton

Speakers:

Sarahh Scher (Upper Iowa University)

Clothing the Body Politic: Gender, Ethnicity, and Status in Moche Ceramic Art.

Ananda Cohen (Graduate Center of the City University of New York)

Performances in Paint: Spanish Theatre and Indigenous Idolaters in the Murals at the Church of Andahuaylillas, Peru.

Aleca Le Blanc (University of Southern California)

Concrete and Steel: Grupo Frente's final show of Concrete Art at the Brazilian National Steelworks Company, 1956.

THE ALAA-SPONSORED SESSION

Conspiracy Methods: Revisiting Latin America Art, 1960s to the Present

Andrea Giunta & Roberto Tejada, Co-Chairs

In the 1960s and 1970s, museums and other art institutions had become more than just venues for display; they were places for the administration of values. Artist awareness of this ability to organize subjects prompted a range of aesthetic strategies. Latin American artists developed a sophisticated attitude often in conflict with actual institutional power. Conspiracy methods gave rise to the idea that a system could transform if its logic were anticipated; strategy, description, and process rendered efficacy beside the point. This session explores how Latin American artists dissected, expanded and reorganized the schemas of power. Session presenters also examine how artists focused energy on flexible dialogues which tested the authority or adaptability of exhibition standards.

Speakers:

Elena Shtromberg

Fernando Novaes Correia's Boi Encantado (1972): Sensory Overload and the Institutional Challenge of Decaying Art

Denise Birkhofer

Taking It to the Streets; The Institutional Critique of the Fotógrafos Independientes

Susannah Gilbert

Converting the System into Poetry

Paula Barreiro Lopez

Collectivization, Participation, and Social-Political Action in the Late 1960s: Towards a Cultural Guerrilla

Ana Maria Reyes

Notes on an Exclusive History of Colombia: Beatriz González's Challenge to the National Salon in 1965 and 1967.

| THE ASSOCIATION FOR LATIN AMERICAN ART BOOK AWARD |

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

COMPETITION FOR THE ALAA BOOK AWARD

The Association of Latin American Art, an affiliate of the College Art Association, announces its Eleventh 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 New York City in February 2011. The name of the recipient will appear in the newsletters of both the ALAA and the CAA.

For the February 2011 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, 2009 and August 31, 2010.
- 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, 2010 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, 2010.

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
Phone: 323.857.6019
Fax: 323-857-4791

| NEW BOOKS |

ARTE COMO PRESENCIA INDÉXICA. LA OBRA DE TRES ARTISTAS COLOMBIANOS EN TIEMPOS DE VIOLENCIA: BEATRIZ GONZÁLEZ, OSCAR MUÑOZ Y DORIS SALCEDO EN LA DÉCADA DE 1990.

Maria Margarita Malagón-Kurka,

Bogotá: Ediciones Uniandes, 2010.

ISBN: 978-958-695-490-7

In this book Dr. Malagón-Kurka analyzes the work of Beatriz González, Oscar Muñoz and Doris Salcedo as case studies of how these artists responded to violence during the 1990s, a condition endemic in Colombia since the 1940s. She argues that these artists create works that act as indexical presences in order to emphasize the complex character of subjects they are dealing with such as human pain, disappearance and loss. Because these artists make their works using expressive and evocative pictorial elements, materials, processes and objects as signs that imply a referential human action, the spectator is compelled to search for their meaning, cause, and ethical implications beyond the work. González, Muñoz and Salcedo respond to challenges posed by an on-going armed conflict that evolved into a generalized and banalized phenomenon. They also respond to challenges posed by the inadequacies of traditional narrative and documentary images by devising alternatives. Their artwork is indicative of an innovative trend in contemporary Colombian art that invites viewers to consider the works, as well as the human beings and actions they allude to, in a new critical and reflective manner. Even though Malagón-Kurka focuses on Colombian art, in her final chapter she proposes that because the issues the Colombian artists confront are universal, their work too has a global significance.

- Ediciones Uniandes, Bogotá-Colombia
- Phone (571) 339 4949, 339 4999 Ext. 2133
- www.uniandes.edu.co (In progress: <http://ediciones.uniandes.edu.co>)
- infeduni@uniandes.edu.co

CARMEN LOMAS GARZA

Constance Cortez

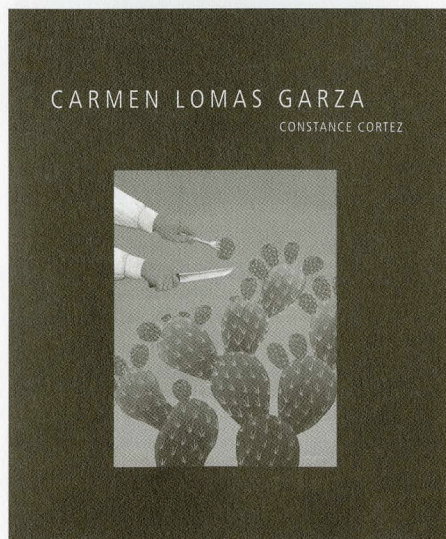
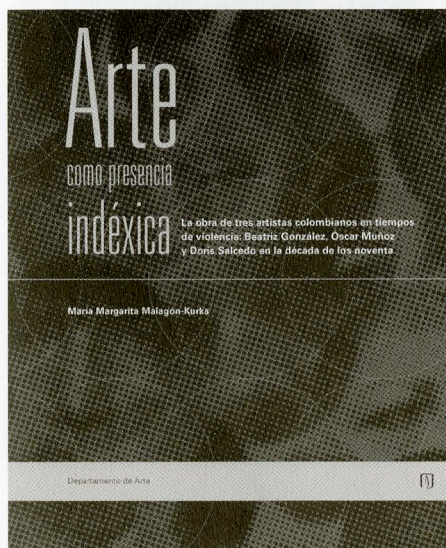
University of Minnesota Press, October 2010

ISBN 978-0-89551-125-6 (paper)

ISBN 978-0-89551-124-9 (cloth)

This volume explores the art of the celebrated Chicana artist who depicts her childhood in the Mexican American community of South Texas .

Widely known for works that celebrate the traditions of her family and her South Texas Latino community, Carmen Lomas Garza has been active as a painter, printmaker, muralist, and children's book illustrator since the 1970s. Born in Kingsville, Texas, she experienced institutionalized racism in a segregated school system that punished Mexican American students for speaking Spanish. Through her art, which draws on her childhood memories and depicts the relationship between family and community, Garza challenges the legacy of

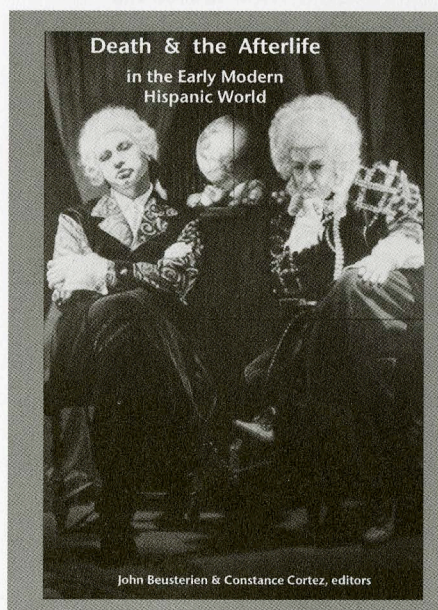


} BOOKS CONTINUED

repression while establishing the folk art idiom, as employed by nonwhite and immigrant artists, as a vital element of American modernism.

Garza's art illustrates how, despite racial inequities, cultural conflict, and urban pressures, the Mexican American community has sustained a rich and vital cultural identity. In this volume of the path breaking A Ver series, Constance Cortez explores Garza's artwork in the context of the Chicano/a art movement, family and regional traditions, and Garza's own political and social activism.

Cover Image: Eugene Rodriguez, *Exhausted*, 2003.
Oil on Panels, 75" x 50" x 2"



Cover image: Eugene Rodriguez,
Exhausted, 2003. Oil on Panel,
75" x 50" x 2"

DEATH AND AFTERLIFE IN THE EARLY MODERN HISPANIC WORLD

John Beusterien and Constance Cortez, Editors

University of Minnesota, Hispanic Issues On-Line (HIOL), Volume 7, September 2010

The volume is a collection of essays based on a conference hosted by Texas Tech University in October of 2008 and organized by EMIT, the Early Modern Images and Texts Association. The individual authors examine death in art and literature in the early modern Hispanic world from the perspective of cultural studies. *Death and Afterlife in the Early Modern Hispanic World* is an online publication and individual articles can be accessed for free at: <http://hispanicissues.umn.edu/DeathandAfterlife.html>

CONTENTS:

Introduction: The Politics of Remembrance, John Beusterien and Constance Cortez

- 1 Elizabeth Olton—To Shepherd the Empire: The Catafalque of Charles V in Mexico City
- 2 Carolyn Dean—The After-life of Inka Rulers: Andean Death before and after Spanish Colonization
- 3 Michael Schreffler—"To Live in this City is to Die": Death and Architecture in Colonial Cuzco, Peru
- 4 Elisa Mandell—Posthumous Portraits of Children in Early Modern Spain and Mexico
- 5 Frédéric Conrod—Meditating Hell: An Image of Satan from Loyola's *Spiritual Exercises*
- 6 Lauren Grace Kilroy—A Burning Heart Can Save Your Soul: Images of the Sacred Heart in New Spain
- 7 Carmen Pereira-Muro—When an Image is Not Worth a Thousand Words: Divergent Codes of Representation of Afterlife in Francisco de Quevedo's Satirical Works and the Art of Hieronymus Bosch
- 8 Lori Boornazian Diel—The Spectacle of Death in Early Colonial New Spain in the *Manuscrito del aperreamiento*
- 9 Mariana C. Zinni—The Exemplary Death of Lope de Aguirre
- 10 Ana M. Rodríguez-Rodríguez—The Spectacle of Torture and Death in A *Topography and General History of Algiers*

Afterword: Hispanism—*disciplina moriendi*, Jacques Lezra

**BECOMING PABLO O'HIGGINS: HOW AN ANGLO-AMERICAN ARTIST
FROM UTAH BECAME A MEXICAN MURALIST**

Susan Vogel

Pince-Nez Press, May 2010

ISBN 978-1-930074-21-7

Becoming Pablo O'Higgins tells the intriguing story of how a blond-haired, blue-eyed Presbyterian from Salt Lake City, Utah, became a celebrated Mexican muralist and a Chicano artist. Born Paul Higgins in 1904, O'Higgins boldly traveled to Mexico at age 20 and became an assistant to Diego Rivera. In 1937, he co-founded the now world-famous Taller de Gráfica Popular. O'Higgins produced more than a dozen murals in Mexico and two in the U.S. (Seattle and Hawaii). He had close ties to labor in the U.S. and taught at the California Labor School in San Francisco. Upon his death, the Mexican government gave him a state funeral. Today O'Higgins is an inspiration to artists in the U.S., especially those seeking to produce socially conscious, community-based art. He is admired not only for his art but also for his love of Mexico and his determination to bridge the two countries through art. Vogel's research for *Becoming Pablo O'Higgins*, conducted over 20 years, was funded in part by the Utah Humanities Council. Vogel, an independent scholar, was the first to discover that Pablo O'Higgins's father, Edward Higgins, was involved as an assistant attorney general in the 1915 execution of international labor martyr Joe Hill. 328 pages, 55 illustrations, \$24.95

pincenezpress@gmail.com, www.pince-nez.com (415-267-5978)

Dumbarton Oaks is pleased to announce the publication of a new volume

THE PLACE OF STONE MONUMENTS

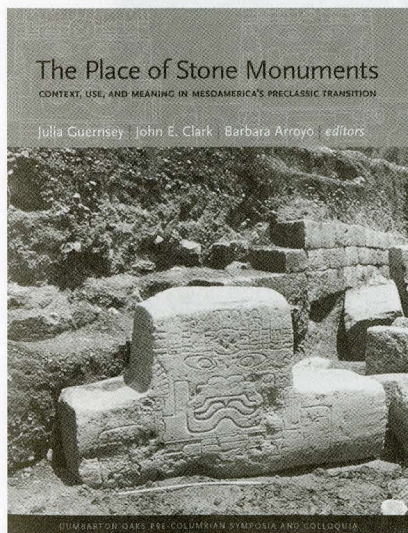
CONTEXT, USE, AND MEANING IN MESOAMERICA'S PRECLASSIC TRANSITION

Julia Guernsey, John E. Clark, and Barbara Arroyo, Editors

Dumbarton Oaks Pre-Columbian Symposia and Colloquia, September 2010,
hardcover, ISBN 978-0-88402-364-7

This volume considers the significance of stone monuments in Preclassic Mesoamerica, focusing on the period following the precocious appearance of monumental sculpture at the Olmec site of San Lorenzo and preceding the rise of the Classic polities in the Maya region and Central Mexico. By quite literally "placing" sculptures in their cultural, historical, social, political, religious, and cognitive contexts, the seventeen contributors utilize archaeological and art historical methods to understand the origins, growth, and spread of civilization in Middle America. The contributors present abundant new data and new ways of thinking about sculpture and society in Preclassic Mesoamerica, and call into question the traditional dividing line between Preclassic and Classic cultures. They offer not only a fruitful way of rethinking the beginnings of civilization in Mesoamerica, but provide a series of detailed discussions concerning how these beginnings were dynamically visualized through sculptural programming during the Preclassic period.

All books can be ordered from Harvard University Press at <http://www.hup.harvard.edu>



} BOOKS CONTINUED

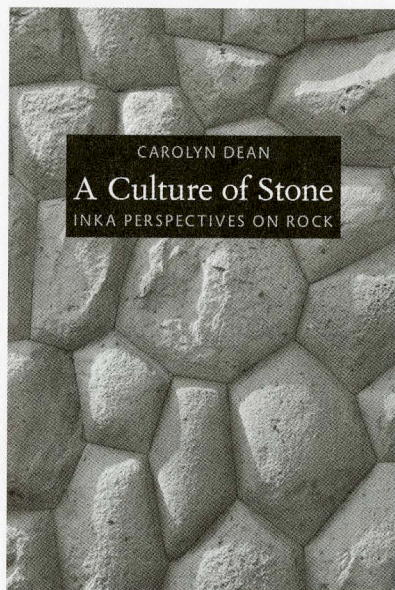
**A CULTURE OF STONE
INKA PERSPECTIVES ON ROCK**

Carolyn Dean

Duke University Press, October 2010

ISBN: 978-0-8223-4791-0 (cloth)

ISBN: 978-0-8223-4807-8 (paper)



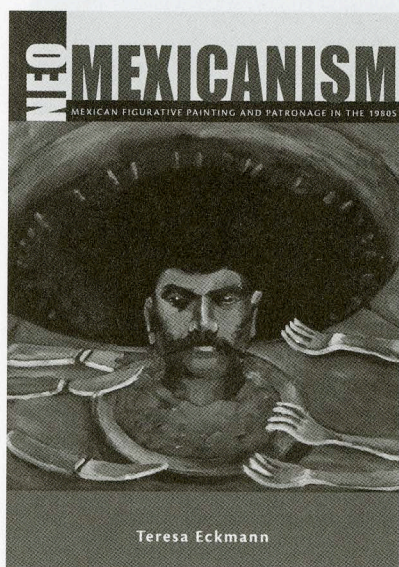
A major contribution to both art history and Latin American studies, *A Culture of Stone* offers sophisticated new insights into Inka culture and the interpretation of non-Western art. Carolyn Dean focuses on rock outcrops masterfully integrated into Inka architecture, exquisitely worked masonry, and free-standing sacred rocks, explaining how certain stones took on lives of their own and played a vital role in the unfolding of Inka history. Examining the multiple uses of stone, she argues that the Inka understood building in stone as a way of ordering the chaos of unordered nature, converting untamed spaces into domesticated places, and laying claim to new territories. Dean contends that understanding what the rocks signified requires seeing them as the Inka saw them: as potentially animate, sentient, and sacred. Through careful analysis of Inka stonework, colonial-period accounts of the Inka, and contemporary ethnographic and folkloric studies of indigenous Andean culture, Dean reconstructs the relationships between stonework and other aspects of Inka life, including imperial expansion, worship, and agriculture. She also scrutinizes meanings imposed on Inka stone by the colonial Spanish and, later, by tourism and the tourist industry. *A Culture of Stone* is a compelling multidisciplinary argument for rethinking how we see and comprehend the Inka past.

NEO-MEXICANISM: MEXICAN FIGURATIVE PAINTING AND PATRONAGE IN THE 1980S

Teresa Eckmann

University of New Mexico Press, December 2010

ISBN 978-0-8263-4742-8



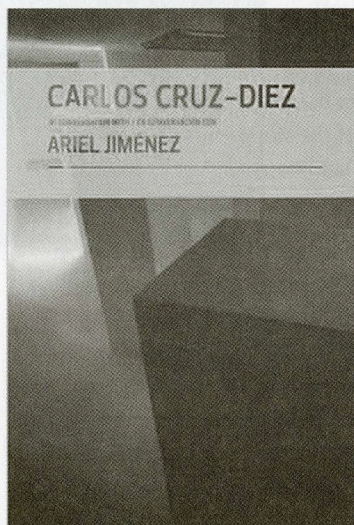
Art has the classic ability to reflect and comment on the larger cultural processes taking place around it. While neomexicanidad (neo-Mexicanism), an artistic tendency that emerged in Mexican art of the 1980s, has often been regarded—and dismissed—as strictly folkloric, others argue that there are many sources of inspiration for neo-Mexicanist art and that it expresses a range of attitudes towards national identity and institutions that include humor, nostalgia, irreverence, and subtle criticism. In this analysis, Teresa Eckmann proposes that 1980s neo-Mexicanist art is infused with an undercurrent of disenchantment that reflects personal responses to the economic and social stagnation, low foreign investment, natural disasters, political corruption, oppression, and general state of crisis that marked the decade.

Neo-Mexicanist art has not typically been the subject of critical study. Eckmann attempts to fill this void in scholarship, addressing such important questions as how neo-Mexicanism has been defined, what its motivations and influences are, how it has been promoted and interpreted, and to what extent that patronage has influenced the development and construction of the movement.

(unmpress.com; 1-800-249-7737)

CONVERSACIONES/CONVERSATIONS

The Fundación Cisneros/Colección Patricia Phelps de Cisneros announces the publication of a new series of books featuring dialogues between Latin American artists and curators, critics, and art historians.



Carlos Cruz-Diez in Conversation with Ariel Jiménez
Ariel Jiménez

Fundación Cisneros/Colección Patricia Phelps de Cisneros, New York /Caracas,
September 2010

ISBN: 9780982354421

Carlos Cruz-Diez in Conversation with Ariel Jiménez is the first book in the *Conversaciones/Conversations* series. Based on conversations that occurred over a span of thirty years, in this book Ariel Jiménez provides a deep and engaged look at the life and work of Carlos Cruz-Diez, one of Latin America's foremost artists, and a leading practitioner of Kinetic and Op art. Born in Venezuela in 1923, Cruz-Diez traveled in Western Europe throughout the 1950's, absorbing Bauhaus color theory and trends in geometric abstraction. He returned to Venezuela in 1957 to help initiate a massive wave of experimentation in Abstract, Concrete, Op and Kinetic art. Along with his fellow artists Jesús Soto and Alejandro Otero, Cruz-Diez shared an interest in the relation between color and perception, which he has continued to pursue in installations, environments and public sculptures. Hbk, 6 x 9.25 in. / 248 pgs / 64 color / 30 b&w. Distribution: D.A.P.

Tomás Maldonado in Conversation with María Amalia García
María Amalia García, Introductory essay by Alejandro Crispiani

Fundación Cisneros/Colección Patricia Phelps de Cisneros, New York /Caracas, December 2010

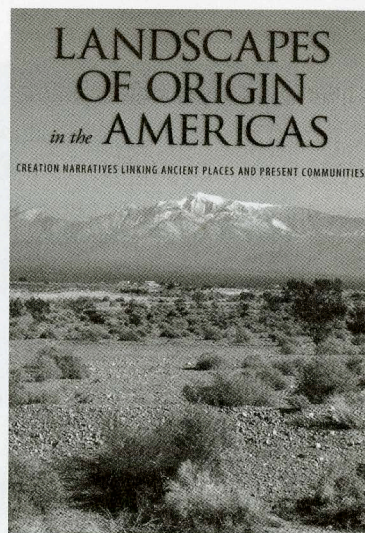
ISBN: 9780982354438



Tomás Maldonado in conversation with María Amalia García is the second book in the *Conversaciones/Conversations* series published by the Fundación Cisneros/Colección Patricia Phelps de Cisneros. This publication presents a dialogue between the Argentine-born artist, industrial designer and theorist Tomás Maldonado and writer María Amalia García. Maldonado established his reputation while a professor at the Hochschule für Gestaltung in Ulm, Germany. Under his leadership, the school functioned as an extraordinary laboratory of design and a center of talent until 1968. More than 20 years after its closing, Ulm is still considered one of the most important European schools of design since the Bauhaus. María Amalia García is an accomplished art historian who specializes on the avant-garde movements in Argentina during the 1940s and 50s. Hbk, 6 x 9.25 in. / 180 pgs / 50 color / 10 b&w. Distribution: D.A.P.

For more information please contact Natalie Espinosa at nespinosa@cisneros.com or visit www.coleccioncisneros.org

} BOOKS CONTINUED



Edited and with an Introduction by JESSICA JOYCE CHRISTIE

LANDSCAPES OF ORIGIN IN THE AMERICAS

CREATION NARRATIVES LINKING ANCIENT PLACES AND PRESENT COMMUNITIES

Jessica Joyce Christie, Editor

The University of Alabama Press, Tuscaloosa, 2009

ISBN 978-0-8173-1673-0 [cloth]

ISBN 978-0-8173-5560-9 [pbk]

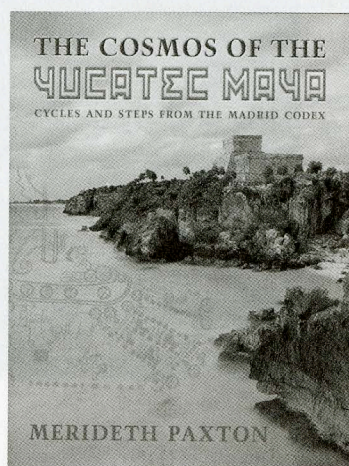
ISBN 978-0-8173-8247-6 [E book]].

Landscape is a powerful factor in the operation of memory because of the associations narrators make between the local landscape and the events of the stories they tell. Ancestors and mythological events often become fixed in a specific landscape and act as timeless reference points.

In conventional anthropological literature, "landscape" is the term applied to the meaning local people bestow on their cultural and physical surroundings. In this work, the authors explore the cultural and physical landscapes an individual or cultural group has constructed to define the origins or beginnings of that cultural group as revealed through shared or traditional memory. The cultural landscapes of origins in diverse sites throughout the Americas are investigated through multidisciplinary research, not only to reveal the belief system and mythologies but also to place these origin beliefs in context and relationship to each other. In a continual interaction between the past, present, and future, time is subordinate to place, and history, as defined in Western academic terms, does not exist.

The scope of the book includes North America (studies by Christopher Arris Oakley; Polly Schaafsma and Will Tsosie; Richard Stoffle, Richard Arnold, Kathleen Van Vlack, Larry Eddy, and Betty Cornelius; Jessica Joyce Christie), Mesoamerica (Manuel Aguilar-Moreno; Merideth Paxton; Allen J. Christenson) and South America (Patricia J. Netherly; Jessica Joyce Christie).

[www.uapress.ua.edu, 205 348-5180]



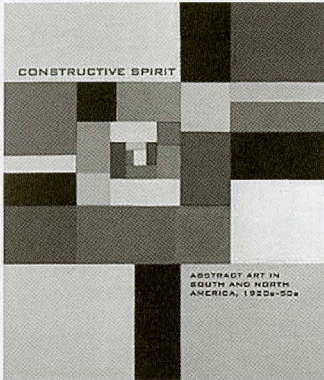
THE COSMOS OF THE YUCATEC MAYA: CYCLES AND STEPS FROM THE MADRID CODEX

Merideth Paxton

University of New Mexico Press

ISBN 0-8263-2292-1

This volume was recognized by ALAA as one of the top three books of 2001 and is now out of print. Within the next three months it will become available again from the same publisher (<http://www.unmpress.com>, 505 277-2346) as a Print On Demand title that will be sold through amazon.com. The study proposes that the pre-Hispanic Maya system of world directions that is illustrated in the Madrid Codex can be used to explain aspects of the Venus table of the Dresden Codex. The concepts reflected by the Madrid diagram may also have been important to the organization of space in Yucatan at the regional level. Another argument supports interpretation of both intervals comprising Calendar Round dates as equally sacred, with the sun and moon featured respectively as the primary patron deities of the *haab* and the *tzolkin*.



CONSTRUCTIVE SPIRIT: ABSTRACT ART IN SOUTH AND NORTH AMERICA, 1920S-50S

Mary Kate O'Hare, Editor

Pomegranate Communications, 2010

ISBN 978-0764952746

The first survey of Pan-American geometric abstraction between the 1920s and 1950s, *Constructive Spirit: Abstract Art in South and North America, 1920s – 50s* provides a fresh and innovative look at this dynamic and cosmopolitan period of Modernism in the Americas. This richly illustrated book examines the connections, both conceptual and personal, among abstract artists from Argentina, Brazil, the United States, Uruguay, and Venezuela, suggesting parallels that cut across time, national borders, and a range of media. Released in conjunction with the traveling exhibition organized by the Newark Museum, *Constructive Spirit* presents more than ninety rarely seen paintings, sculptures, prints, photographs, drawings, and films, from private and public collections across both continents. The sixty-eight featured artists include Alexander Calder, Joaquín Torres-García, Jesús Rafael Soto, Arshile Gorky, Charmion von Wiegand, Geraldo de Barros, Alfredo Hlito, and many others. Essayists Karen A. Bearor, Tricia Laughlin Bloom, Aliza Edelman, Adele Nelson, Mary Kate O'Hare, and Cecilia de Torres offer new insights as they investigate the ideas and influences that informed South and North American artists' transformation of abstraction into a language of their own.

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VISTAS: VISUAL CULTURE IN SPANISH AMERICA, 1520-1820 / CULTURA VISUAL DE HISPANOAMÉRICA, 1520-1820

Dana Leibsohn and Barbara E. Mundy

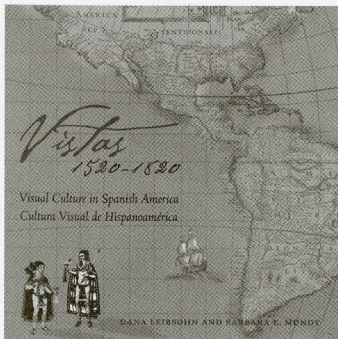
University of Texas Press, October 2010.

DVD. Designed for use by teachers, students, and scholars, the bilingual and interactive Vistas DVD introduces readers to the visual culture of colonial Spanish America. Examining works of high art as well as the material culture of daily life, Vistas explores the cross-pollination and cultural diversity that defined the colonial period in the wake of the Spanish conquest of indigenous America. Offering an unprecedented wealth of visual material, Vistas includes access to a gallery of over three hundred high-resolution annotated images, a collection with a range and richness unavailable from any other source.

Contact: the University of Texas Press, (512) 471-7233

Press website address: <http://www.utexas.edu/utpress/books/leivis.html> The Vistas companion

website: www.smith.edu/vistas.



} BOOKS CONTINUED

**JOURNAL OF DECORATIVE AND PROPAGANDA ARTS, NO. 26. MEXICO THEME ISSUE.**

Lynda Klich and Jonathan Mogul, Editors

The Wolfsonian/Florida International University. Distributed by Penn State University Press, 2010
 ISBN 978-1-930776-18-0.

The Mexico Theme Issue brings together research on a wide array of understudied developments in architecture, painting, decorative arts, propaganda, and other media. It explores the multifaceted nature of Mexican modernism by addressing diverse aesthetic and social proposals that embraced technological modernity, challenged gender hierarchies, employed aesthetic innovation, and entered into dialogue with international currents. The volume contains eleven richly illustrated essays by a group of international scholars, including Rafael Barajas (El Fisgón), Luis E. Carranza, Karen Cordero Reiman, Celeste Donovan, Esther Gabara, Alejandro Hernández Gálvez, Lynda Klich, Ana Elena Mallet, James Oles, Federica Zanco, and Carla Zurián de la Fuente.

<http://www.psupress.org/books/titles/978-1-930776-18-0.html> or paola@thewolf.fiu.edu.

| OTHER PUBLICATIONS |

Constance Cortez. (Review) "Walls of Empowerment: Chicana/o Indigenist Murals of California by Guisela Latorre." *Chicana/Latina Studies: the Journal of Mujeres Activas en Letras y Cambio Social*, Fall 2010.

Julia P. Herzberg. "Ana Mendieta's Iowa Years 1970 – 1980," in Donna: *Avanguardia Femminista Negli Anni '70 dalla Sammlung Verbund di Vienna*. Electa: Italy, 2010. Editors: Gabriele Schor and Angelandrea Rorro. Catalogue for exhibition of the same title at Galleria Nazionale D'Arte Moderna, Rome (Feb. 19 to May 16, 2010) ISBN: 9788837074142

Julia P. Herzberg. (Review) Ruben Torres Llorca, *Arte al día International* 130 (2010): pp. 90 – 91.

Julia P. Herzberg. (Review) Leandro Katz, *Arte al día Internacional* 131 (2010): pp. 99 – 101.

Bryan R. Just. "Mysteries of the Maize God," *Record of the Princeton University Art Museum* 68 (2009): 3 – 15.

Ann Marie Leimer. "Chicana Photography: The Power of Place" in *Selected Papers from the 2005, 2006, 2007, 2008 NACCS Conference Proceedings*, edited by Mari Castañeda. This illustrated essay uses concepts developed by Michel de Certeau and Lucy Lippard to analyze the work of Kathy Vargas, Laura Aguilar, and Delilah Montoya. The essay will be available on-line through the Chicano Database in late 2010.

Carlos Peraza Lope and Susan Milbrath. 2010. El Escribano de Mayapán (second author with Carlos Peraza, *Arqueología Mexicana*, Vol. XVIII (104):18 – 20.

Susan Milbrath, Carlos Peraza Lope, Miguel Delgado Kú. Religious Imagery in Mayapán's Murals. *PARI Journal*. Vol X (3):1 – 10, 2010.

Susan Milbrath and Carlos Peraza Lope. The Legacy of the Classic and Terminal Classic Periods at Postclassic Mayapán. *Latin American Antiquity* 20(4):581 – 606, 2009.

Susan Milbrath and Carlos Peraza Lope. Clash of Worldviews in Late Mayapan. In *Maya Worldviews at Conquest*, Leslie Cecil and Timothy W. Pugh (editors), University Press of Colorado, Boulder, 183 – 204, 2009.

Susan Milbrath. 2010. Maya Ethnoastronomy, *Glimpse Journal: The Art + Science of Seeing*, vol. 24: 24 – 27.

Michael Schreffler, "'To Live in this City is to Die': Death and Architecture in Colonial Cuzco, Peru," forthcoming in *Death and Afterlife in the Early Modern Hispanic World*, eds. John Beusterien and Constance Cortez at H10L: Hispanic Issues On Line http://hispanicissues.umn.edu/online_main.html

Jennifer von Schwerin. "The Problem of the "Copan Style" and Political Power: The Architectural Sculpture of El Paraiso in a Regional Context" *Mexicon* Vol xxxii, No 3 (2010) : pp. 56 – 64.

Emily Umberger. and Francesca Bavuso "Response: Reflections on Reflections," *Art Bulletin* vCII: 1 – 2 (2010), 54 – 57.

Emily Umberger. "Renaissance and Enlightenment Views of Two Aztec Sacrificial Stones," *Source* xxix :3 (2010), issue edited by Georgia DeHaverton, 18 – 25.

Emily Umberger. "A Reconsideration of Some Hieroglyphs on the Mexica Calendar Stone," reprint of 1988 article in *The Aztec Calendar Stone*, ed. by Khristaan D. Villela and Mary Ellen Miller, Getty Research Institute, Los Angeles, 2010, 238 – 257

Emily Umberger. "Montezuma's Throne," translation into English of 1984 article, ARARA 8 (2010), University of Essex, <http://www.essex.ac.uk/arhistory/arara/araraissue8.html>

Susan Verdi Webster, "The Devil and the Dolorosa: History and Legend in Quito's Capilla de Cantuña," *The Americas* 67, no. 1 (July 2010): 1 – 30.

| DISSERTATIONS BEGUN / COMPLETED |

Catherine Burdick has completed her dissertation, *Text and Image in Classic Maya Art A.D. 600–900*. Her advisor was Virginia E. Miller. Catherine can be reached at catherineel@yahoo.com.

Abby McEwen has completed her dissertation, *The Practice and Politics of Cuban Abstraction, c.1952–1963* at New York University (Institute of Fine Arts). Her advisor was Edward Sullivan. Abby can be reached at mcewen@umd.edu.

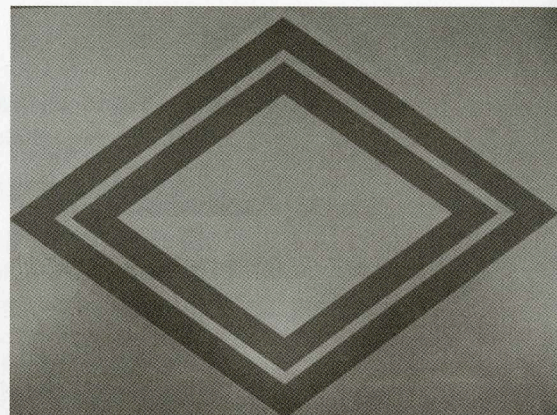
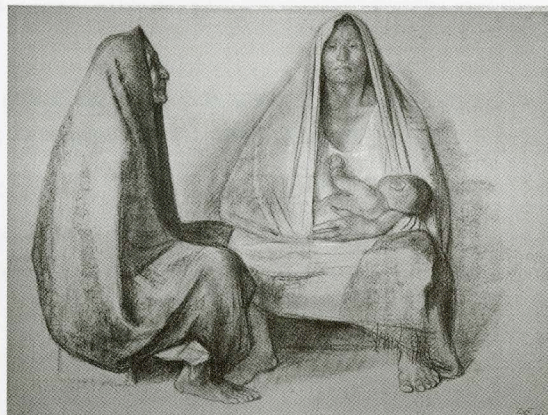
Jillian Mollenhauer has completed her dissertation, *Olmec Monuments as Agents of Social Memory*, at the University of California, San Diego. Her advisor was Dr. Elizabeth Newsome. Jillian can be reached at Jill.mollenhauer@gmail.com.

Elizabeth D. Olton has completed her *The Once and Future King: A New Approach to Ancient Maya Mortuary Monuments from Palenque, Tikal, and Copan*, at the University of New Mexico. Her advisors were Flora Clacy, Professor Emerita and Holly Barnet-Sanchez, Associate Professor of Latin American and Chicano/a, Latino/a art history and Associate Dean, Student Affairs. Elizabeth can be reached at Elizabeth.olton@utsa.edu.

Kim Nicole Richter completed her dissertation, "Identity Politics: Huastec Sculpture and the Postclassic International Style and Symbol Set," at UCLA. Her advisor was Cecelia F. Klein. Kim can be reached at: krichter@getty.edu.

Francisco Zúñiga (b. Costa Rica, 1912–d. Mexico, 1998)
 “Maternidad” (Motherhood),
 1974, graphite and colored pencil on paper, 25 9/16 x 19 5/16 inches. Inter-American Development Bank Art Collection

Margot Fanjul (b. Guatemala, 1931–d. Guatemala, 1998)
 “Joyabaj Nebaj,” 1967, oil on canvas, 62 x 85 inches (in four panels). Inter-American Development Bank Art Collection



| EXHIBITIONS |

TURNES AND DIRECTIONS

Changes in the Arts of Central America's Spanish-Speaking Nations and Panama During and After the 1950s

IDB Cultural Center

Open August 16 to November 19, 2010

CURATOR: Félix Ángel, Director of the IDB Cultural Center

Featuring 27 pieces from the art collections of the IDB and the Organization of American States, it is one of several smaller exhibits on Latin American art from the second half of the 20th century being organized around Washington, DC, and forms part of an ambitious project, “About Change,” organized by the World Bank Art Program, in association with the IDB Cultural Center and other institutions.

The main exhibition, which will open in 2011, focuses on the arts produced in Latin America and the Caribbean during the last decade through the works of artists 35 years of age or younger, exploring the changes brought about by economic globalization and information technology. The exhibition explores some of the turns and new directions taken by the arts in Spanish-speaking Central American countries and Panama, around and after 1950. Artists include internationally well known figures such as Armando Morales, Francisco Zúñiga, and Carlos Mérida, and scores of others better known in their respective countries. As a whole, however, all of them have had a significant role in the artistic developments of Central America and Panama during the second part of the 20th century.

This new IDB exhibition is designed to help create a context against which the changes observed over the last ten years can be gauged. More information – > <http://events.iadb.org/calendar/eventDetail.aspx?lang=en&id=2463>

At the Center's art gallery at IDB headquarters in Washington, DC. Open to the public Mon – Fri, 11:00 am – 6:00 pm

IDB Cultural Center – Inter-American Development Bank

1300 New York Avenue NW, Washington, DC 20577

Tel. 202 623 3774 | e-mail: IDBCC@iadb.org

Visit the Cultural Center online www.iadb.org/cultural Exhibition

Catalogues <http://www.iadb.org/topics/culture/cultural/Catalogues.cfm>

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) 623-1213.

Teatro Hispano. San Antonio
Conservation Society Foundation, La
Chata Noloesca Collection



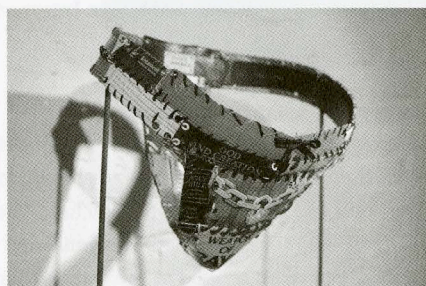
NUEVA YORK (1613 – 1945)

El Museo del Barrio, Las Galerías
September 17, 2010 – January 9, 2011

Presented in collaboration with the New-York Historical Society, this intriguing exhibition reveals the powerful role that Latinos and Spanish-speaking countries have played across four centuries to help shape New York into the most culturally vibrant city in the world. Art works, documents, printed books, artifacts, an installation by Puerto Rican artist Antonio Martorell, and a documentary by Ric Burns all serve as testaments to this dynamic history.

On view at El Museo del Barrio, 1230 Fifth Avenue at 104th Street, New York, NY 10029
Suggested Admission: \$9 adults, \$5 students and seniors; Free for members and children under 12.
Visit www.elmuseo.org for details.

Alejandro García-Lemos, *Chastity Belt*. 2010. Mixed Media: Recycled Bibles, rods, wood panel. Height 32, Width 11, Length 27 (inches)



BREAK!! ARTISTAS LATINOS IN SOUTH CAROLINA

Community Gallery Columbia Museum of Art, Columbia, SC
Sept. 14 to Oct. 31, 2010

Alejandro García-Lemos, CURATOR

When I was asked to help organize a “Latino Art Show” at the Columbia Museum of Art, the first idea that crossed my mind was to “break” a number of stereotypes related to Latinos in general and to well-spread popular notions of the Latino Art in particular. This idea of breaking preconceived ideas came from two different sources: First, in February 2008 I was lucky enough to visit the show, *New Perspectives in Latin American Art, 1930–2006: Selections from a Decade of Acquisitions* at the Metropolitan Museum of Art in New York City, where most visitors seemed somehow surprised and

} EXHIBITIONS CONTINUED

appalled by the monotone, minimalistic, yet powerful works, from Latino American artists. These works challenged the pre-established idea in the United States that most Latino and Latin American art is necessarily a recreation of Frida Khalo's overwhelming palette or the somehow curious and colorful vignettes of Colombian artist Fernando Botero's work. Also, recently, I had been happily surprised by the work of the local Latino artists and brothers Sammy and Dre López whose work, "BREAK," was an important part of their installation at the Gallery 80808 in Columbia, SC. This work made me think that we all need a "break" from the pre-established and the pre-marketed notions of commercial art that have become so entrenched in commercial galleries, especially in the South.

Some of my favorite expressions in English use the word "break": "break the rules", "breaking the ice", "break dance", "gimme a break", "breaking it down", "break free", "break off", "break into", "break out", "break up", and my all time favorite "break a leg". The fact is that the one common theme between all the artists who are part of this show is that we all had a "break" into our new lives in the United States, either at an early age, by choice or by necessity. In a way, we all broke away from our ancestry, heritage, language and traditions to come to this country, and through that process of migration, we have broken our lives in two.

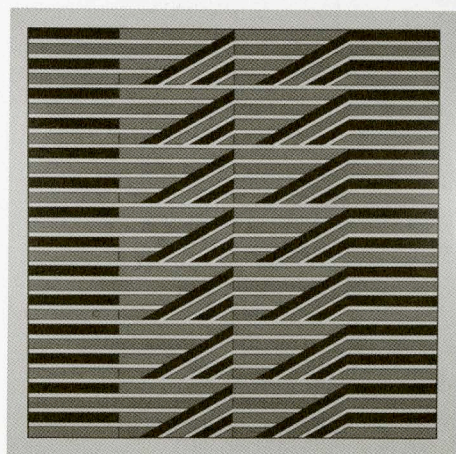
Even though this is a small show, for the artists, it represents a large step on what it means to "break" the mostly Eurocentric standards of the majority of art museums, particularly in the Southeast. As organizer and one of the artists on this event, I am pleased to present a subjective selection of what I thought would represent the Latino art in South Carolina: Argentinean artist Marcelo Novo, Colombian ceramicist from Greenville, Diana Farfán, Colombia-Rican artists Dre and Sammy López, and visual and installation artist Alejandro García-Lemos.

EMBRACING MODERNITY: VENEZUELAN GEOMETRIC ABSTRACTION

The Patricia and Phillip Frost Art Museum at Florida International University, Miami
October 13, 2010 – January 2, 2011

Francine Birbragher, CURATOR

The exhibition *Embracing Modernity: Venezuelan Geometric Abstraction* presents a historical overview of the origins of the Venezuela's abstract movement, focusing on its early development dating from the late 1940's to the 1960's. It includes works by artists who were responsible for the growth of the movement at the national and international level, particularly in Paris where many of them resided at the time. The show, curated by Francine Birbragher-Rozencwaig and María Carlota Pérez, features works by Omar Carreño, Carlos Cruz-Diez, Narciso Debouge, Gertrude Goldschmidt (Gego), Elsa Gramcko, Carlos Gonzalez Bogen, Gert Leufert, Mateo Manaure, Alfredo Maraver, Nedo, Ruben Nuñez, Alejandro Otero, Mercedes Pardo, Jesus Rafael Soto, Victor Valera, and Oswaldo Vigas, among others.



Mateo Manaure
Estructura en el espacio #3
1970 Acrylic on wood 110 x 110

The selection of works from private collections and Foundations included in the exhibit document an important period of Venezuela's art history which was instrumental in the development of Modern Art in the Americas. Paintings, sculptures, and installations, illustrate the development of Venezuelan Geometric Abstraction and Kinetic art, and introduce many artists who contributed to the development of movement in Venezuela, unknown to the American public. A ballet choreographed by Russian Ballet Master Vladimir Issaev, to

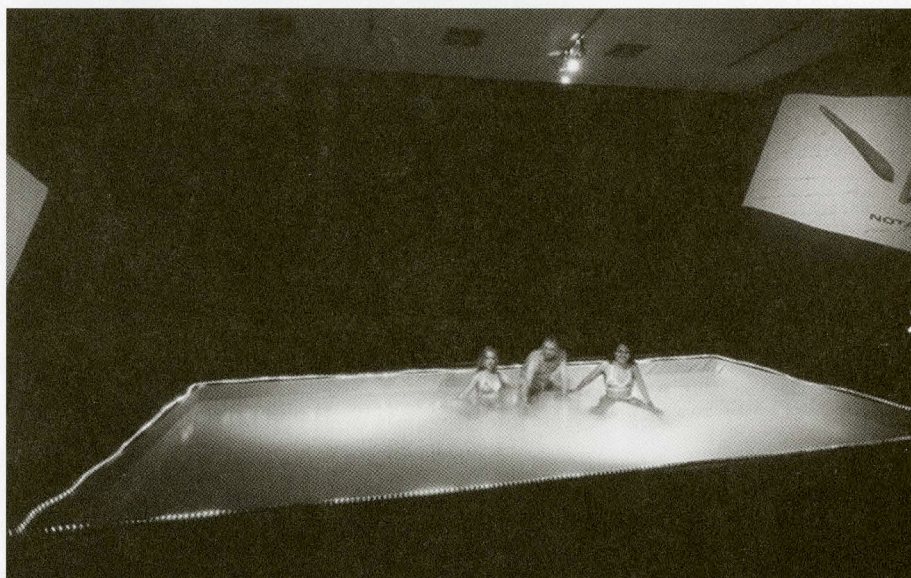
the musical score "Vals de los Cristales Sonoros," by Venezuelan composer Aldemaro Romero, has been commissioned to be performed in *Penetrable for Ballet Genesis* (1978) by Jesus Rafael Soto, on the occasion of the exhibit.

Contact information:

Jessica Delgado, The Patricia & Phillip Frost Art Museum, Florida International University, 10975 SW 17th Street, Miami, FL 33199. (305) 348-1387 delgadoj@fiu.edu

Francine Birbragher, CURATOR, 7000 Island Blvd. Apt. 2302, Aventura, FL 33160. (305) 219-2582, fbirbragher@gmail.com

Hélio Oiticica and Neville D'Almeida, *Cosmococa* – Programa in Progress CC4 Nocagions, 1973, room installation with slide projection, sound, light, and swimming pool, 24 ft. 7 1/4 in. x 45 ft. 1 5/16 in. in., courtesy of Projeto Hélio Oiticica, Rio de Janeiro, photo by Cesar Oiticica Filho



SUPRASENSORIAL: EXPERIMENTS IN LIGHT, COLOR, AND SPACE

The Museum of Contemporary Art, Los Angeles (MOCA),
The Geffen Contemporary at MOCA
December 12, 2010 – February 27, 2011

Alma Ruiz, CURATOR

Suprasensorial: Experiments in Light, Color, and Space is the first museum exhibition to situate pioneering Latin American artists among the international canon of those working with light and space. The exhibition aims to illuminate the field by expanding the dialogue surrounding light-and-space practices in contemporary visual art beyond the California tradition of the late 1960s and '70s to include pivotal Latin American impulses expressed more than a decade earlier. Organized by MOCA Senior Curator Alma Ruiz, *Suprasensorial: Experiments in Light, Color, and Space* will position Latin America as the source of new ideas about the nature and function of art through the re-creation of important large-scale installations by five highly regarded and influential artists: Carlos Cruz-Diez (b. 1923), Lucio Fontana (1899 – 1968), Julio Le Parc (b. 1928), Hélio Oiticica (1937 – 80), and Jesús

} EXHIBITIONS CONTINUED

Rafael Soto (1923 – 05). Like Southern California-based artists Peter Alexander, Larry Bell, Robert Irwin, James Turrell, and DeWain Valentine, Cruz-Diez, Fontana, Le Parc, Oiticica, and Soto may be better classified as inventors rather than as painters, sculptors, or photographers. Each has conducted groundbreaking investigations of human perception and sensation, consistently challenging preexisting standards of art as a static two-dimensional experience in ways that have provoked new and extraordinary levels of viewer engagement. *Suprasensorial: Experiments in Light, Color, and, Space* seeks to underscore their innovative contributions to contemporary art, properly acknowledging their sophisticated manifestations as essential to the ongoing global light-and-space tradition. Following its presentation at MOCA, *Suprasensorial: Experiments in Light, Color, and, Space* will travel to the Hirshhorn Museum and Sculpture Garden in Washington D.C., where it will be on view from June 23 through September 11, 2011. The exhibition will be accompanied by a generously illustrated 112-page catalogue featuring a selected exhibition history, bibliography, artist entries, and essay by Ruiz, who will present an overarching analysis of each work featured in the exhibition and will link the artistic intentions of Cruz-Diez, Fontana, Le Parc, Oiticica, and Soto to those of historic California light-and-space artists.

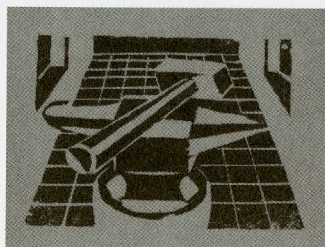
CONTACT: ALMA RUIZ, SENIOR CURATOR: 213-621-1746; ARUIZ@MOCA.ORG

MEXICO BEYOND ITS REVOLUTION / MÉXICO MÁS ALLÁ DE SU REVOLUCIÓN

Tufts University Art Gallery Fall 2010

September 9 to November 14, 2010

Adriana Zavala, GUEST CURATOR



David Alfaro Siqueiros, *A Hammer Resting on an Anvil in a Tile-Floored Room (Martillo y Yunque)*, 1930–31, woodcut print in black ink on thin orange wove paper, 4 x 6 in., Harvard Art Museum, Fogg Art Museum, Permanent transfer from the Fine Arts Library, 2008.314.6, © President and Fellows of Harvard College, Photo: Katya Kallsen © President and Fellows of Harvard College

Mexico Beyond Its Revolution, a thematic examination of Mexican art from the past century, celebrates the centennial of the Mexican Revolution as well as the bi-centennial of its independence from Spain. Guest curated by Associate Professor of Art History Adriana Zavala, a specialist in Modern Latin American Art and author of *Becoming Modern/Becoming Tradition: Women, Gender and Representation in Mexican Art* [Penn State Press, 2010], the exhibition elucidates Mexico's revolutionary transformations over the 20th century while offering opportunities for viewers to think critically about the role of art in consolidating and challenging political and cultural processes. The 38 works selected exemplify the ways that artists have historically lived and expressed the "Revolution" in all its permutations, but also the ways that art and the nation have transcended the Revolution.

The exhibition includes works by 24 artists on loan from six lenders, as well as four works from the Tufts University Permanent Art Collection. Artists included are: Lola Álvarez Bravo, Manuel Álvarez Bravo, Francis Alÿs, Abraham Angel, Alberto Beltrán, Enrique Chagoya, José Luis Cuevas, Javier de la Garza, Pedro Friedeberg, Mathias Goeritz, Graciela Iturbide, Helen Levitt, Carlos Mérida, Dulce Mariá Núñez, José Clemente Orozco, Adolfo Patiño, José Guadalupe Posada, Diego Rivera, David Alfaro Siqueiros, Melanie Smith, Gerardo Suter, Rufino Tamayo, Mariana Yampolsky, and Nahum B. Zenil. It has been organized by the Tufts University Art Gallery, under the direction of Amy Schlegel. Megan Murphy (MA'11) served as curatorial assistant and publication editor. A related symposium, "Beyond the Mexican Revolution," organized by Associate Professor Nina Gervassi-Navarro, director of the Latin American Studies Program at Tufts, examines the legacy of the decade-long Revolution and is planned for Friday, October 1.

An eponymous, fully-illustrated, bilingual (English-Spanish) publication with an introductory essay by Adriana Zavala and catalogue entries by Tufts University students will be published.

Public Opening Reception: Thursday, September 16, 5:30-8pm

Contact information:

Adriana Zavala: 617-627-2423; Adriana.Zavala@tufts.edu

Tufts University Art Galleries: 617-617-3094; Website: <http://ase.tufts.edu/gallery>



Javier de la Garza, *Enemigos I* (Enemies I), 1989, acrylic on canvas, 143.5 x 182.5 cm. Photograph by José Ignacio González. Courtesy of the Galería OMR. Reproduced with permission from the artist.

ROCIO MALDONADO, JAVIER DE LA GARZA & OTHERS

Neo-Mexicanism and Beyond

Instituto Cultural de México, San Antonio, Texas

November 12, 2010 – February 14, 2011

Opening reception: Friday, November 12, 6 pm

Curated by Teresa Eckmann, Ph.D.

In 1991, in conjunction with the exhibition *Mexico: Splendors of Thirty Centuries at the San Antonio Museum of Art*, the Instituto Cultural de México presented a fresh, bold exhibition of 1980s figurative art by six artists.

Revisiting this engaging period of artistic production, the Instituto Cultural de México in San Antonio now presents a unique, comprehensive exhibition of large-scale paintings by key figures of the *Neomexicanismo* movement. Artists include: Alejandro Arango, Mónica Castillo, Javier de la Garza, Julio Galán, Enrique Guzmán, Rocío Maldonado, Dulce María Nuñez, Adolfo Patiño, Georgina Quintana, Eloy Tarcisio, Rubén Ortiz Torres, Germán Venegas, and Nahúm B. Zenil.

Additionally, Rocío Maldonado and Javier De la Garza are featured with individual exhibitions of recent work in mixed media, drawing, and painting, taking a marked departure from the neo-Mexicanist style.

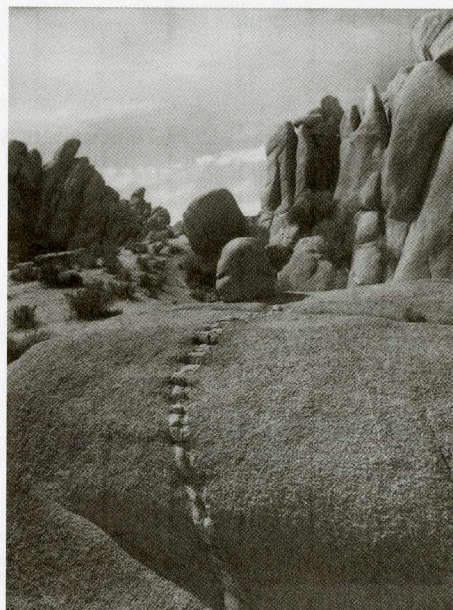
Instituto Cultural de México • 600 Hemisfair Park • San Antonio, TX 78205

Viewing hours: Tue – Fri, 10 am – 5 pm • Sat – Sun, 11 am – 5 pm • Closed Monday

(210) 227-0123 | infoicm@saculturamexico.org

www.saculturamexico.org and <http://2010.sacoordinates.com/>

Laura Aguilar,
#106, 2005 – 2006.
Black and White
Photograph



¡ADELANTE SIEMPRE! RECENT WORK BY SOUTHERN CALIFORNIA CHICANA PHOTOGRAPHERS

Riverside Art Museum

September 11 – November 6, 2010

Preview Reception: Friday, September 10, 7:00 – 9:00 p.m.

Moderated Panel with the Curator and Artists: Saturday, October 23, 1:00 – 2:30 p.m.

Ann Marie Leimer, CURATOR

Adelante siempre implies the conviction to continually move ahead in life. This exhibition uses the expression to consider the recent work of Laura Aguilar, Diane Arellano, and Jacalyn López García who locate photographic production at the center of their aesthetic endeavors. *¡Adelante Siempre!* reveals the artists' formal, technical, and theoretical concerns as they forge ahead into new photographic arenas. While the artists share ethnic identities as Chicanas and photography as an art practice, their work demonstrates a range of approaches to content, style, and execution. Yet, each artist challenges preconceived societal notions such as those regarding appearance, size, class, race, sexuality, culture, and communication.

Laura Aguilar takes the human figure as her primary mode of visual exploration and questions contemporary social constructs that define beauty as a particular size, phenotype, ethnicity, or sexuality. Isolated landscapes appear to merge with representations of the artist's body and conceal where the boundaries of the human form end and those of nature begin. Aguilar places her large, lesbian, Chicana body in front of the camera to make visible a raced, gendered, and sexed identity and to argue for a more inclusive understanding of the beautiful.

Diane Arellano chronicles a variety of environments including urban public places and alternate social spaces. The artist visually juxtaposes public structures in Los Angeles to record class and cultural differences among new and old inhabitants of the city, and asks the viewer to consider the hidden and overlapping histories of the second largest city in the United States. Arellano also documents the festive enactment of country line dancing in gay-identified social spaces. She records the display of flexible social roles within the dance form and questions strictly held concepts of proper gender performance.

Jacalyn López García uses the Internet to question the role of social networking sites in our society and their impact on how we communicate. The artist's curiosity about Facebook generated this art piece, a collaborative and performance-based documentary project. In the work, López García's alter ego and fictional Internet identity, "Goldie García," traverses cyberspace seeking the Fourth Wiseman. Posts generated by Goldie's Facebook friends

contributed to the piece's ongoing production. Fluxus, a 1960s art movement that valued equal collaboration between artists and viewers in the creation of art, served as López García's inspiration. The artist now brings the project from the Internet to the museum and uses various technologies to portray the central character's quest.

Riverside Art Museum • 3425 Mission Inn Avenue • Riverside, California

Museum Hours: Monday through Saturday, 10:00 a.m. – 4:00 p.m.

The exhibition website can be accessed at <http://www.riversideartmuseum.org/current-exhibitions/coming-soon-adelante-siempre/>

Contact: Ann Marie Leimer at (909) 748-8505 or ann_leimer@redlands.edu.

THE VERSATILE VESSEL: CERAMICS OF ANCIENT PERU

A Dr. Madelyn M. Lockhardt Focus Exhibition

The Samuel P. Harn Museum of Art

University of Florida, Gainesville

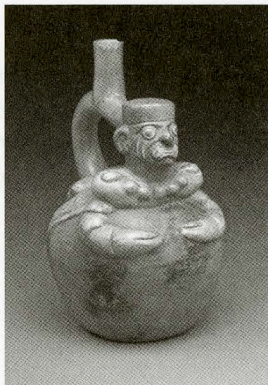
October 5, 2010–February 5, 2011

Maya Stanfield-Mazzi, CURATOR

This exhibition features works selected from the Harn Museum of Art's permanent collection to provide an overview of the ceramic traditions of ancient Peru. Meant to hold food and nutritive liquids for the living as well as the dead, the vessels express themes of wealth and abundance. They also illustrate that while key forms and techniques survived over time, individual cultures also developed unique approaches, whether to the forms of vessels or to their surface decoration.

Contacts: Maya Stanfield-Mazzi mstanfield@ufl.edu • Susan Cooksey secook@ufl.edu

Museum website: <http://www.harn.ufl.edu/>



Moche culture. *Stirrup-Spout Bottle of Crab God with Fanged Feline Mouth.* 200 – 300 CE. Courtesy of Samuel P. Harn Museum of Art, University of Florida, Gainesville.



| MUSEUM NEWS |

The Art Museum of the Americas gratefully acknowledges the Inter-American Development Bank Cultural Center for the generous donation of more than 2000 catalogs and books of Latin American and Caribbean art to the AMA archive collection. The archives of the Art Museum of the Americas is devoted to the collection and preservation of papers and other records related to the art and artists of the Americas with particular focus on Latin America and the Caribbean. Initiated in the early 1940s, the archives complement the museum's permanent art collection and serve as a central clearing-house for information on a broad geographical region. The exhibition catalogs, announcements, exhibition records, photographs, letters, news clippings, art periodicals, and other types of documents that make up the collection provide a rich research resource for students and scholars. This donation from the IDB Cultural Center follows an earlier one from the Center's Director Félix Ángel, who donated his personal collection of catalogues collected over nearly 30 years of professional artistic and curatorial activity in the field. Both donations reinforce the importance of the Art Museum of the Americas (OAS) as a Research Center for Latin American and Caribbean art.

MUSEO DE ARTE DE PONCE, PUERTO RICO

Since August 2010, Taína Caragol joined the staff of Museo de Arte de Ponce, Puerto Rico, as Curator of Education. Her main responsibilities include the development of academic and adult programming and object interpretation strategies for the museum's collection and temporary exhibitions. Prior to working at MAP, Taína was Latin American Bibliographer at the Library of The Museum of Modern Art. She is also a Ph.D. candidate in Latin American art history at the Graduate Center, City University of New York.

| MEMBER AWARDS & HONORS |

Ananda Cohen Suarez received a short-term *John Carter Brown Library fellowship* and a *CUNY Dissertation Fellowship* to support her dissertation research on mural painting in the colonial Andes.

Delia Cosentino (DePaul University) has been selected as a participant in the *NEH Summer Institute at the Newberry Library*. The topic is on Mapping and Art in the Americas, July–August 2010.

Carol Damian has been invited to be a juror at the Trienal Internacional del Caribe in Santo Domingo, DR, September – October 2010.

Billie Follensbee was awarded a Summer Faculty Fellowship from Missouri State University for summer 2010 to pursue the publication of her book chapter, "Unsexed Images, Gender-Neutral Costume, and Gender-Ambiguous Costume in Formative Period Gulf Coast Cultures" for the proposed book *Costume and Dress in Formative Period Mesoamerica and the Isthmo-Colombian Region*, edited by Heather S. Orr and Matthew Looper. The Summer Faculty Fellowship enables faculty to pursue research and writing over the summer and includes a \$6,000 stipend.

Billie Follensbee's article "Fiber Technology and Weaving in Formative-Period Gulf Coast Cultures [*Ancient Mesoamerica* Vol. 19, No. 1 (Spring 2008)]" was listed from 2008 through January 2010 as one of the top-ten most-read articles for the journal for the previous 12 months.

Billie Follensbee contributed her article, "Formative Period Gulf Coast Ceramic Figurines: The Key to Identifying Sex, Gender, and Age Groups in Gulf Coast Olmec Imagery," as a chapter in *Mesoamerican Figurines: Small-Scale Indices of Large-Scale Social Phenomena*, edited by Christina Halperin, and Katherine A. Faust, Rhonda Taube, and Aurore Giguet (Gainesville: University Press of Florida, 2009). *This book was selected as a 2010 Choice Outstanding Academic Title.*

Julia P. Herzberg is the Consulting curator at the Patricia and Phillip Frost Art Museum, Florida International University, Miami. She is planning exhibitions on Magdalena Fernández in October 2011 and Iván Navarro in January 2012.

Julia P. Herzberg is a Member of the Academic Committee. "Artes en Cruce: Bicentenarios Latinoamericanos y Globalización." III Convocatoria. Segundo Congreso Internacional University of Buenos Aires, Department of Philosophy and Letters, Department of Art, October 4, 5, 6, 2010.

Jennifer Jolly is the recipient of a *Fulbright Garcí'a-Robles Grant*. She is spending fall semester in Morelia, Michoacán, where she is researching Cardenista cultural patronage in Pátzcuaro's Lake District, and its role in nation building and tourism development projects during the 1930s.

Jaime Lara completed a year's residency in Washington, DC with a *Kress Senior Fellowship* at CASVA, the National Gallery of Art. He is currently using a *Guggenheim Fellowship* to complete a book on Franciscan iconography in seventeenth and eighteenth-century Peru while being a visiting professor in the visual arts and theology at the University of Notre Dame.

Stella Nair (University of California, Riverside) has received the *Franklin Research Grant*, American Philosophical Society, 2010 – 2011.

Alexis Salas has received the 2010–2011 *College of Fine Arts Continuing Outreach Fellowship*, at the University of Texas at Austin. She will use the award to continue pursuing her work about Mexico City based artists affiliated with artist run spaces during the 1990s.

Rebecca R. Stone won a competitive Masse-Martin/NEH Distinguished Professor of the Humanities at Emory that begins in September and runs for four years. It is an award for interdisciplinary teaching, combining religion, environmental studies, and art history in innovative ways. She will administer a fund to help other professors bridge the technology gap and buy materials for Theory Practice Learning. Her own travel and research will be enhanced, and she plans a trip to Costa Rica this November to begin research on images of sacred plants, a followup to her book *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art* (due out Spring, 2011 from the University of Texas Press).

Jennifer von Schwerin (Assistant Research Professor, University of New Mexico) received a \$50,000 NEH Digital Humanities Level II Start Up Grant in March 2010 for *Digital Documentation and Reconstruction of an Ancient Maya Temple and a Prototype of 3D Web-GIS Database of Maya Architecture*.

Susan Verdi Webster, College of William and Mary, was awarded the *Edilia and François-Auguste de Montéquin Senior Fellowship* from the Society of Architectural Historians, and a Franklin Research grant from the American Philosophical Society to continue research on her book about indigenous builders in colonial Quito. Webster was also awarded a *Mellon Foundation Grant* through the College of William and Mary to support collaborative research with undergraduates in Quito. Webster's article, "Masters of the Trade: Native Artisans, Guilds, and the Construction of Colonial Quito," *Journal of the Society of Architectural Historians* 68:1 (March 2009): 10–29, won the *Harold Eugene Davis Prize* from the Middle Atlantic Council of Latin American Studies for the best article published in 2008–2009 (awarded in 2010).

| UNIVERSITY NEWS |

Bebe Baird is stepping down as Director of Graduate Studies in the Department of Art History at the University of Illinois at Chicago after serving six years.

Dr. Billie Follensbee was promoted to Full Professor of Art History at Missouri State University in Spring 2010. Promotion effective as of August 1, 2010.

Michele Greet has been promoted to Associate Professor with tenure at George Mason University.

Margaret Jackson has accepted a position at University of New Mexico, as Assistant Professor of Ancient American Art in the Department of Art and Art History in Albuquerque. Margaret can be reached at mars@unm.edu

Lauren Kilroy has accepted a tenure-track position in Latin American Art at CUNY- Brooklyn (Brooklyn College)

Abby McEwen has accepted a position as Assistant Professor of Latin American Art History and Archaeology at the University of Maryland, College Park. She can be reached at mcewen@umd.edu.

Virginia E. Miller has been elected Chair of the Department of Art History at the University of Illinois at Chicago. The appointment is for two years.

The University of Texas at San Antonio's Department of Art and Art History is pleased to announce the hire of **Dr. Elizabeth D. Olton** as Visiting Senior Lecturer of Pre-Columbian and Ibero-American art history for the 2010-11 academic year.

Michael Schreffler was named chair of the Art History Department at Virginia Commonwealth University.

Juliet Wiersema has accepted a position as Lecturer, Department of Art and Art History at the University of Santa Clara for 2010-2011. At SCU, she will teach a course entitled *Art, Empire, and Identity* which examines the pre-Hispanic, colonial, and modern cultures of Latin America as well as a special topics course on Looting, Forgery, Collectors and the Art Market in the pre-Columbian world. Juliet can be reached at juleswiersema@yahoo.com. |

| UPCOMING SYMPOSIA & TALKS |

José de Alcívar, attributed, *De español y negra, mulato* (From Spaniard and Black, Mulatto) [detail]. Mexico, c. 1760. Oil on Canvas. Denver Art Museum: Collection of Frederick and Jan Mayer.



2010 MAYER CENTER SYMPOSIUM —

THE ARTS OF SPANISH AMERICA & EARLY GLOBAL TRADE, 1492 – 1850

Sharp Auditorium, Hamilton Bldg., Denver Art Museum

November 12 – 13, 2010

During the era of early global trade instigated by the voyages of Columbus, Spanish America served as a cross-roads for trade between Europe and Asia. Trade goods were exchanged between all areas and inspired artists to appropriate motifs, styles, and techniques previously unknown to them. The impact of trade on the arts of all regions and the transmission of objects and ideas between Spanish America, North America, Europe, and Asia will be included.

Speakers & Topics:

Marta Bonta de la Pezuela (Sotheby's – New York, NY) – Chinese export porcelain in the Mexican market
 Karina Corrigan (Peabody-Essex Museum – Salem, MA) – Chinese export silver to the Americas
 Claire Farago & James Cordova (Univ. of Colorado – Boulder) – Mexican casta paintings exported to Spain
 Dana Liebsohn (Smith College – Northampton, MA) – Made in China / Made in Mexico
 Jaime Mariazza F. (Universidad de San Marcos – Lima, Peru) – Funerary art in Europe and Peru
 Donna Pierce (Denver Art Museum) – Asian trade goods in colonial New Mexico
 Sara Ryu (Yale University – New Haven, CT) – Mexican corn-paste sculptures exported to Europe
 William Sargent (Peabody-Essex Museum – Salem, MA) – Asian ceramics in New England
 Suzanne Stratton-Pruitt (Independent Scholar – New York, NY) – European paintings to South America
 Charlene Villasenor Black (Univ. of California – Los Angeles) – Latin American saints to Europe

NEW THIS YEAR! \$20 student rate (with a photocopy of your current student ID)

Email: mayercenter@denverartmuseum.org.

For more information on the Mayer Center for Pre-Columbian & Spanish Colonial Art at the Denver Art Museum go to <http://mayercenter.denverartmuseum.org> or email mayercenter@denverartmuseum.org

AMERICAN SOCIETY FOR ETHNOHISTORY ANNUAL MEETING

Thursday October 14, 2010

Ottawa, Ontario, Canada, Lord Elgin Hotel.

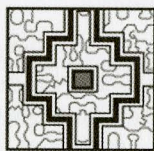
Morning Sessions 11 & 12 (8:30am-12:00pm)

Session Title: "Monarquía Indiana as Model and Medium: Crafting Identity in Mexico, 15th-18th Centuries"

This session addresses how indigenous groups, mestizos, and creoles employed the past to meet present demands, and how such appropriations of the past continually redefined shifting notions of identity in Pre-Hispanic, Early Colonial, and Viceregal Mexico.

Discussant: **Camilla Townsend** (Rutgers University)

Participants:

William Barnes (University of St. Thomas), *Hewn by Conflict: Creating Imperial Identity in Tenochtitlan***Gerardo Gutiérrez** (University of Colorado at Boulder), *We the Tlapanec, You the Tenochca: Ethnic Identification and Group Differentiation in the Azoyu Codices***Lori B. Diel** (Texas Christian University), *Family History and Identity in the Codex Mexicanus***Delia Cosentino** (DePaul University), *Relative to land: Native genealogy and changing relationships to space in colonial Central Mexico***Patrick T. Hajovsky** (Southwestern University), *Moctezuma on Stage and Street: Baroque Reflections of an Indian Monarch.***James M. Córdova** (University of Colorado at Boulder), *Indigenous Elements in New Spain's Conventual Art and Religious Identity.***Society for Amazonian & Andean Studies****SOCIETY FOR AMAZONIAN AND ANDEAN STUDIES 2ND BIENNIAL CONFERENCE**

November 5-6, 2010

J. Wayne Reitz Student Union, University of Florida

Gainesville, FL

The interdisciplinary conference will feature presentations and films on multiple topics related to Amazonia and the Andes. Represented disciplines include art history, anthropology, literature, and environmental studies. The two keynote speakers are distinguished professor of anthropology at the University of Florida Dr. Michael Moseley, and professor of anthropology at the University of Maryland Dr. Janet Chernela. Dr. Moseley is a renowned expert in regards to Andean prehistory, and Dr. Chernela is a leading scholar of cultural anthropology specializing in the Brazilian Amazon. The conference includes events at the Samuel P. Harn Museum of Art and the Florida Museum of Natural History. These include a behind-the-scenes walk-through of an upcoming exhibit on canoes at the Florida Museum and viewing of an exhibition of ancient Peruvian ceramics curated by Maya Stanfield-Mazzi. The work of two Peruvian artists, Nicario Jiménez and Flora Zarate, will also be on display. <http://conferences.dce.ufl.edu/saas/>

MEXICAN REVOLUTION CENTENARY ANNIVERSARY SPEAKER SERIES

As we celebrate the 100th anniversary of the beginning of the Mexican Revolution, we are confronted by the question: How does the Mexican Revolution survive today? The centenary of the revolution is an opportunity to investigate its impact and legacy, along with the scholarship that has examined it. A series of talks hosted by the Department of Art and Art History at the University of New Mexico (UNM) in Albuquerque, NM will take place the fall semester of 2010. Speakers include:

Dr. Linda Hall, Professor of Latin American History, UNM

John Lear, Professor of History, University of Puget Sound

Samuel Brunk, Professor of History, The University of Texas at El Paso

Theresa Avila, PhD Candidate, Department of Art and Art History, UNM

Dr. Erica Segre, Fellow of Trinity College, Cambridge University

Mary Kay Vaughan, Professor of History, University of Maryland

For more information contact Theresa Avila at sahibah@hotmail.com.

**ART <=> ARCHIVES: LATIN AMERICA AND BEYOND
FROM 1920 TO PRESENT**

2nd International Latin American Art Forum for Emerging Scholars

October 15 – 17, 2010

Held at The University of Texas at Austin

Conceived in collaboration with the Universidad Nacional Autónoma de México

In association with the Universidad de Barcelona, Spain

The archive and its uses have concerned modern art and modernity *writ large*. At the crossroads of various epistemologies, and germane to the articulation of discourses, archives act as vehicles for research projects (both artistic and academic). They generate fictions poised between the well-kept secret and the open source. In the last several decades, there has been a marked return to questions involving the archive, particularly concerning Latin America. Given that authoritarian regimes throughout the region have often suppressed or destroyed archives, and because there has been negligence in terms of stewardship, it has become especially salient to return to the question of the archive, no longer as a luxury, but as a matter of political urgency. The forum will address how archives are constructed at various levels, from the national and international, to that of a research project or as part of artistic practice, as well as its use in exhibition displays.

The event is a collaboration between The Permanent Seminar on Latin American Art / CLAVIS_Center for Latin American Visual Studies, a Project at the Department of Art and Art History, University of Texas at Austin, and The Graduate Art History Program at la Universidad Nacional Autónoma de México, and in association with the Universidad de Barcelona

For more information, please consult:

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

COLLEGE ART ASSOCIATION ANNUAL MEETING, NEW YORK, 2011

Michael Schreffler and Jesús Escobar (chairs).

A panel entitled "Architecture and Space in the Early Modern Ibero-American World" will be presented at the 99th Annual Conference of the CAA in New York. The panel, which is scheduled for Wednesday, February 9, 2011, 2:30-5:00 pm, features papers by Sabina De Cavi, Victor Deupi, Barbara Mundy, Stella Nair, and Catherine Wilkinson.

Carolyn Tate and Cherra Wyllie (chairs)

A panel entitled "Identifying Otherness: Ethnic and Regional Influences in Ancient American Art" will be presented at the 99th Annual Conference of the CAA in New York. The Panel is scheduled for Thursday, February 10, 9:30 am - 12 noon.

Presenters:

Billie Follensbee, "Concepts of Identity and Individuality in Gulf Coast Olmec and Olmec-Related Art"

Claudia Brittenham, "Hybrid People, Hybrid Art? The Olmeca Xicalanca and Epiclassic Historiography"

Victoria Lyall, "Between Two Worlds: Negotiating Identity in the Maya Hinterlands"

Geoffrey McCafferty, "Chorotega Ethnicity on Mesoamerica's Southern Frontier"

Yumi Park, "Engraved Head Motifs on Cupisnique Ceramics Cultural Emblem and Historical Signature in Early Andean Art"

Deborah Caplow will be presenting at *Imagining America* in Seattle, Washington (September 23-25, 2010) as a member of a seminar panel called "Feminism, Activism and Activist Research in the Americas. She will be discussing her recent work on political street art in Oaxaca. She will also be giving a lecture at the print conference "Printopolis" in Toronto (October 21-24, 2010), on the subject of political printmaking in Mexico from the 1930s to the present.

Ananda Cohen Suarez will co-chair a session with Christa Irwin and Ellen Hurst at the Renaissance Society of America Conference in Montreal (March 24-26, 2011) entitled "The Global Renaissance Revisited." The panel will feature papers on several Latin American topics, including a paper by Emily Engel entitled, "Early Modern Chimu Ceramics: A 'Glocal' Tradition on the Peruvian North Coast," and a paper by Emily Breault entitled, "Mirrors in the Andes."

Michele Greet will present "César Moro's Transnational Surrealism" at the *Surrealism and the Americas* Conference, Rice University, Houston, TX, Nov. 4-6, 2010. For more information, see: <http://jsa.asu.edu/index.php/jsa/announcement/view/10>

Michele Greet will present "A Man from the Virgin Forest of Brazil: Vicente do Rego Monteiro's *Quelques visages de Paris*" at the 2011 College Art Association annual conference in New York. The paper will be part of the panel "Resistance Begins at Home: Anticolonialism and Visual Culture" chaired by Patricia Leighton and Marco Deyasi. Thursday, February 10, 2011, 9:30-12:00, Gramercy A, 2nd floor, New York Hilton, 1335 Avenue of the Americas.

Julia P. Herzberg. "Ana Mendieta's Conceptual Performative Practice," at *Artes en Cruce: Bicentenarios Latinoamericanos y Globalización.* III Convocatoria. Segundo Congreso Internacional University of Buenos Aires, Department of Philosophy and Letters, Department of Art, October 5, 2010.

Fabiola Martínez Rodríguez, Assistant Professor, Department of Humanities and the Arts, St. Louis University, Madrid Campus will present 'Risking Mexicaness Gerzso's Dialogues with Surrealism and Abstraction' at the conference *Surrealism and the Americas*, Rice University, Houston, Texas, November 4-6, 2010. Conference website: <http://arthistory.rice.edu/content.aspx?id=955>

| TRAVEL & STUDY OPPORTUNITIES |



Majesty of Peru Study Tour, July 18 – 31, 2011

In celebration of the 100th anniversary of Hiram Bingham's rediscover of Machu Picchu, Dr. Humberto Rodríguez-Camilloni, Professor of Architecture and Director of the Henry H. Wiss Center for Theory and History of Art and Architecture will lead a study tour to Peru July 18–31, 2011. The tour will include major cities of Lima, Arequipa and Colca Canyon, Cuzco and archaeological sites Sacsahuamán, Tambo Machay, Tipón, Pisac, Ollantaytambo, Machu Picchu and others. For more details contact ISDI at (202) 244-1448, info@ISDITravel.com, or hcam@vt.edu.

| PUBLICATION OPPORTUNITIES |

NEW JOURNAL AND CALL FOR SUBMISSIONS: *World Art*

Art is a global phenomenon. Through art people remake themselves and their worlds, while commenting on their values and beliefs. Making, using and learning from artworks is fundamental to human social life and sensory engagement. In the context of the reassessment of the collecting, display and interpretation of cultures, the study of art as a global human activity challenges categories of mainstream and marginalised arts and allows new histories to emerge, highlighting different standpoints and disciplines.

World Art, a new journal published by Taylor & Francis Group, encourages critical reflection at the intersections of theory, method and practice. It provides a forum for redefining the concept of art for scholars, students and practitioners, for rethinking artistic and interpretive categories and for addressing the cultural translation of art practices, canons and discourses. It promotes innovative and comparative approaches for studying human creativity, past and present. In addition to issues in world art generally, upcoming themes include: future heritage; museums and marginalisation; visualising the exotic.

World Art welcomes contributions which promote inter-cultural, inter-national, inter-practice or inter-disciplinary concerns. Submissions can take the form of articles or art-works, based on individual or collaborative research. Content is themed according to these categories: Articles, Visual Essays and Artworks (original and creative contributions to world art studies); Dialogues (exchanges, reflections, and sharing of alternative viewpoints); Interventions (exploratory projects where critical interventions are made across and between cultures, art-forms or media).

For further information and submission guidelines: <http://www.tandf.co.uk/journals/rwor>

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).

ABOUT THE ASSOCIATION

The Association for Latin American Art is a non-for-profit (5013c) institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President, Khristaan Villela, PO Box 23872, Santa Fe, NM 87502. 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: Dumbarton Oaks, 1703 32nd Street, NW, Washington, D.C. Her email address is: taylors@doaks.org.

NEWSLETTER

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 March 2011, 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 New York (2011)

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, Department of Art & Art History, MSC04, 2560 1, University of New Mexico, Albuquerque, NM 87131-000. Her email is 4mariana@gmail.com.