

NEW BOOKS

Marajo: Ancient Ceramics from the Mouth of the Amazon
Traveling from New Spain to Mexico: Mapping Practices of Nineteenth-Century Mexico
Jesús Soto in conversation with/en conversación con Ariel Jiménez
Milagrosas imágenes marianas en el Nuevo Reino de Granada
Their Way of Writing: Scripts, Signs, and Pictographies in Pre-Columbian America
Contested Visions in the Spanish Colonial World
The Art of Painting in Colonial Quito
Magdalena Fernández: 2iPM009

RECENT ARTICLES

EXHIBITIONS

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Photo: David Miller, Oaxaca, 2011

Virginia M. Fields

(1952-2011)

Ginny Fields passed away this summer.

For those of us who knew and loved her, this is personal. She left behind family, friends, her husband David, and a wonderful service poodle named Paul.

What to say about her life, about who she was? She was passionate about art. She curated multiple blockbuster shows for LACMA, occasionally fitting in teaching for USC and UCLA, she wrote articles, edited award-winning catalogues, organized conferences, sat on boards and committees too numerous to mention. “Busy” doesn’t begin to describe her, and her accomplishments were vast and impressive. But does “life” merely

consist of a litany of accomplishments? Is it the sum of lines drawn through items in an endless list of things to do? I’ve had three months to try to process my grief at Ginny’s passing and here’s an answer that I’ve arrived at: Life is defined by the attention one pays to process. In other words, it’s not just about what one does, it’s about *how* one does it. (Ginny would appreciate that; she was a curator so she knew all about the importance of *quality* in process.) The value of her life, for me, resides in the interstices between all of the official duties and accolades. The fact that Ginny accomplished so much was reflective of her ability to work with people, which, in turn, was based on the fact that Ginny liked people. Really liked them. She had the capacity to find the good in most, and failing that, found the good in their scholarship. And she was patient. While she occasionally became annoyed with a situation, she rarely got truly pissed-off – swear to God, I knew the woman for nearly 30 years and saw her get seriously irate only once; I will not go into any detail on that episode, but if it were me, I would have been tempted to purchase a handgun. So over the years, I sat in marvel as she worked with people, orchestrated shows, putting out the inevitable brush fires that cropped up. Who and how she was made her perfectly suited for the field that she had chosen, and the field was damned lucky to have her.

But in the end, what I will miss about Ginny is tangential to her contributions to the field. I will miss conversations over the phone, and at our annual dinners at CAA (red wine, never white). I will miss her compassion and her sense of humor (usually accompanied by a twinkle in her eyes and a semi-conspiratorial chuckle). I will miss her quiet counsel, because I, along with many of you, knew that when she offered advice, it was with our best interests in mind. We are so much the better for having had her among us and we will miss her. *I scáth a chéile a mhaireann na daoine.*

Constance Cortez
Texas Tech University

Merle Green Robertson

(Reproduced with permission of Carolyn Jones, San Francisco Chronicle Staff Writer)

Merle Greene Robertson, who merged her loves of art and history into a groundbreaking career in archaeology, died April 22 at her home in San Francisco. She was 97.

Mrs. Robertson was a leading researcher of ancient Mayan civilization and a passionate teacher who led hundreds of local students on adventures amid the ruins of Central America and Mexico.

“She was small of stature but a vigorous, magnificent presence,” said Frank Keith, who was the academic dean of the Stevenson School in Pebble Beach when Mrs. Robertson taught there. “She was a true scholar, but she had such a captivating personality she was able to pass her passion along to her students.”

Mrs. Robertson pioneered a type of archaeological rubbing, using rice paper and Japanese ink, that elevated the standard technique for recording images of artifacts to an art form. More than 2,000 of her rubbings are preserved at Tulane University in New Orleans.

In 1993, the Mexican government honored her with the highest award it bestows on foreigners, the Order of the Aztec Eagle, for her years helping preserve Mayan heritage.

“Merle was the first to do large numbers of really superb rubbings in the New World,” said E. Wyllys Andrews, former director of the Middle American Research Institute at Tulane. “So many of these ruins have been destroyed that Merle’s recordings have been amazingly valuable. Her work was truly phenomenal.”

Mrs. Robertson was born in Miles City, Mont., where her father worked as a sawmill architect. From him, and from neighbor Charles Russell, the famed western artist, Mrs. Robertson leaned to draw.

After graduating from the University of Washington, Mrs. Robertson studied art at Instituto Allende in Mexico, where she fell in love with Latin American culture and art and later earned a master’s of fine arts degree from University of Guanajuato.

“She loved the color, the feeling, the fact that it wasn’t very far away,” said her son, David Greene of San Francisco. “And it was different than Egyptology because there was still so much to discover.”

For the next four decades, she was a frequent visitor to Mexico and Central America, creating rubbings, drawings and photographs of more than 130 archaeological sites. In 1973, she

co-founded the Palenque Round Table, which became a leading conference for Mayan researchers.

Mrs. Robertson would spend weeks painstakingly documenting altars, statues and other ruins that were threatened by decay and looting. She trooped miles through the jungle, scrambled up pyramids and took on gun-toting guerrillas, poisonous snakes and other wildlife, often with a group of students in tow.

For the rubbings, she would clean an artifact, then cover it with wet rice paper. When the paper dried, she meticulously blotted it with ink until she created a perfect impression of the artifact. Rubbings are superior to photographs or drawings because they’re 100 percent scale, can be three-dimensional and contain no shadows, Andrews said.

“She was a tremendous talent,” he said. “She was able to provide a permanent physical record of thousands of these ruins, many of which have since been destroyed.”

In addition to her son, Mrs. Robertson is survived by eight grandchildren and 10 great-grandchildren. Her husband and a daughter predeceased her.

(Merle Greene Robertson cont.)

The family suggests donations to the Latin American Library's Merle Greene Robertson Fund, Fourth Floor, Howard-Tilton Library, Tulane University, 7001 Freret St., New Orleans, LA 70118; or the Pre-Columbian Collection at the M.H. de Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118.

The Latin American Library at Tulane University is very pleased to announce a new collection guide and website for the Merle Greene Robertson Collection, Latin American Library Manuscripts, Collection 133. The guide was prepared by **Christine Hernández** and **David Dressing** with assistance from **Victoria Lyall** and **Lori Dowell**.

Spanning the period from the 1920s to 2010, the papers of this art historian, archaeologist, artist, teacher, and writer consists of material related to the study of the ancient Maya gathered and produced over a lifetime of activity in the field. The collection includes correspondence, publications, photographic material, rubbings and line drawings of Maya relief sculpture, artwork, and information on exhibits and conferences.

To access the guide and other information on the collection anon Merle Greene Robertson, see http://lal.tulane.edu/collections/manuscripts/robertson_merle

| ALAA at CAA |

ALAA Sponsored Sessions at CAA 100th Annual Conference, Los Angeles, February 22-25, 2012

Emerging Scholars of Latin American Art

Each year, the Association for Latin American Art hosts a special session to highlight the scholarship of advanced Ph.D. candidates and recent graduates. Three 20-minute papers ranging from Pre-Columbian or Latin American art are given in this 1.5 hour session, allowing time for discussion.

Date & Time: Thursday, February 23, 12:30-2:00 pm

Location: Concourse Meeting Room 406AB

Co-chairs: **Dr. Elena Shtromberg**, University of Utah, e.shtromberg@utah.edu

Dr. Kim Richter, Getty Research Institute, krichter@getty.edu

List of Speakers:

Ethan M. Cole, UCLA, Department of Art History

Moche Marks of Distinction: Accessing Regionality and Interaction through Moche Fineline Painted Pottery

Linda Rodríguez, Harvard University, Department of History of Art and Architecture

The Lost Book of Paintings of José Antonio Aponte

Jamie Ratliff, University of Louisville, Department of Fine Arts, Art History Program

Remaking the Home: Media, Myth, and Maternity in Polvo de Gallina Negra's Mother for a Day

Photographic Practices in Latin America

This session explores the ways in which photographic images, processes, and concepts have inflected the production of art in Latin America. Rather than consider a history of photography in the region, we seek to investigate the impact of the language of photography on twentieth-century pictorial practice and visual culture in Latin America. Our aim is to examine the photograph as document, object, or as idea, and how it may have altered our understanding of other media, such as painting and architecture. The panel raises questions related to photographic visual culture, regarding for example historical truth vs. fiction, objectivity/subjectivity, historical agency, testimonio, modes of perception, technology, indexicality, modernity, and authority. It also addresses broader issues concerning Latin American art, such as the strategic use of photography to construct cultural prestige and international representation, the role of commerce in the creation of twentieth-century Latin American visual culture, and how artists have manipulated the physical registers of the photographic image to both transform and decode its symbolic charge.

Date & Time: Thursday, February 23, 9:30 AM-noon

Location: West Hall Meeting Room 503

Chair: Dr. Anna Indych-López, CCNY & The Graduate Center, CUNY, aindych@cccny.cuny.edu

Co-chair: Dr. Mercedes Trelles-Hernandez, University of Puerto Rico, mercedestrelles@aol.com

List of Speakers:

Mercedes Trelles Hernández, University of Puerto Rico, Río Piedras Campus

Between Drawing and Photography: Ramón Frade's Construction of Puerto Rican Identity

Jennifer Josten, Yale University

Mathias Goeritz's Photographic Operations: El Eco and Mid-Century Mexican Modernism in the Musée imaginaire

Stephanie Schwartz, University College London

José Toirac: Revolutionary Redux

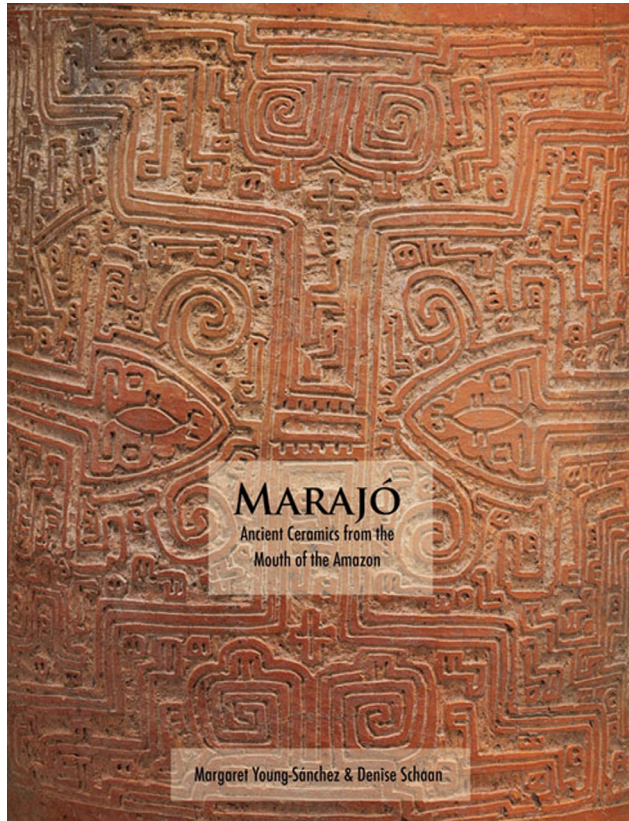
Marisa Lerer, The Graduate Center, CUNY

Proof Positive: The Photographs of Argentina's Disappeared as Objects of Subversion

Esther Gabara, Duke University

Nostalgic Photography as Critique in Contemporary Latin American Art

| NEW BOOKS |

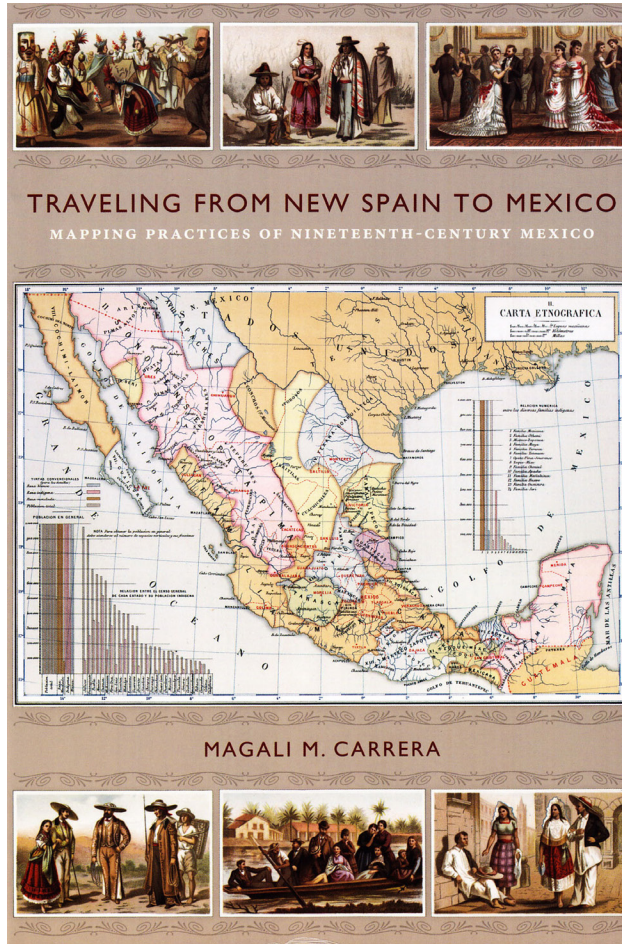


Marajó: Ancient Ceramics from the Mouth of the Amazon

Margaret Young-Sánchez & Denise Pahl Schaan
Denver Art Museum & University of Oklahoma Press
978-0-914738-73-2

Long virtually unknown to the North American and European audiences, the Amazon Basin is now recognized as a cradle of cultural and technological innovation in the ancient Americas. The hemisphere's earliest known ceramics (about 5000 B.C.) were produced there, and archaeology is revealing the remains of large settlements, ancient mound structures, and extensive water management systems, all built over the course of centuries. Marajó Island, located at the mouth of the Amazon River in Brazil, was home to one of the region's most populous and sophisticated ancient societies (A.D. 300-1300).

Beautifully decorated ceramics deposited as offerings in ancient Marajó cemeteries attest to the technical skill and artistry of Amazonian potters, and the complexity and sophistication of their cosmology. Lavishly illustrated in this volume is the full range of forms, drawn from the collections of the Denver Art Museum, the Barbier-Mueller Museums of Geneva and Barcelona, the University of Pennsylvania Museum of Archaeology and Anthropology, the American Museum of Natural History, and private collections.



Traveling from New Spain to Mexico: Mapping Practices of Nineteenth-Century Mexico

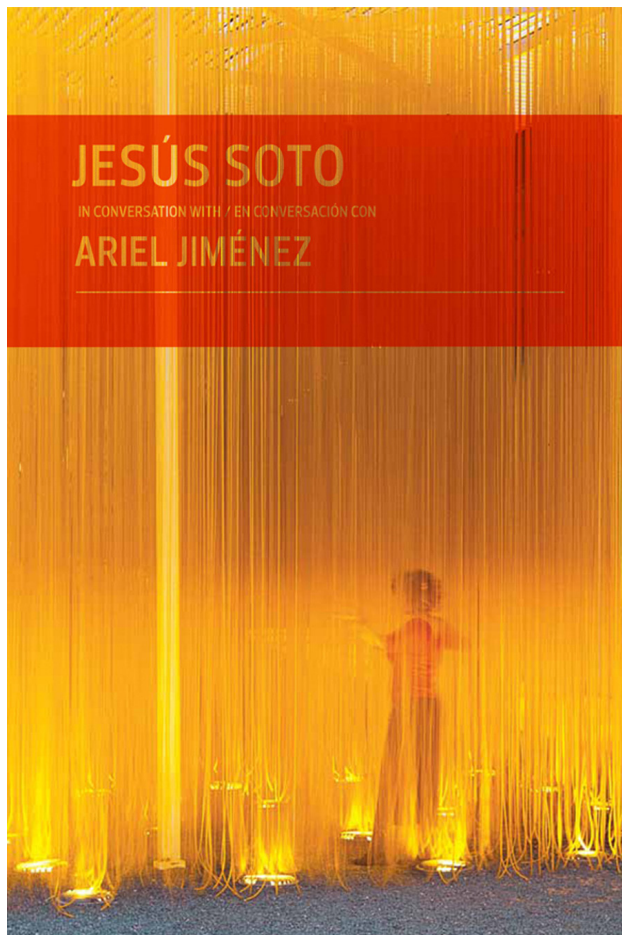
Magali Carrera

Durham: Duke University Press

978-0-8223-4991-4

Antonio García, Cubas's Carta general of 1857, represented Mexico's geographic coordinates in precise detail. This respected geographer and cartographer made mapping Mexico his life's work. Combining insights from the history of cartography and visual culture studies, this book examines how García Cubas fabricated credible and inspiring nationalist visual narratives for a rising sovereign nation by linking old and new visual strategies.

From the sixteenth century until the early nineteenth, Europeans had envisioned New Spain (colonial Mexico) in texts, maps, and other images. In the first decades of the 1800s, ideas about Mexican, rather than Spanish, national character and identity began to cohere in written and illustrated narratives produced by foreign travelers. During the nineteenth century, technologies and processes of visual reproduction expanded to include lithography, daguerreotype, and photography. New methods of display—such as albums, museums, exhibitions, and world fairs—signaled new ideas about spectatorship. García Cubas participated in this emerging visual culture as he reconfigured geographic and cultural imagery culled from previous mapping practices and travel writing. In works such as the *Atlas geográfico* (1858) and the *Atlas pintoresco é historico* (1885), he presented independent Mexico to Mexican citizens and the world.



Jesús Soto in conversation with/en conversación con Ariel Jiménez

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

ISBN: 978-0-9823544-6-9

The Colección Patricia Phelps de Cisneros (CPPC) announces the publication of *Jesús Soto in conversation with/en conversación con Ariel Jiménez*, the fourth title in CONVERSACIONES/CONVERSATIONS, a series of bilingual books featuring unique in-depth conversations between Latin American artists and leading critics, curators, and art historians. Each illustrated volume presents a comprehensive first-hand account of the artist's development accompanied by critical reflections by the authors.

This book presents over 30 years of friendship and conversations between Jesús Soto (Venezuela, 1923-2005), one of the most important Latin American artists of the 20th century and one of the main exponents of Kinetic and Op Art, and Ariel Jiménez, Chief Curator of the Colección Patricia Phelps de Cisneros.

Soto, in his conversations with Jiménez, tells of his childhood in Ciudad Bolívar, Venezuela, his first encounters with painting, his unending search for “thinking” time and space as dimensions beyond pictorial representation, and the development of his ideas that finally lead him to the creation of the *penetrables*.

This book is the revised and expanded edition of *Conversaciones con Jesús Soto*, originally published in 2001 and 2005 by the Fundación Cisneros, which served as the inspiration for the CONVERSACIONES/CONVERSATIONS series. Other available titles in the series include: *Carlos Cruz-Diez in conversation with Ariel Jiménez*, *Tomás Maldonado in conversation with María Amalia García*, and *Jac Leirner in conversation with Adele Nelson*. Forthcoming titles include conversations between: Ferreira Gullar & Ariel Jiménez (Spring 2012), Gyula Kosice & Gabriel Pérez-Barreiro (Fall 2012), Liliana Porter & Inés Katzenstein (Spring 2013), Waltercio Caldas & Ariel Jiménez (Fall 2013), Luis Camnitzer & Alexander Alberro (Spring 2014), among others.

ARS IBERICA
ET AMERICANA

Olga Isabel Acosta Luna



***Milagrosas imágenes
marianas en el Nuevo Reino
de Granada***

VERVUERT

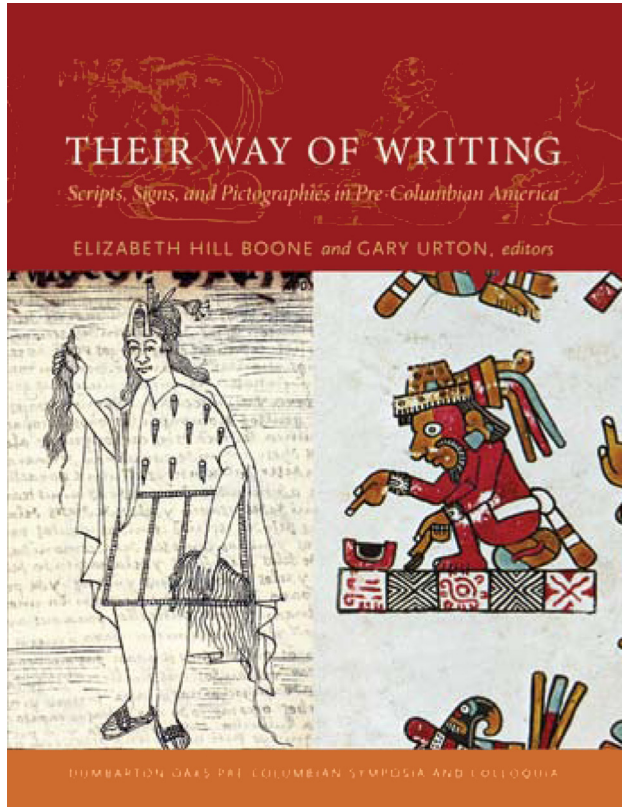
**Milagrosas imágenes marianas en el
Nuevo Reino de Granada
(Miraculous Images of the Virgin
Mary in the New Kingdom of Granada)**

Acosta Luna and Olga Isabel

Madrid and Frankfurt: Iberoamericana and Vervuert

ISBN 978-848489-572-5

In Colombia, as well as in other parts of Latin America, the Catholic population holds great devotion to various images of the Virgin Mary that were created during colonial times. Events such as the eradication of plagues, the healing of illnesses, and intercession for the salvation of the soul of their devotees, have been attributed to these images. This book focuses on painted, carved and sculpted images, which were acknowledged for their great miraculous power during colonial times in The New Kingdom of Granada. Since the 16th century, these images were designated as *milagrosas ymagenes* (miraculous images). The authors consider the history and iconography of the images, as well as their role in promoting a complex architectonic and plastic environment during colonial times in New Granada. From these analytical axes, this book shows the importance of miraculous images to the establishment Catholic devotion, to the urban organization of this society, and to Western religious imagery in these territories.



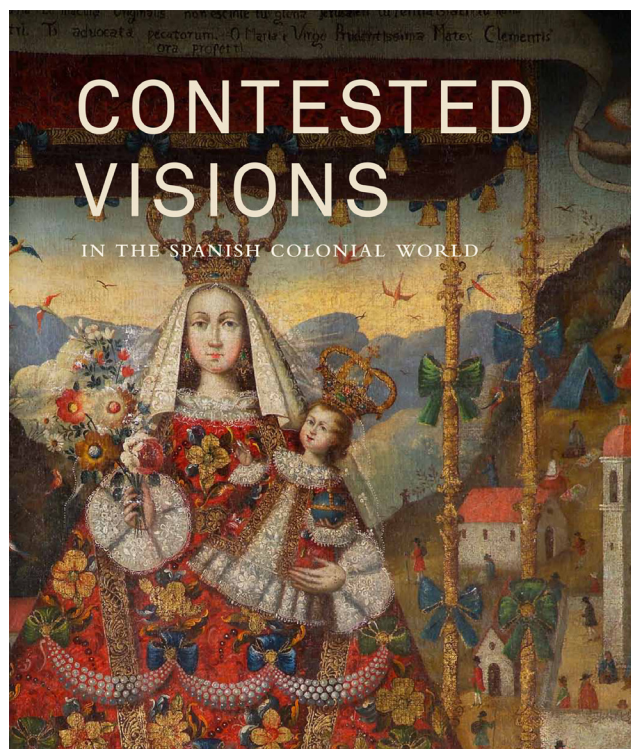
Their Way of Writing: Scripts, Signs, and Pictographies in Pre-Columbian America

Edited by Elizabeth Hill Boone and Gary Urton

Dumbarton Oaks Pre-Columbian Symposia and Colloquia (September 2011)

ISBN 978-0-88402-368-5

Writing and recording are key cultural activities that allow humans to communicate across time and space. Whereas Old World writing evolved into the alphabetic system that is now employed around the world, the indigenous peoples in the Americas autonomously developed alternative systems that conveyed knowledge in a tangible medium. New World systems range from the hieroglyphic script of the Maya, to the figural and iconic pictographies of the Aztecs, Mixtecs, and Zapotecs in Mexico and of the Moche in Peru, and to the abstract knotted khipus of the Andes. Like Old World writing, these systems represented a cultural category that was fundamental to the workings of their societies, one that was heavily impregnated with cultural value. The fifteen contributors to *Their Way of Writing: Scripts, Signs, and Pictographies in Pre-Columbian America* consider substantive and theoretical issues concerning writing and signing systems in the ancient Americas. They present the latest thinking about these graphic and tactile systems of communication; their variety of perspectives and their advances in decipherment and understanding constitute a major contribution not only to our understanding of Pre-Columbian and indigenous American cultures but also to our comparative and global understanding of writing and literacy.



Contested Visions in the Spanish Colonial World

Edited by Iлона Katzew

With contributions by Luisa Elena Alcalá, Thomas B. F. Cummins, Carolyn Dean, Mónica Domínguez Torres, Eduardo de Jesús Douglas, Cecelia F. Klein, Diana Magaloni Kerpel, Ramón Mujica Pinilla, William B. Taylor, Kevin Terraciano, and Luis Eduardo Wuffarden

LACMA and Yale University Press

ISBN 978-0-300176-64-3

Contested Visions in the Spanish Colonial World is a sophisticated examination of the significance of indigenous peoples and cultures within the complex social and artistic landscape of colonial Latin America. Focusing on Mexico and Peru, the two principal viceroyalties of Spanish America, from the fifteenth to the nineteenth centuries, the distinguished contributors to this volume investigate the multiple roles played by the arts in negotiating a sense of social and political place in the often fractured worlds of late pre-Columbian and colonial Latin America. Fully illustrated in color, this authoritative book explores a wide range of subjects, including competing views of the conquest; the construct of the Indian as a good Christian; how Amerindians drew on their pre-Columbian past to position themselves within the Spanish body politic; their participation in festive rites; and their role as artists. By taking into consideration the pre-Columbian origins of these two vast geopolitical regions and their continuities and ruptures over time, *Contested Visions* offers an arresting perspective on how art and power intersected in the Spanish colonial world.



The Art of Painting in Colonial Quito

Edited by Suzanne L. Stratton-Pruitt

Organized by Judy de Bustamante

Translated by Bianca Serrano

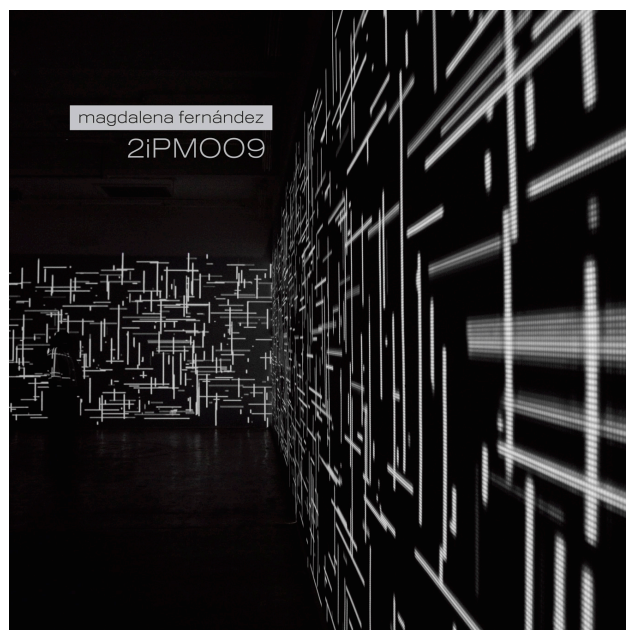
Early Modern Catholicism and the Visual Arts
Series, Vol. 6

Philadelphia: Saint Joseph's University Press

ISBN 978-0-916101-69-5

There were several busy centers of artistic production in South America from the late sixteenth century until the early nineteenth century, when the continent gained independence from Spain. The sculptors and painters of Quito in the Spanish kingdom of New Granada were among the most skilled and productive of all, producing many works for the art market in South America as well as for local patrons. Perhaps the best-known colonial paintings from Quito are Don Francisco de la Robe and His Sons Pedro painted by Andrés Sánchez Gallque in 1599, and the canvases repre-

senting typical figures and produce of the region created by Vicente Albán in 1783. Both of these were, however, intended to be sent to Spain where they remain today (Madrid, Museo de América). The works by Sánchez Gallque and Albán have received considerable scholarly attention, but the paintings in the churches, religious houses, and private collections in Quito itself have not received similar scholarly attention. This beautifully illustrated volume brings new research by an international team of scholars and new photography to this missing aspect of Spanish colonial art historical studies. It is the only publication of its kind made accessible to a wider public by virtue of being published in a bilingual edition (Spanish and English). This major contribution to the field by Saint Joseph's University Press expresses the university's long-standing interest in Spanish colonial art as reflected in its own fine collection of paintings from the viceroyalties of New Spain and Peru.



2iPM2009, 2009

Video installation with sound, one-minute, fifty-six seconds

Dimensions variable

Digital animation: Marcelo D'Orazio

Sound effects, corporal percussion: Courtesy Perpetuum Jazzile

Installation view at Periférico Caracas, Caracas, 2011

Photographer: Ángela Bonadies

Courtesy of the artist and Faria+Fábregas Galería, Caracas

Magdalena Fernández: 2iPM009

Edited by Julia P. Herzberg

Miami: Patricia & Phillip Frost Art Museum,
Florida International University

ISBN: 978-0-9819337-7-1

Magdalena Fernández: 2iPM009 is a 44-page illustrated catalogue in English with two essays and the Artist's Selected Biography. Julia P. Herzberg's essay "Decomposing – Recomposing: Concepts, Processes, and Sources," focuses on the video installation together with aspects of the artist's overall development from Venezuela to Italy and back to Venezuela. It examines two aspects of Fernández' multivalent work: the lesser-known, formative period in Venezuela and Italy where she explored the crossovers between design and geometric art, and several of her dialogues with modernist and post-modernist artists. Estrellita B. Brodsky's essay, "Turning Modernism Inside Out: Magdalena Fernández' (Ir)reverent Order" analyzes the artist's reversal of the reductive modernist mandate through acts of appropriation and transformation.

| OTHER PUBLICATIONS |

Magali Carrera, "Creole Landscapes," in *Mapping Latin America: A Cartographic Reader*, edited by Jordana Dym and Karl Offen, Chapter 20, 110-113. University of Chicago Press, 2011.

Patrick Hajovsky. Review of *In the Palace of Nezahualcoyotl: Painting Manuscripts, Writing the Pre-Hispanic Past in Early Colonial Period Tetzaco, Mexico*, by Eduardo de J. Douglas (UT Press, 2010). In *Journal of Anthropological Research* 67 (2011), 276-77.

Julia P. Herzberg, "The Armory Show," *Arte! Brasileiros* (May 2011): 41-43.

Julia P. Herzberg, Review of "Iván Navarro," *Arte al día International* 135 (2011): 138-139. [Herzberg is a contributing editor to *Arte al día International*]

Ann Marie Leimer. Review of *Las Olvidadas: The Forgotten Women - Photographs by Maya Goded*. California Museum of Photography. *Afterimage* 38: 6 (May/June 2011), 28-29.

Paul Niell, "Classical Architecture and the Cultural Politics of Cemetery Reform in Early Nineteenth-Century Havana, Cuba," *The Latin Americanist* 55: 2 (June 2011), 57-90.

Paul Niell, "El Templete and Cuban Neoclassicism: A Multivalent Signifier as Site of Memory," *Bulletin of Latin American Research*, 30: 3 (2011), 344-365.

Catha Paquette, "(Re)Visions: Sacred Mothers and Virgins," in *MEX/L.A.: "Mexican" Modernism(s) in Los Angeles, 1930-1935*. Long Beach and Ostfildern: Museum of Latin American Art and Hatje Cantz Verlag, 2011, 48-57.

| LECTURES & PERFORMANCES |

Dialogue between Julia P. Herzberg and Monika Weiss on the artist's video *Sustenazo (Lament II)* at The Kohl Art Gallery, Washington College, March, 2011.

Maria M. Malagón-Kurka will present "Ambivalence and Ambiguity in Contemporary Art: Is it About Our Times, and Us Too?" at the SECAC Conference, Contemporary Art Open Session, in Savannah, Georgia on Friday, November 11, 8:00-9:45 a.m.

Fabiola Martínez will present "Poéticas de la Abstracción en México: Reflexiones sobre la Crítica de Octavio Paz y Luis Cardoza y Aragón" at the Congreso Internacional de Crítica de Arte Latinoamericana, Universidad Carlos III Madrid (October 18 - 20, 2011). She will also present "Seeking the local in the universal: the paradoxes of abstraction in Mexico" at the Conference Peripheral Modernisms, IGRS University of London (March 23 - 24 2012).

| EXHIBITIONS |



Portable Altar with Virgen de los Remedios. La Paz, Bolivia, late 19th century. Magüey, gesso, wood, paint, fabric, metal. Gift of Mr. and Mrs. David R. Thornburg, International Folk Art Foundation Collection, MOIFA.

Folk Art of the Andes

Museum of International Folk Art,
Santa Fe, New Mexico

Ongoing through February 2012

The Museum of International Folk Art opens a major exhibition, *Folk Art of the Andes*, April 17, 2011. This will be the first exhibit in the United States to feature a broad range of folk art from the Andean region of South America, showcasing more than 850 works of art primarily dating from the nineteenth and twentieth centuries.

The creative accomplishments of the Andean people of the highland region of South America are prominent among the folk art legacies of the world. The curator for the exhibition, Dr. Barbara Mauldin, states “the *Folk Art of the Andes* exhibit explores the influence of Spanish arts and cultural introduced during the colonial period and shows how much of the work produced after independence in 1829 reflects the interweaving of indigenous craft traditions with European art forms and techniques.”

The collection of Andean folk art in the Museum of International Folk Art was started with an initial gift from the museum’s founder Florence Dibell Bartlett and has grown to more than 6,000 objects. Drawing from this renowned collection and other private and public collections in the United States, *Folk Art of the Andes* includes religious paintings, sculptures, portable altars, milagros, amulets, and ritual offerings. Traditional hand woven ponchos, mantles, belts, and bags are shown, along with women’s skirts, hats, and shawls adapted from the Spanish. Jewelry, wooden trunks, silverwork, majolica ceramics, carved gourds, house blessing ornaments, and toys reveal not only the craftsmanship of the work, but the ways the objects function in everyday life. Also explored are Andean festival cycles with lavish costumes and a variety of masks.

The exhibit will be accompanied by a richly illustrated 300-page catalog. Public programming related to the Andes show will take place throughout the year.

Barbara Mauldin, Curator of Latin American Art

505-476-1222

Barbara.mauldin@state.nm.us

www.museumofnewmexico.org

Steve Cantrell, PR Manager

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Steve.cantrell@state.nm.us



Latin American Artists of Italian Descent

Artistas Latinoamericanos de ascendencia italiana

Artisti Latinoamericani di discendenza italiana

Mon-Fri, 11 AM to 6 pm PM

The IDB Cultural Center, Washington, DC

The IDB Cultural Center joins this year's official celebrations of the 150th anniversary of the Unification of Italy, with a number of activities scheduled for the second part of 2011.

The first is the exhibition **LATIN AMERICAN ARTISTS OF ITALIAN DESCENT** (August 15 to October 21, 2011), featuring 25 works drawn from the IDB Art Collection, representing a number of Latin American countries with a significant Italian migration, and calling attention to the important cultural synergy that has intertwined the destinies of Italy and Latin America for more than five hundred years. Most of the names of the artists are already familiar to the general public, such as Amighetti, Figari, Pettoruti, Matta, and Frasconi, to name a few.

The works were selected by **Félix Angel**, Director and Curator of the IDB Cultural Center. The Center has invited **Cristina Rossi**, Professor of Latin American Art and researcher at the Julio E. Payró Institute for the Theory and History of Art of the University of Buenos Aires, to cooperate as guest essayist for the catalogue, and discuss the interaction of experiences between Italy and Latin America.

In her essay, entitled **ART IN TRANSIT: Artistic Exchanges among Italian and Latin American Artists**, Dr. Rossi explains the continuity of many traditions old and new in the development of the region's modern artistic identity. According to her, "the mutual influences of Italians and Latin Americans cannot be understood simply by tracing names or ancestral ties for vestiges of "Italian-ness" devoid of historical context or conflict. Those influences are properly grasped only by acknowledging the accumulated knowledge and experience that seeped into the culture and expanded in the course of dialogue, creation, and negotiation."

The IDB Cultural Center has distinguished itself in Washington and abroad for the high quality and professional excellence of its programming. The Center has recently been acknowledged by the magazine *Arte al Día International* as one of the world top institutions promoting the culture of Latin America and the Caribbean. 2011 - Inter-American Year of Culture. Already in its twentieth year of uninterrupted activity, the Center is proud to reaffirm such a commitment to excellence, hoping that it will be maintained and reinforced in the years to come.

Open, Information Bulletin in ENGLISH
Abrir, Boletín informativo en ESPAÑOL

Free and open to the public

Inter-American Development Bank, Cultural Center GALLERY

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Lasting Impressions: Body Art in the Ancient Americas

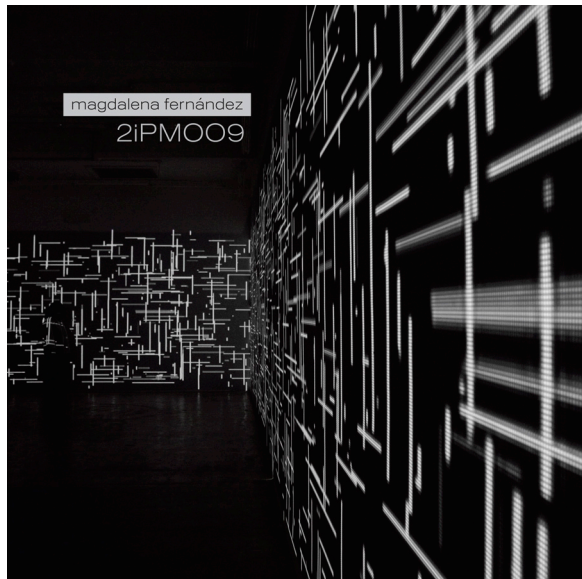
The Dumbarton Oaks Museum

September 30, 2011 to March 4, 2012

The Museum's latest exhibition presents highlights from three thousand years of body art practices in the Ancient Americas. Piercings, tattoos, scarification, and even reshaped heads were held in high regard in many Pre-Columbian cultures. Such permanent changes were thought to make the body beautiful, strong, and powerful. Often steeped in ceremony, body transformations were associated with lasting changes in the identity of the wearer.

Lasting Impressions presents over sixty objects from the Dumbarton Oaks Pre-Columbian Collection and the Peabody Museum of Archaeology and Ethnology, Harvard University. Human portraits and figurines offer a glimpse of ancient ideals of beauty and power, while jewelry and personal ornaments illustrate some of the many ways in which Pre-Columbian people adorned themselves.

www.doaks.org



Magdalena Fernández: 2iPM009

The Patricia & Philip Frost Art Museum
Florida International University, Miami

October 12, 2011 to January 8, 2012.

The video installation will travel to the Museum of Latin American Art Long Beach, California where it will be on view from February 12, 2012 to May 27, 2012.

Magdalena Fernández, a Venezuelan artist, is one of the most innovative exponents of contemporary geometric abstraction in the Americas. The artist's studies in math, physics, and graphic design in Caracas from 1983 to 1989 were followed by additional studies and professional work in Italy from 1989 to 2000. Inspired by A. G. Fronzoni, the Italian designer and architect

renowned for interior design, graphics, exhibitions, theory, and teaching, Fernández adopted many of his views on the interconnections between art and life. Through his introductions, she interfaced with many artists of diverse constructivist, kinetic, and optical directions. The artist's accumulated experiences during her Italian years shaped her concepts in drawing, photography, sculpture, installations, urban interventions, and video. Her work, notable for attaining an "unstable equilibrium," is evident in the video installation 2iPM009, 2009.

The first number in the idiosyncratic title, *2iPM009*, indicates its sequence in the series; the lowercase letter i, the medium; the last three numbers, the year the work was completed. Fernández' dialogue with Piet Mondrian is indicated by the initials PM. Fernández responded to Mondrian's *Composition in Line* of 1917 after watching a corporal performance by the musical group Perpetuum Jazzile on the Internet. The resulting video installation, simulating the sound of rain, begins with barely audible sounds of light rain and the appearance of barely visible tiny dots. In perfectly measured timing, the dots appear in greater quantity and with greater frequency, evoking, however momentarily, a twinkling starry night. The dots slowly become short vertical and horizontal lines, very much like those in *Composition in Line*. Progressively these increase in size, becoming longer and wider, moving in horizontal and vertical directions across the screen, creating a cascade of intersecting white lights. The sound of the rain, produced by the sound of clapping hands, determines the velocity of movement, and as the sound becomes louder, it effects a virtual downpour. A crash of thunder causes the lines to reach their maximum density. As the storm subsides, the imagery seems to reverse itself. For a second, the silent, black screen suggests that nature's cycle has come full circle.

Julia P. Herzberg, Curator
www.magdalenafernandez.com/
www.magdalenafernandez.com/instalacion/home_venecia.htm



Chillitupa Chávez, Marcos, Folding Screen with the Genealogy of the Incas, 1837, oil on canvas, overall: 76 3/4 x 177 3/16 (195 x 450). Cuzco Circle, Pastor Family Collection. Photo © D. Giannoni.

Contested Visions in the Spanish Colonial World

Los Angeles County Museum of Art, Resnick Pavilion
November 6, 2011–January 29, 2012

Museo Nacional de Historia, Mexico City
July 6–October 7, 2012

Contested Visions in the Spanish Colonial World examines the significance of indigenous peoples within the artistic landscape of colonial Latin America. The exhibition offers a comparative view of the two principal viceroyalties of Spanish America—Mexico and Peru—from the fifteenth to the nineteenth centuries. It addresses the continuation of pre-conquest forms and styles after the conquest, and the multiple contexts in which indigenous peoples were represented in the colonial period.

Through a selection of approximately 200 works (paintings, sculptures, codices, manuscripts, textiles, keros, featherworks, and more), *Contested Visions* explores how the production of art after the conquest resulted from a complex social and artistic dynamic. The exhibition reveals that under colonial rule, Amerindians were not a passive or homogenous group but instead commissioned art for their communities and promoted specific images of themselves as a polity. By taking into consideration the pre-Columbian (Inca and Aztec) origins of these two vast geopolitical regions and their continuities and ruptures over time, *Contested Visions* offers an arresting perspective on how art and power intersected in the Spanish colonial world.

The exhibition, curated by Iлона Katzew, is co-organized by the Los Angeles County Museum of Art and the Instituto Nacional de Antropología e Historia, Mexico.

For more information about the exhibition, publication, and related events please go to www.lacma.org.

International Symposium: UCLA and LACMA are co-sponsoring a major international three day symposium (December 2–4, 2011) in conjunction with the upcoming special exhibition *Contested Visions in the Spanish Colonial World* on view November 6, 2011 through January 29, 2012. Participants will include scholars from Mexico, Peru, Europe, and the United States. A full program will be announced this fall.

| MUSEUM NEWS |

Julia P. Herzberg, Ph.D., has been appointed Adjunct Curator the Patricia and Phillip Frost Art Museum, Florida International University, Miami.

After nearly 20 years as Curator and 11 years as Director of the Inter-American Development Bank (IDB) Cultural Center in Washington, DC, **Félix Ángel** is planning to retire and turn his full attention to his writing and art.

| UNIVERSITY NEWS |

George Flaherty has joined the art history faculty at UT Austin, focusing on modern and contemporary Mexican and Chicano art.

Dr. Ann Marie Leimer was promoted to Associate Professor at the University of Redlands in Spring 2011.

| AWARDS & HONORS |

Constance Cortez was awarded first place at the 2011 International Latino Book Awards in the category of Art Books for her volume, “Carmen Lomas Garza” (UCLA Chicano Studies/University of Minnesota Press, 2010).

Amy Buono, Assistant Professor at SMU Meadows School of the Arts, was awarded a 2011-2012 Post-doctoral Fellowship at the Getty Research Institute for her project, “Techniques of Color and Deception: Brazilian Art in Early Modern Europe”.

Alexis Salas, Ph.D. student at the University of Texas at Austin, has been awarded a ten-month DAAD (Deutscher Akademischer Austausch Dienst) Research Grant and an E. D. Farmer International Fellowship from the Mexican Center of the Teresa Lozano Long Institute of Latin American Studies to conduct research on contemporary Mexican art in Berlin in 2011-2012.

Lisa Trever (Harvard University) has received a two-year William Tyler Fellowship in Pre-Columbian Studies at Dumbarton Oaks for 2011-13. Trever is completing her dissertation “Moche Mural Painting and Practice at Pañamarca: A Study of Image-Making in Ancient Peru”. She can be reached at Lstrever@fas.harvard.edu.

Arden Decker-Parks (Graduate Center, CUNY) was awarded a Fulbright García-Robles to complete research in Mexico City for her dissertation on the *movimiento de los grupos* and the development of conceptual art practices in Mexico during the 1970s.

Juliet Wiersema has been awarded a Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship at the Metropolitan Museum of Art for 2011-2012. She was also the recipient of the University of Maryland Distinguished Dissertation Award (College of Arts and Humanities) for her 2010 dissertation “The Architectural Vessels of the Moche of Peru (200-850 A.D.): Talismans for the Afterlife.” She can be reached at juleswiersema@yahoo.com.

| FELLOWSHIP & TRAVEL |

Dumbarton Oaks Fellowships, Grants, and Residencies

Deadline: November 1

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 One-Month Research 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. Recipients are expected to make use of research facilities at Dumbarton Oaks for the month covered by the award. Accommodations and travel 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.

Getty Research Institute Grants 2012/2013 Theme: Color

Deadline: November 1

Color is an essential component of artistic production and therefore should be fundamental to art historical analysis. The topic of color can be explored from various angles, giving insight into the aesthetics, symbolism, psychology, technology, materiality, conservation, and production of works of art. The Getty Research Institute invites proposals for the scholar year that address the artistic use of color from ancient to contemporary times in any culture. Proposals focused on the Research Institute's collections will be given particular consideration.

In addition to the theme of color, we also welcome applications from scholars engaged in research projects on classical and ancient Mediterranean art and archaeology, the reception of antiquity, and other topics pertaining to the collections, resources, and programs of the Getty Villa.

Detailed instructions, application forms, complete theme statement, and additional information are available online at www.getty.edu/foundation/apply.

| PUBLICATION OPPORTUNITIES |

CAW Magazine aims to be at the forefront of Caribbean art and its growing art market. CAW Magazine reaches an audience of artists, collectors, gallery owners, museum curators, art historians, art educators, fine art appraisers, and others interested in Caribbean Art. We strive to represent the fine arts of the Caribbean region by providing access to scholarly exchanges, to learn about the hottest artists and collectors, museums to tour during your travels to the Caribbean, to find art happenings across the globe, and much more. <http://www.cawmagazine.com>.

Getty Research Journal is a peer-reviewed periodical that features essays on objects in or aspects of the Getty's extensive archival, rare book, and artistic holdings that bear upon the annual research themes of the Research Institute. Shorter texts present new acquisitions or note discoveries in the collections. The journal is particularly interested in publishing the work of emerging authors and seeks to foster an environment of collaborative scholarship among art historians, museum curators, and conservators.

For more information, please visit www.getty.edu/research/publications/grj. For questions or submissions, please email GRJsubmissions@getty.edu.

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>.

Hemisphere: Visual Cultures of the Americas is an annual publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico (UNM). 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. Through the production of Hemisphere students promote their educational and professional interests as they gain first-hand experience in academic publishing. Although the inaugural issue highlighted essays, reviews, and artwork by graduate students from the Department of Art and Art History at UNM, the second edition consists of work submitted by graduate students at other universities in the United States. The journal welcomes and will continue to accept submissions from authors at other institutions in and outside of the United States. A call will be sent out each year to invite submissions for the next issue. Department of Art and Art History; MSC04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Email: Hmsphr@unm.edu.

| MEMBERSHIP |

Please indicate the appropriate membership category, and return the completed form (with payment, if necessary) to the Secretary-Treasurer:

Paul Niell
Department of Art Education and Art History
University of North Texas
1155 Union Circle #305100
Denton, TX 76203-5017

Membership forms may also be submitted via email: paulneill@gmail.com

- ☐ Membership dues have been paid online via Paypal.
☐ Membership dues will be paid by check.

Membership Categories

- ☐ Regular (\$30)
☐ Student (\$20)
☐ Retired (\$15)
☐ Institutional (\$50)
☐ Sustaining (\$100)
☐ Institutional Sustaining (\$500)

Please make checks payable to: **Association for Latin American Art.**

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

- ☐ Are you a member of the College Art Association?
☐ Would you like to be included on the Association for Latin American Art listserv?

All contributions to the association are tax deductible to the extent permissible by law under section 501(c)(3) of the Internal Revenue Code of 1986.

| 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, Margaret Jackson: : Department of Art and Art History; University of New Mexico; MSC 04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Her email address is 4maranja@gmail.com.

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Paul Niell, Secretary-Treasurer: Department of Art Education and Art History; University of North Texas; 1155 Union Circle #305100; Denton, TX 76203-5017. His email address is paulniell@gmail.com.

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 March 2012, 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 Patrick Hajovsky, Newsletter Editor: Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu.

| WEBSITE |

For information regarding the Association's website (www.associationlatinamericanart.org), please contact Patrick Hajovsky: Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu.

| CAA Los Angeles (2012) |

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Elisa C. Mandell, Vice President: Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisacmandell@gmail.com.