



ASSOCIATION FOR LATIN AMERICAN ART

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ALAA at CAA

ALAA THIRD TRIENNIAL

NEW BOOKS / EXHIBITION CATALOGS

Mapping Latin America: A Cartographic Reader

Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala

Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment

Antonio Manuel: I Want to Act, Not Represent!

Ferreira Gullar in conversation with/en conversación con Ariel Jiménez

Mexican Muralism: A Critical History

Past Presented: Archaeological Illustration and the Ancient Americas

Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom

Quito, Ciudad de Maestros: Arquitectos, edificios y urbanismo en el largo siglo XVII

Iván Navarro: Fluorescent Light Sculptures

RECENT ARTICLES

EXHIBITIONS

CONFERENCE PANELS AND LECTURES

MEMBER NEWS

NEWSLETTER
VOLUME 24
No. 02
OCTOBER 2012

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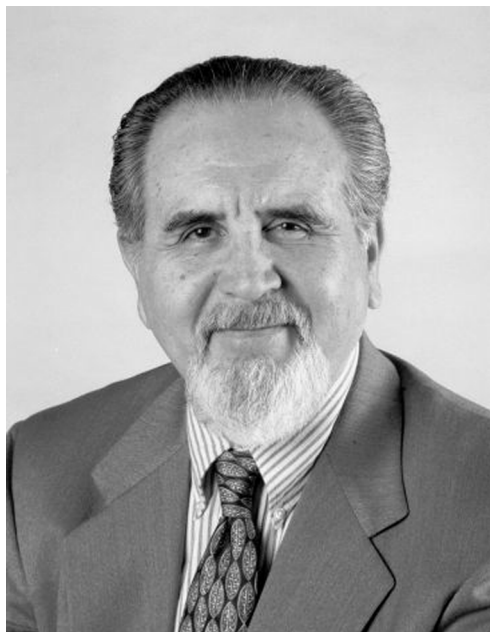
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NEWSLETTER
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(Cover Image) *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment*



Jacinto Quirarte, 80, passed away on July 20, 2012. He was a professor emeritus and a former Dean of the College of Fine and Applied Arts at the University of Texas at San Antonio (UTSA). The Association for Latin American Art is greatly indebted to Dr. Quirarte, who was a founding member and its first president. It was he who conceptualized and organized the ALAA, drafted its first bylaws, and compelled other major figures in the field to join him in the founding of a new association for the study and promotion of Latin American art.

Jacinto was born in Jerome, Arizona, on August 17, 1931, and moved with his parents and five siblings to San Francisco when he was 16. He graduated from San Francisco's Mission High School and earned his B.A. and M.A. from San Francisco State University. He

found his academic calling in the early 1950s, after serving in the United States Air Force, when he and his wife, Sara, headed to Mexico for graduate school. There he became steeped in the artistic traditions of Central and South America, and earned his Ph.D. from the National Autonomous University of Mexico (UNAM).

Dr. Quirarte's list of professional accomplishments is extensive. He spent two years as a cultural affairs representative for the U.S. Embassy in Caracas, Venezuela. He taught at several institutions, including the University of Texas at Austin, Colegio Americano of Mexico City, University of the Americas in Mexico City, and Yale University. He was a visiting professor at the University of California at Santa Barbara, University of New Mexico at Albuquerque and the American University of London. He was recruited for the team that started the University of Texas at San Antonio, and was one of its founding deans, heading what was then called the College of Arts. In 1975, he was one of 25 people appointed by President Gerald R. Ford to be a member of the American Revolution Bicentennial Advisory Council. He also served as a Senior Fellow in the Pre-Columbian Studies program at Dumbarton Oaks from 1978 to 1982. From 1982 to 1987, he chaired the National Task Force on Hispanic American Art for the National Endowment for the Arts.

In addition to his extensive professional service, Dr. Quirarte was a pioneer in the field of Latin American art history, authoring several books and monographs, numerous articles, book reviews, book chapters and exhibition catalogue entries on Pre-Columbian art and archaeology, as well as on colo-

nial and modern Mexican and Latino art. His books include *Izapan Style Art: A Study of Its Form and Meaning*, *Mexican American Artists*, *The Art and Architecture of Ancient Guatemala: A Selection of Masterpieces*, *How to Look at a Masterpiece: Europe and the Americas*, and *The Art and Architecture of the Texas Missions*. In addition to writing and teaching art history, Dr. Quirarte established and directed the Research Center for the Arts (RCA, later Research Center for the Arts and Humanities [RCAH]), a scholarly outreach program that emphasized multidisciplinary exploration of Latin American and Hispanic influences on art and culture. The *RCA Review* was the early vehicle for ALAA news.

Jacinto was preceded in death by his parents, Francisco and Frutosa Quirarte, son Marc Vincent, brother Francisco Quirarte, Jr., and sister Geraldine Rivera. He is survived by his wife of 57 years, Sara Quirarte, their daughter Sabrina Pilar McGowan and her husband Patrick, sister Jessie Luecht and her husband Vince, sister Rachel McElroy and her husband Richard, sister Teresa Faue, and many beloved nieces, nephews, aunts and cousins.

A friend of Jacinto's recently wrote to his wife and daughter: "Jacinto was an individual whose presence has impacted the lives and thoughts of more than you will ever know. He lives on, in all of us who have had the pleasure to know and enjoy him in thought and in deed. He always maintained that wonderful sense of humor, and wry wit that when expressed, was followed up by that wonderful chuckle that was uniquely his! He is a remarkable scholar, a great humanist and a man whose presence has impacted generations of thinkers in the field he opened up."

Another colleague wrote, "Jacinto was a great man, a true pioneer who opened up the field of Latin American and Latino art history. His vision of what art history could and should be made it possible for these fields to flourish. His life impacted so many others in such a positive way. The Association for Latin American Art, for example, now flourishes because many years ago Jacinto had the vision, will, and astute political sense to create and launch it."

An endowed scholarship in art history has been established in Dr. Quirarte's name at UTSA. Memorial contributions may be sent to:

Jacinto Quirarte Endowed Scholarship in Art History
University of Texas at San Antonio
College of Liberal and Fine Arts, Office of the Dean
One UTSA Circle
San Antonio, Texas 78249-0641

| ALAA Third Triennial Conference |

Third Triennial Conference of the Association for Latin American Art
The Art Museum of the Americas, Washington, DC
March 15-17, 2013

“Cities, Borders and Frontiers in Ancient, Colonial, Modern, and Contemporary Latin American Art”

The Third Triennial Conference of the Association for Latin American Art will be held on March 16 and 17, 2013 at the Art Museum of the Americas. The conference will open with a keynote address by **Teresa Uriarte**, UNAM, on Friday, Mar 15, at 5:30 pm at Dumbarton Oaks. We are working to coordinate tours of local venues such as the Library of Congress, the Smithsonian American Art Museum’s Arte Latino Collection, and the Inter-American Development Bank Gallery in conjunction with the conference. Further details will follow closer to the date.

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

The conference will be united through the exploration of the theme “Cities, Borders and Frontiers,” which will focus on issues of how art is deployed in urban centers or borderland regions.

| ALAA at CAA |

College Art Association’s 101st Annual Conference
New York, February 13–16, 2013
Hilton New York, 1335 Avenue of the Americas

ALAA’s Emerging Scholars Session

Thursday, February 14, 12:30 – 2:00 p.m.
Regent Parlor, 2nd Floor

Ana M. Franco, Assistant Professor, Universidad de los Andes, Bogotá, “Trans-nationalism and Abstraction in Colombian Art of the 1950s: A New Historiographic Model”

Derek Burdette, Tulane University, “Re-Making The Sacred: The Señor de Santa Teresa and the Miraculous ‘Renovation’ of Statues in Viceregal Mexico”

Lisa Trever, Dumbarton Oaks and Harvard University, “Portraits, Potatoes, and Perception: Toward a Sense of Moche Artistic Vision”

ALAA's Sponsored Session:

Questioning Feminism in Latin America's Art Histories

Wednesday, February 13, 2:30 – 5:00 p.m.

Beekman Parlor, 2nd Floor

Organizers: Aleca Le Blanc (California State University, Long Beach) and Harper Montgomery (Hunter College, City University of New York)

Even though female artists, patrons, and scholars have held prominent roles in Latin American cultural circles during every temporal period, from ancient to the present day, a discussion of gender only occasionally enters the historical narrative. This session questions what feminism looks like in Latin America's art histories. Considering ancient to contemporary periods, papers may address such questions as: How have discourses of the feminine diverged from or merged with nationalist narratives on art and culture and what role, if any, did a feminist consciousness play? Can considering gender in the production and reception of ancient or colonial works reflect historical contexts, or does it only impose contemporary agendas? How do art history's implicit gender biases affect the ways in which Latin America is constructed today? We seek proposals that take innovative theoretical approaches through focused case studies, comparative studies, and historiographic investigations.

SPEAKERS:

Charlene Villaseñor Black, UCLA, "Sacred Transformations, Indigenous Influences: Mary Magdalene and other case studies in Colonial Art"

Lauren Kilroy, Brooklyn College, "Jesus as Mother: The Politics of Gendering the Sacred Heart in New Spain"

Elizabeth Fuentes Rojas, ENAP & UNAM, "Women's Trajectory in the Mexican Academy of San Carlos: Her incorporation into the Art World"

Ana María Reyes, Independent Scholar, "Incorporated Vision: A Feminist Critique of Development Discourse"

Marta García Barrio-Garsd, Independent Scholar, "Now We See You; Now We Don't; Feminisms in Argentine Art: 1980s-1990s"

ALAA Business Meeting

Saturday, February 16, 12:30 PM-2:00 PM

Sutton Parlor South, 2nd Floor

There are more panels and papers on Latin American art than space permits here. See the CAA conference schedule for details.

| NEW BOOKS & EXHIBITION CATALOGS |

Mapping Latin America: A Cartographic Reader

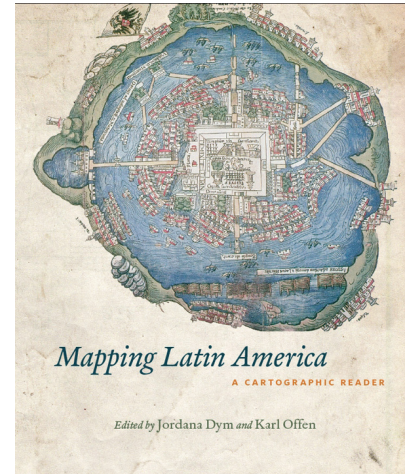
Edited by Jordana Dym and Karl Offen

University of Chicago Press, 2011

ISBN: 978-0226618227

From announcing the conquest of an Aztec empire to challenging the decision to put North America and Europe at the “top of the world,” maps and mapmakers have contributed to the creation of Latin America. In *Mapping Latin America*, leading scholars from several disciplines interpret over one hundred full-color maps made from within or representing the Americas since 1492. This unprecedented and engaging volume highlights maps and mapmaking traditions by a variety of mapmakers—from the hand-drawn maps of Native Americans, to those by colonial scribes and European cosmographers, to those by theodolite-wielding surveyors. By demonstrating the many ways maps present and communicate information, and by explaining how and why maps are made, how people have read, interpreted and used them, and how map silences often speak volumes, this inclusive collection promotes a cartographic literacy and inspires a long-lasting curiosity about how maps work, what it all means for Latin Americans today, and why we should care.

Jordana Dym is associate professor of history and director of Latin American studies at Skidmore College and the author of *From Sovereign Villages to National States: City, State and Federation in Central America, 1759–1838*. Her research focuses on urban politics in nineteenth-century Central America and travelers’ cartography. Karl Offen is associate professor of geography at the University of Oklahoma and the author of numerous articles dealing with mapping and social and environmental change in the Neotropics.



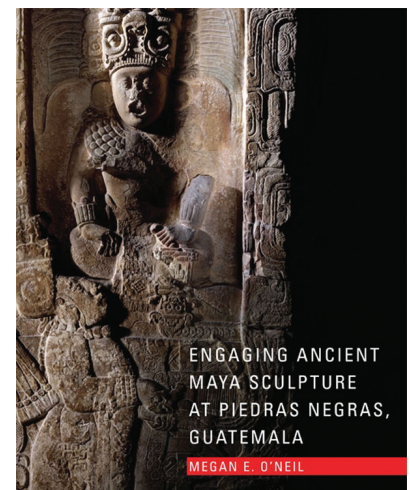
Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala

Megan E. O’Neil

University of Oklahoma Press, 2012

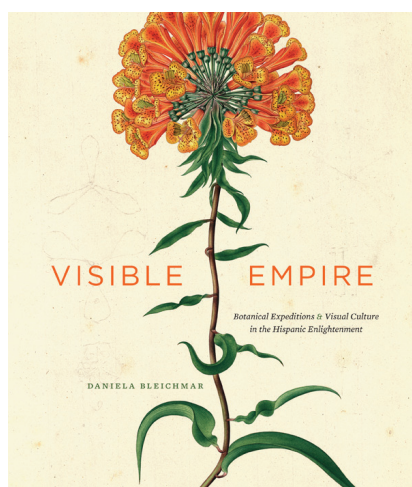
ISBN: 978-0806142579

Now shrouded in Guatemalan jungle, the ancient Maya city of Piedras Negras flourished between the sixth and ninth centuries c.e., when its rulers erected monumental limestone sculptures carved with hieroglyphic texts and images of themselves and family members, advisers, and captives. In *Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala*, Megan E. O’Neil offers new ways to understand these stelae, altars, and panels by exploring how ancient Maya people interacted with them. These monu-



ments, considered sacred, were one of the community's important forms of cultural and religious expression. Stelae may have held the essence of rulers they commemorated, and the objects remained loci for reverence of those rulers after they died. Using a variety of evidence, O'Neil examines how the forms, compositions, and contexts of the sculptures invited people to engage with them and the figures they embodied. She looks at these monuments not as inert bearers of images but as palpable presences that existed in real space at specific historical moments. Her analysis brings to the fore the material and affective force of these powerful objects that were seen, touched, and manipulated in the past.

O'Neil investigates the monuments not only at the moment of their creation but also in later years and shows how they changed over time. She argues that the relationships among sculptures of different generations were performed in processions, through which ancient Maya people integrated historical dialogues and ancestral commemoration into the landscape. With the help of 150 illustrations, O'Neil reveals these sculptures' continuing life histories, which in the past century have included their fragmentation and transformation into commodities sold on the international art market. Shedding light on modern-day transposition and display of these ancient monuments, O'Neil's study contributes to ongoing discussions of cultural patrimony.



Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment

Daniela Bleichmar

University of Chicago Press, 2012

ISBN: 978-0226058535

Between 1777 and 1816, botanical expeditions crisscrossed the vast Spanish empire in an ambitious project to survey the flora of much of the Americas, the Caribbean, and the Philippines. While these voyages produced written texts and compiled collections of specimens, they dedicated an overwhelming proportion of their resources and energy to the creation of visual materials. European and American naturalists and artists collaborated to manufacture a staggering total of more than 12,000 botanical illustrations. Yet these images have remained largely overlooked—until now.

In this lavishly illustrated volume, Daniela Bleichmar gives this archive its due, finding in these botanical images a window into the worlds of Enlightenment science, visual culture, and empire. Through innovative interdisciplinary scholarship that bridges the histories of science, visual culture, and the Hispanic world, Bleichmar uses these images to trace two related histories: the little-known history of scientific expeditions in the Hispanic Enlightenment and the history of visual evidence in both science and administration in the early modern Spanish empire. As Bleichmar shows, in the Spanish empire visual epistemology operated not only in scientific contexts but also as part of an imperial apparatus that had a long-established tradition of deploying visual evidence for administrative purposes.



Antonio Manuel: I Want to Act, Not Represent!

Edited by Claudia Calirman, Alexandra Garcia, Gabriela Rangel.

Ameircas Society and Associação para o Patronato Contemporâneo, 2012

ISBN 978-1879128408

Antonio Manuel (born 1947) helped define the groundbreaking neo-avant-garde movement that emerged in Rio de Janeiro in the 1960s. Making his mark in 1970 at the height of Brazil's military dictatorship with "The Body is the Work" (in which he submitted his naked body to the Museu de Arte Moderna), Manuel's conceptual and performance work and manipulation of mass-media materials would expand the possibilities of experimental art as a means to political subversion and liberation.

Assembled with the direct collaboration of the artist himself, Antonio Manuel: I Want to Act, Not Represent! is the first U.S. publication devoted to his work, and includes a range of never before seen images and documents, a substantive interview, and a facsimile reproduction of Phallic Weapon, a fotonovela starring Hélio Oiticica, which has never been published outside of Brazil.

CONVERSACIONES/ CONVERSATIONS:

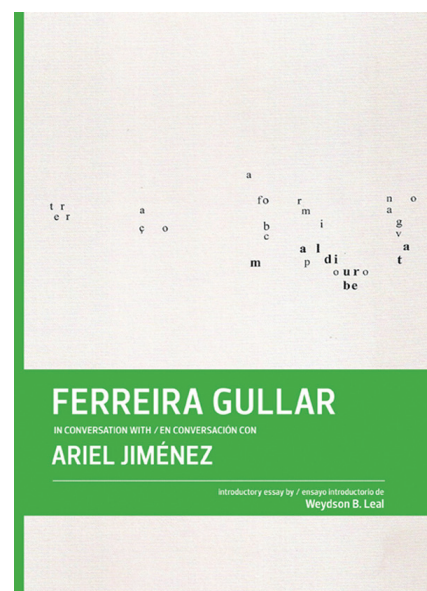
Ferreira Gullar in conversation with/ en conversación con Ariel Jiménez

Fundación Cisneros/Colección Patricia Phelps de Cisneros, 2012

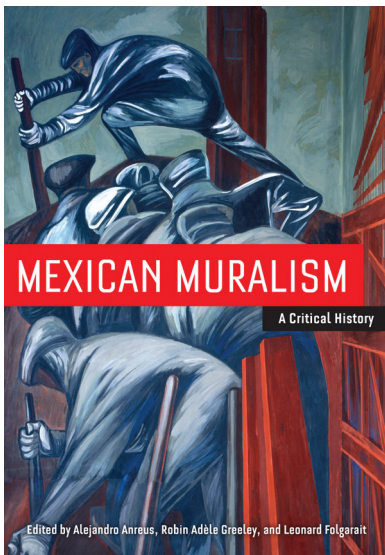
ISBN: 978-0982354452

The Fundación Cisneros/Colección Patricia Phelps de Cisneros (FC/CPPC) is pleased to announce the June 2012 publication of Ferreira Gullar in conversation with/en conversación con Ariel Jiménez, the fifth title in the CONVERSACIONES/ CONVERSATIONS series. The 272-page, bilingual (English-Spanish) book presents a vivid portrait of Ferreira Gullar, an art critic, political essayist, playwright, and poet who has been a key and controversial figure in the Brazilian cultural scene for the past 60 years. This publication presents conversations conducted over the past two years between Gullar and art historian Ariel Jiménez.

Ferreira Gullar was born in 1930 in São Luís, Maranhão, Brazil. His poetic production has been closely intertwined with his work as an art critic. From his first major collection of poems, published in 1954, to his Concrete and Neoconcrete work, published from 1957 to 1959 (and including the important 1959 works "Neoconcrete Manifesto" and "Theory of the Non-Object"), Ferreira's writings are essential to the history of Brazilian and Latin American literature, deeply influencing generations of artists.



Ariel Jiménez, Gullar's interlocutor, was the Curator (1998–2000) and Chief Curator (2000–2011) of the Colección Patricia Phelps de Cisneros, and Director (2004–2006) and Curator (2006–2011) of the Fundación de Arte Moderno Jesús Soto in Ciudad Bolívar, Venezuela. He has researched and written extensively about modern and contemporary art in Latin America. His publications include *La Primacía del Color* (1992), *He vivido por los ojos, Correspondencia Alejandro Otero/Alfredo Boulton, 1946-1974* (2001), *Conversaciones con Jesús Soto* (2001 and 2005), and three of the *CONVERSACIONES/CONVERSATIONS* books: *Carlos Cruz Diez* (2010), *Jesús Soto* (2001, 2005, and 2011), and *Ferreira Gullar* (2012).



Mexican Muralism: A Critical History

Edited by Alejandro Anreus, Robin Adele Greeley, and Leonard Folgarait

Berkeley: University of California Press, 2012

ISBN: 978-0520271623

In this comprehensive collection of essays, three generations of international scholars examine Mexican muralism in its broad artistic and historical contexts, from its iconic figures—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros—to their successors in Mexico, the United States, and across Latin America. These muralists conceived of their art as a political weapon in popular struggles over revolution and resistance, state modernization and civic participation, artistic freedom and cultural imperialism. The contributors to this volume show how these artists' murals transcended borders to engage major issues raised by the many different forms of modernity that emerged throughout the Americas during the twentieth century.

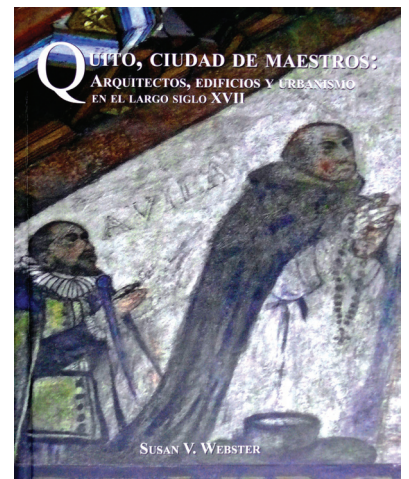
Quito, Ciudad de Maestros: Arquitectos, edificios y urbanismo en el largo siglo XVII

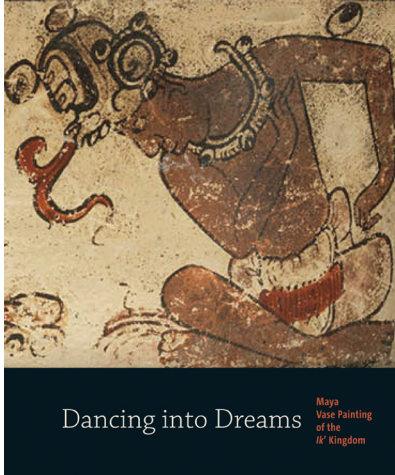
Susan V. Webster

Quito: Abya Yala, 2012

ISBN: 978-9942090706

Based on extensive archival research, this book offers a series of essays that explore the historical context and the people and processes of architectural production in Quito during the “long seventeenth century” (ca. 1580-1720), from architects and masons to carpenters, sculptors, painters, gilders, and blacksmiths. It contains a major re-assessment and re-dating of the renowned Church of San Francisco based on unpublished documents that establish a completely new and surprising construction for the church. Several chapters focus on infrastructure and urbanism, particularly bridges. Ultimately, the human factor is the principal focus of the book, with particular emphasis on the participation, perspectives and agency of Andean professionals in the construction and adornment of seventeenth-century Quito.





Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom

Bryan R. Just

With contributions by Christina T. Halperin,
Antonia E. Foias, and Sarah Nunberg

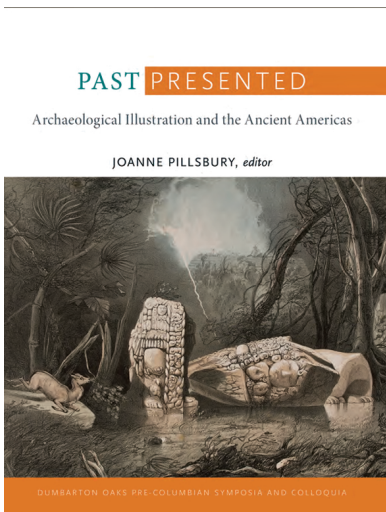
Princeton University Art Museum, October 2012

ISBN: 978-0300174380

Dancing into Dreams explores 8th-century Maya vase painting of the Ik' kingdom, located in the tropical lowlands of present day Guatemala. Ik' vases are acclaimed for their naturalistic color, veristic portraiture, and calligraphic line.

Their painted surfaces depict historical subject matter and often include the names of the artists and patrons, as well as hieroglyphic explanations of the portrayed events and vessel production. Collectively, such self-consciously historical works offer a precision and nuance, unparalleled in the ancient Americas, to the study of the role of art in elite society.

Authoritative and accessible, this handsomely illustrated volume presents a history of Ik' vase painting and describes the dramatic scenes represented on the vases with compelling and historically accurate vignettes.



Past Presented: Archaeological Illustration and the Ancient Americas

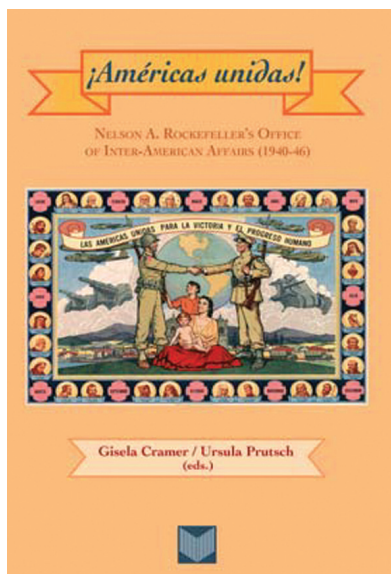
Edited by Joanne Pillsbury

Dumbarton Oaks Research Library and Collection, October 2012

ISBN 978-0884023807

Illustrations remain one of the fundamental tools of archaeology, a means by which we share information and build ideas. Often treated as if they were neutral representations, archaeological illustrations are the convergence of science and the imagination. This volume, a collection of fourteen essays addressing the visual presentation of the Pre-Columbian past from the fifteenth century to the present day, explores and contextualizes the visual culture of archaeological illustration, addressing the intellectual history of the field, and the relationship of archaeological illustration to other scientific disciplines and the fine arts. One of the principal questions raised by this volume is how do archaeological illustrations, which are organizing complex sets of information, shape the construction of

knowledge? These visual and conceptual constructions warrant closer scrutiny: they matter, they shape our thinking. Archaeological illustrations are a mediation of vision and ideas, and the chapters in this volume consider how visual languages are created and how they become institutionalized. *Past Presented: Archaeological Illustration and the Ancient Americas* is about the ways in which representations illuminate the concerns and possibilities of a specific time and place and how these representations, in turn, shaped the field of archaeology.



¡Américas unidas!: Nelson A. Rockefeller's Office of Inter-American Affairs (1940-46)

Edited by Gisela Cramer and Ursula Prutsch

Ververt Verlagsges, 2012

ISBN: 978-3865277190

This volume revisits one of the major efforts undertaken by the United States government to manage public opinion both at home and abroad. In 1940, as Nazi Germany was subjugating ever greater territories in Europe and beyond, the U.S. government sought to secure Latin America's allegiance and assistance in the upcoming war. Through a newly established emergency agency, Nelson A. Rockefeller's Office of Inter-American Affairs (OIAA), it underwrote a wide array of programs that were meant to mobilize public opinion in Latin America and the United States with a view to improve inter-American cooperation and understanding.

Authored by scholars representing different fields of expertise, including Latin American and United States History, Art History, Film and Communication

Studies, the essays presented here explore the nature, scope and, where possible, the tangible results of some of the more representative of the OIAA's programs aiming at hearts and minds.



Iván Navarro: Fluorescent Light Sculptures

November 17, 2012-January 2, 2013

Curated by Julia P. Herzberg

The sixty-six page illustrated catalogue includes two essays by Julia P. Herzberg, "Rethinking the Possible" and a 2004 unpublished "Conversation with Iván Navarro," together with the Director's Foreword (Carol Damian), Acknowledgments, Checklist of Works, and Selected Biography. "Rethinking the Possible" examines the artist's early interests in energy, electric materials, and electricity, in Chile from 1993 (including the artist-teachers Eduardo Vilches and Eugenio Dittborn), and their development in New York from 1997 to the present; the impact of the Pinochet years on his formation; his transformative dialogues with modernist and postmodernist artists in Latin America, the United States, and Europe; and the fundamental role of music in his practice. Within these multifaceted contexts, the series *Nowhere Man* is paradigmatic. It represents an extraordinary leap of creativity as well as a compelling contextual interpretation of contemporary social conditions of the iconic pictograms that were created by Otl Aicher for the 1972 Olympics in Munich, Germany. The Frost Art Museum is the first museum in the United States to show the series in its entirety.

In "Conversation with Iván Navarro," the artist discusses his processes, artistic references, and thematic concerns (electricity, the Olympics, and the G8 protests in Genoa) of three key sculptures—*Blade Runner II* (2003), *Cocktail Molotov Nostalgia* (2001), and *La Gran Lámpara* (*The Large Lamp*) (1996)—from his formative years.

| OTHER PUBLICATIONS |

Kimberly Cleveland, “The Art of Memory: São Paulo’s AfroBrazil Museum,” in *Politics of Memory: Making Slavery Visible in the Public Space*, edited by Ana Lucia Araujo (New York: Routledge, 2012): 197-212.

Julia Herzberg, “dOCUMENTA (13),” *Arte al día Internacional* 140 (September, October, November 2012): 56-62.

Penny Morril, “La Alquimia del Arte Pre-Hispánico y el Modernismo en el Diseño de Platería Mexicana,” in *México en Plata: Cinco Siglos de Identidad Compartida* (exhibition catalog, available as an iTunes download to an iPad at <http://itunes.apple.com/us/app/mexico-en-plata/id550328866?ls=1&mt=8>).

Stella Nair (with Jean Pierre Protzen), “Inca Architecture and Landscape: Variation, Technology and Symbolism,” in インカ帝国：研究のフロンティア (*Inka Empire: Research Frontiers*), edited by Izumi Shimada and Ken-ichi Shinoda (Tokyo: Tokai University Press, 2012): 265-87.

Stella Nair (with Jean Pierre Protzen), “The Inca Built Environment,” in *The Inca Empire Revealed: A Century After the ‘Discovery’ Of Machu Picchu*, edited by Izumi Shimada, Ken-ichi Shinoda and Masahiro One (Tokyo: Tokyo Broadcasting System Television, 2012): 182-84.

Stella Nair, Review of *Guide to Documentary Sources for Andean Studies 1530-1900*, edited by Joanne Pillsbury (3 volumes). *Latin American Antiquity* 22: 4 (December 2011): 632-35.

Adele Nelson, “Sensitive and Non-Discursive Things: Lygia Pape and the Re-Conception of Printmaking,” *Art Journal* 71: 3 (Fall 2012).

Adele Nelson, “Driving the Narrative,” *Art in America* (September 2012).

Paul Niell, “Founding the Academy of San Alejandro and the Politics of Taste in Late Colonial Havana, Cuba,” *Colonial Latin American Review* 21: 2 (August 2012): 293-318.

Catha Paquette, “Soft Power: The Art of Diplomacy in US-Mexican Relations 1940-1946,” in *¡Américas unidas! Nelson A. Rockefeller’s Office of Inter-American Affairs (1940-46)*, edited by Gisela Cramer and Ursula Prutsch (Madrid and Frankfurt: Iberoamericana Editorial Vervuert, 2012): 143-80.

Alena Robin, “Vía Crucis y series pasionarias en los virreinos latinoamericanos,” *Goya* 339 (2012): 130-45.

Irene V. Small, “Exit and Impasse: Ferreira Gullar and the ‘New History’ of the Last Avant-Garde” *Third Text* 26: 1 (January 2012): 91-101.

Edward J. Sullivan, “Erasing Borders,” *Art in America* (September 2012): 49-52.

Edward J. Sullivan, “Displaying the Caribbean: Thirty Years of Exhibitions and Collecting in the United States,” in *Caribbean: Art at the Crossroads of the World*, edited by Deborah Cullen and Elvis Fuentes (New Haven and London: Yale U Press, 2012).

Edward J. Sullivan, “Silent Witness: The Photographic Art of Milagros de la Torre,” in *Milagros de la Torre* (exhibition curated by Edward J. Sullivan). New York: Americas Society and Museo de Arte de Lima, 2012.

Edward J. Sullivan, “Between Two Dimensions: Paintings by Isabel de Obaldia,” in *Isabel de Obaldia* (exhibition catalogue, Ft. Lauderdale Museum of Art, 2012)

Edward J. Sullivan, “Senas de Luz: Paths of Creativity and Meaning in the Work of Ada Balcacer,” in *Alas y raíces: Ada Belcacer* (exhibition catalogue, Santiago, Dominican Republic: Centro Leon Jimenez, 2011)

Susan V. Webster, “La desconocida historia de la construcción de la iglesia de San Francisco de Quito,” *Procesos: Revista Ecuatoriana de Historia* 35 (2012).

Susan V. Webster, “Vantage Points: Andeans and Europeans in the Construction of Colonial Quito,” *Colonial Latin American Review* 20: 3 (2011): 303-30.

Susan V. Webster, “Ethnicity, Gender, and Visual Culture in the Confraternity of the Rosary in Colonial Quito,” in *Brotherhood and Boundaries - Fraternità e barriere*, edited by Stefania Pastore, Adriano Prosperi and Nicholas Terpstra (Pisa: Edizione della Normale, 2011): 387-98; 634-39.

Susan V. Webster, Review of Gauvin Alexander Bailey, *The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru*. *The Americas* 68: 2 (2011): 275-77.

Juliet Wiersema, “Moche Architectural Vessels: Small Structures, Big Implications,” *Andean Past* 10 (2012): 67-98.

Juliet Wiersema, “La representación simbólica entre las representaciones arquitectónicas de las vasijas Mochicas y su función ritual,” in *Modelando el mundo. Imágenes de la arquitectura precolombina*, edited by Cecilia Pardo (Lima: Museo de Arte Lima, 2012): 164-91.

New Digital Resources

International Center for the Arts of the Americas at the Museum of Fine Arts, Houston
Documents of 20th-century Latin American and Latino Art
A Digital Archive and Publications Project at the Museum of Fine Arts, Houston
www.icaadocs.mfah.org

The ICAA Documents of 20th-century Latin American and Latino Art digital archive provides access to primary sources and critical documents tracing the development of twentieth-century art in Latin America and among Latino populations in the United States. Recovered

texts provide a much-needed intellectual foundation for the exhibition, collection, and interpretation of art produced along this cultural axis. Countries featured in the first phase of this multiyear project include Argentina, Brazil, Colombia, Chile, Mexico, Peru, Puerto Rico, Venezuela, and Latino USA. The ICAA Digital Archive reflects the findings of this monumental digitization project and is now available, free of charge, to the research and teaching community as well as to the public at large. The uploading of documents to the archive is an ongoing process. Please visit us often.

“México en Plata: Cinco Siglos de Identidad Compartida” was at the Museo Arocena in Torreón, Coahuila, Mexico, March 23-August 5, 2012 and curated by Adriana Gallegos. The on-line catalog was just inaugurated in late August. The app can be downloaded at the museum website and is available through iTunes for the iPad. <http://www.museoarocena.com/apps/>

The Getty Research Institute is spearheading an international collaboration with libraries that are digitizing art history books to make them accessible to a larger audience. Initial contributors include the Avery Architectural & Fine Arts Library at Columbia University, the Biblioteca de la Universidad de Málaga, the Frick Art Reference Library, the Getty Research Institute, the Institut national d’histoire de l’art, the Thomas J. Watson Library at the Metropolitan Museum of Art, and the Universitätsbibliothek Heidelberg.

| CONFERENCES, PANEL DISCUSSIONS & LECTURE SERIES |

The Measure and Meaning of Time in the Americas

October 5-6, 2012

Dumbarton Oaks Annual Pre-Columbian Symposium

Music Room, Dumbarton Oaks, Washington, D.C.

Sessions will begin at 9 am on Friday, and conclude Saturday evening.

Organized by Anthony Aveni (Colgate University)

Regardless of what our senses might tell us, in the Western worldview time is regarded as a thing apart, the mere measure of duration, a metric quantity that is continuous, homogeneous, and unchangeable. But like so many concepts we engage in the study of other cultures, time can possess a variety of essences and meanings. This symposium brings together a group of scholars from diverse disciplines and interdisciplines to engage in a dialog regarding the multitude of expressions and understandings of temporal existence in the Mesoamerican and Andean worlds. We deal with questions such as: Are the differences we recognize between history and myth transferrable to these cultures? How does one comprehend time in relation to the transcendent? How is time manifested in ritual as well as in the land/skyscape in which it is practiced? How is time expressed in text and imagery? What is the relation between time and number? And what do we know about how indigenous ways of dealing with time changed, especially following the sudden contact with the Spanish invader? An added dimension to the symposium is concerned with comparing time’s meaning not only with that in Western tradition but also in other world cultures. For more information, see “scholarly events” at www.doaks.org.

SPEAKERS:

William Landon Barnes (University of St. Thomas): “Divine Reckoning: The Calendrical Ground of Mexican Dynastic Imagery”

Victoria R. Bricker & Harvey M. Bricker (Tulane University): “Linearity and Cyclicity in Precolumbian Maya Time Reckoning”

Linda A. Brown (The George Washington University): “When Pre-Sunrise Beings Inhabit a Post-Sunrise World: Time and the Collection and Curation of Animate Objects by Contemporary Maya Ritual Practitioners”

Jalh Dulanto (Pontificia Universidad Católica del Perú): “Time and the Other: The Mythical and Ritual Landscapes of Huarochiri”

Markus Eberl (Vanderbilt University): “To put in order: Concepts of time and space among the Classic Maya”

Richard Landes (Boston University): “From Counting Down to Counting Out: On the Relationship between Apocalyptic and Normal Time in the Western Passion for Precise Time Measurement”

Alfredo López Austin (UNAM): “Tiempo del ecúmeno, tiempo del anecúmeno”

John Monaghan (University of Illinois, Chicago): “Bureaucracy, Religion and Divination: The Calendars of Mesoamerica and Bali”

Stella Nair (UCLA): “Memory, Time, and the Inca Landscape”

Juan M. Ossio (Universidad Pontificia Católica del Perú): “Ages of the World in the Andes”

Tristan Platt (University of St Andrews): “Refounding the Past: Colonial Testimonies and the *Tarjeta* of a Coat-of-Arms as Sources for Qaraqara Dynastic-State Relations (15th-17th centuries)”

The Third Annual South-Central Conference on Mesoamerica

October 26-27, 2012

Texas Tech University, Lubbock

Organized by **Carolyn Tate** and **Brett Houk**

www.southcentralmeso.org.

At the SCCM, scholars and students from a variety of disciplines can present their research to each other. Only one session runs at a time. This provides ample opportunity for cross-disciplinary interaction and discussion. The conference will feature two keynote addresses, one by archaeoastronomer Anthony F. Aveni, and another by art historian Matt Looper.

Festivals and Daily Life in the Arts of Colonial Latin America

November 2-3, 2012

The 2012 Mayer Center Symposium

Sharp Auditorium (Hamilton Building), Denver Art Museum

Organized by **Donna Pierce**, Mayer Curator of Spanish Colonial Art

<http://mayercenter.denverartmuseum.org/symposia.htm>

SPEAKERS:

Beatriz Berndt (Universidad Nacional Autónoma de México): “Between Monarchic and Local Identity: Reflections on an Ephemeral Façade Designed for the Enthronement of Charles IV in Mexico (1789)”

Gustavo Curiel (Universidad Nacional Autónoma de México): “Mourning Rites, Procession, and Funerary Monument: The Inquisition of Mexico City and Funerary Observances for the Death of King Philip IV (1666)”

Kelly Donahue-Wallace (University of North Texas): “La corte vestida de gala: The Royal Academy of San Carlos and the Spectacle of Colonial Life”

Alexandra Kennedy-Troya (Universidad de Cuenca, Ecuador): “The Lasting Colonial Influence on Daily Life in 19th- and 20th-century Ecuador”

Susan Migden Socolow (Emory University): “Women’s Clothing & Accessories in Colonial Argentina”

Ramon Mujica Pinilla (Universidad de San Marcos, Lima, Peru): “Festivals and Daily Life in Colonial Peru”

Barbara Mundy (Fordham University): “Indian Dances (Mitotes) in Colonial Mexico City”

Frances Ramos (University of South Florida, Tampa): “The Cult of Saint Joseph in Puebla, Mexico”

Jorge Rivas (Colección Patricia Phelps de Cisneros, Venezuela): “Transforming Status: The Genesis of the New World Butaca”

The Art of Maya Vase Painting

October-November 2012

A lecture series in conjunction with the exhibition “Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom” at the Princeton University Art Museum, organized by **Bryan Just.**

Each lecture will begin at 5:30 p.m. in McCormick 101, Princeton University, and will be followed by a reception in the Museum galleries. This lecture series has been made possible through the generous support of the Program in Latin American Studies, Princeton University. For more information, go to www.artmuseum.princeton.edu, or call 609-258-3788.

Thursday, October 11

Dorie Reents-Budet (Curator of the Arts of the Ancient Americas at the Museum of Fine Arts, Boston): “Campaigns of Clay and Caucus: Sociopolitical and Artistic Inferences of Classic Maya Feasting Pottery”

Thursday, October 25

Bryan R. Just (Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, Princeton University Art Museum): “Slips, Arcs, and Sips: Situating Vase Painting in Ancient Maya Art History”

Thursday, November 8

Mary E. Miller (Dean, Yale College, and Sterling Professor of Art, Yale University): “The Courtly Art of Maya Painters”

The Idea and Building of a Town in the Early Modern Spanish World

Society of Architecture Historian 66th Annual Conference

April 10-14, 2013

Buffalo, New York

Organized by **Paul Niell** (Florida State University) and **Luis J. Gordo-Peláez** (University of Texas at Austin)

SPEAKERS:

C. Cody Barteet (University of Western Ontario) “The Idea of Tihó-Mérida: The Maya Colonization of Mérida

María Amparo López-Arandia (University of Extremadura, Badajoz) “Urban Planning in Sixteenth-Century Castile: The Founding of New Towns”

Victor Deupi (New York Institute of Technology) “Vitruvian Urbanism in 18th-Century Spain”

Michael Schreffler (Virginia Commonwealth University) “Francisco Pizarro, Pedro Sancho, and the Idea of Spanish Cuzco”

New Perspectives on Transpacific Connections: The Americas and the South Pacific

April 25-28, 2013

Organized by **Eveline Dürr** and **Agnes Brandt**

Institute for Social and Cultural Anthropology

Ludwig-Maximilians-University Munich

The aim of the conference is to bring into dialogue different perspectives on cultural connections between the Americas and the South Pacific, and to explore a wide range of links between these cultural spaces. It aims to reach beyond Sino-Latin American collaborations

and to include neglected Southern connections by asking how they have developed over time, what local responses they have generated, and what impact these processes have in terms of representational forms and strategies, as well as in terms of new cultural practices (e.g., spirituality, music, food, gender, lifestyle). By extending the focus beyond East Asia to the Southern Pacific region, including Island connections with the Americas, this conference aims to provide a more comprehensive understanding of shifting relations in the region. While it also traces links with North America, it is particularly concerned with Latin America and its inter-regional engagements.

| LECTURES & PERFORMANCES |

Claudia Brittenham (University of Chicago): “Bonampak Murals: The Spectacle of the Maya Court”. Denver Art Museum, Sharp Auditorium, Hamilton Building. October 21, 2012.

Michele Greet (George Mason University): “The Latin American Artists of Léonce Rosenberg’s ‘L’effort moderne’”. *Colloquium on Spanish and Latin American Art and Visual Culture*. Institute of Fine Arts, NYU, 1 East 78th St. New York, NY. November 15, 2012

Patrick Hajovsky (Southwestern University): “El patronazgo espiritual y la devoción popular en Cusco: Nuestro Señor de los Temblores y Nuestra Señora de los Remedios, 1646-1787” *Mesa Redonda de Institut de Recherches Intersites Etudes Culturelles*. Université de Toulouse – Le Mirail. October 12, 2012

Lauren Grace Kilroy (Brooklyn College) is presenting at various locations in the upcoming months:

“The Sacrificed Sun in New Spain,” *The Art of Death and Dying Symposium*, University of Houston, October 25-27, 2012.

“From Orthodoxy to Heresy: The Sacred Heart and Divine Dissection in Eighteenth-Century New Spain,” NECLAS conference, November 3, 2012, Yale University.

“Mothering Hearts: Feminizing Christ in Colonial Mexico,” Third Annual Feminist Art History Conference, American University, Washington, D.C., November 9-10, 2012.

“Jesus as Mother: The Politics of Gendering the Sacred Heart in New Spain,” College Art Association, Association of Latin American Art sponsored panel, “Questioning Feminism in Latin America’s Art Histories,” New York City, February 13, 2013.

“Dripping, Flayed, and Displayed: Approaching the Broken Body of Christ in New Spain,” Renaissance Society of America, San Diego, March 2013.

Merideth Paxton (Latin American and Iberian Institute): “Las profecías sobre los Katunob en los libros de Chilam Balam; Los intentos mayas de evitar las catástrofes.” *Encuentro de cultura maya: el tiempo en el pensamiento maya*. September 27-28, 2012. Merida, Yucatán.

| EXHIBITIONS |

An Early Maya City by the Sea: Daily Life and Ritual at Cerros, Belize

May 26 - October 7, 2012

Florida Museum of Natural History
3215 Hull Road, University of Florida Cultural Plaza, Gainesville
Open 10 a.m. to 5 p.m. Monday-Saturday and from 1 to 5 p.m. Sunday.
www.flmnh.ufl.edu; 352-846-2000

Media contact: Paul Ramey, APR
Assistant Director, Marketing and Public Relations
Florida Museum of Natural History
352-273-2054, pramey@flmnh.ufl.edu
Writer: Kate Schofield



"Crocodile man" from Cerros
(catalogue number SF-663)
Effigy pot from Cache 6 at Structure 4,
Cerros (Kanan Phase A.D. 1100-1532)

An Early Maya City by the Sea: Daily Life and Ritual at Cerros, Belize illustrates how the city originally looked through 3D maps and an aerial video. Visitors will also discover how the Maya of Cerros integrated religious rituals with daily life by viewing dozens of artifacts that have never before been displayed, most dating from 350 BC to 300 AD. "We hope visitors will gain an appreciation for what came before us and connect to the Maya society on a personal level," said Tina Choe, Florida Museum exhibit developer.

The artifacts were excavated by archaeologists working at Cerros in the 1970s and donated to the Florida Museum of Natural History by the Institute of Archaeology in Belize. This large donation doubled the size of the Latin American archaeology collection, and will become part of a digital database on the museum's website. Recently, the National Endowment for the Humanities funded a collaborative project to create a digital research on-line catalogue for the Cerros collection. Grant funding of \$56,609 over a two-year period and an award of \$28,906 from the University of Florida have contributed substantially to supporting project costs, totaling \$126,018.

"The collection arrived at the museum in November 2009, and we have moved quickly to secure grant funding and organize an exhibit curated by graduate students at the University of Florida, said Susan Milbrath, the curator of Latin American Art and Archaeology at the Florida Museum. "It is an ideal opportunity for the public to see artifacts from the only large scientifically-excavated early Maya collection now in a U.S. museum collection."

**'For I am the Black Jaguar':
Visionary Experience in Ancient American Art**

September 8, 2012 - January 5, 2013

Michael C. Carlos Museum, Emory University
<http://carlos.emory.edu/>

Taken from the permanent collection and paralleling *The Jaguar within: Shamanic Trance in Ancient Central and South American Art* (UT Press, 2011) by Rebecca R. Stone, this exhibition features 116 works of art that relate to the experience of visionary consciousness. From animal-selves to flying, from meditation to sacred plants such as peyote, the show concerns how modern shamans' reports of trances help illuminate ancient artistic choices.

Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom

October 6, 2012 – February 17, 2013

Princeton University Art Museum

Media contact: Erin Firestone, 609-258-3767; ef4@princeton.edu
Sara Jaeger-Stacy, 877-832-1077; Sara@bluewatercommunications.biz
(See Publications and Lectures in this newsletter for more details)

Caribbean: Art at the Crossroads of the World

El Museo del Barrio, June 12, 2012 - January 6, 2013

Studio Museum in Harlem, June 14 - October 21, 2012

Queens Museum of Art, June 17, 2013 - January 6, 2013

www.caribbeancrossroads.org

Edward J. Sullivan served as advisor for this exhibition.

The exhibition *Caribbean: Crossroads of the World* is the culmination of nearly a decade of collaborative research and scholarship organized by El Museo del Barrio in conjunction with the Queens Museum of Art and The Studio Museum in Harlem. Presenting work at the three museums and accompanied by an ambitious range of programs and events, *Caribbean: Crossroads* offers an unprecedented opportunity to explore the diverse and impactful cultural history of the Caribbean basin and its diaspora. More than 500 works of art spanning four centuries illuminate changing aesthetics and ideologies and provoke meaningful conversations about topics ranging from commerce and cultural hybridity to politics and pop culture.

The Patricia & Philip Frost Art Museum – Upcoming Exhibitions

Florida International University

10975 SW 17th Street; Miami, FL 33199

www.thefrost.fiu.edu

Contact: 305-348-2890; emwiyouun@fiu.edu

Out of the Ordinary Geometry by Lydia Azout

September 12 -

October 7, 2012

Curated by

Rebeca Schapiro

Out of the Ordinary Geometry calls for the viewer to momentarily suspend the demands of the everyday, to interact on an emotional basis with the sculptural forms. The large-scale, site-specific work is multi-media and constructed out of different types of steel and projections. This exhibit is about the cosmos, Sacred Geometry, the unknown, the mysterious and the magical.



Lydia Azout. *Templo Mayor/Major Temple*. Weathering steel, steel and copper. 34 x 380 x 242 inches. 2006.

American Sculpture in the Tropics

October 17, 2012 - May 20, 2013

The Frost Art Museum and FIU'S Sculpture Park will welcome the addition of 11 monumental sculptures for an unprecedented outdoor exhibition for the fall-winter season. The works originated in the United States and have travelled from their original installation in St. Urban, Switzerland, and Sarasota's Season of the Arts. Made of a variety of materials including steel, aluminum, cast fiberglass, copper, concrete, wood and rubber tires, each work represents the best of contemporary sculpture through its most recognized artists and the diversity of styles, themes and technical approaches that characterize our times. Artists include John Henry, Albert Paley, Dennis Oppenheim, Chakaia Booker, and Verina Baxter.

More at The Patricia & Philip Frost Art Museum...

Iván Navarro: Fluorescent Light Sculptures

November 17, 2012 - January 2, 2013

Curated by Julia P. Herzberg

(See also Publications in this newsletter)

Chilean-born artist Iván Navarro's light sculptures glow and buzz with color and electrical current, transforming utilitarian objects into radiant, yet foreboding, forms with double meanings. *Fluorescent Light Sculptures* is comprised of works that represent an extraordinary leap of creativity, including the *Nowhere Man* wall sculpture series, a compelling contextual interpretation of contemporary social conditions of the iconic pictograms originally created for the 1972 Olympics; the Frost Art Museum is the first U.S. Museum to show the entire *Nowhere Man* series. Also on exhibit are three videos produced by the artist.

The exhibition features work from more than twenty-years of production in sculpture, installations, and videos: fourteen wall sculptures in the series *Nowhere Man* (2009-2012), the floor sculptures *Man Hole (Icon)* (2012), *Red Ladder (Backstage)* (2005), *Red and Blue Electric Chair* (2003); the videos *Resistance* (2009), *Flashlight: I'm Not from Here, I'm Not from There* (2006), and *Homeless Lamp: The Juice Sucker* (2005).

Augustin Fernandez: Drawings

January 12 - February 17, 2013

Javier Valesco

January 12 - March 7, 2013

Jose Manuel Ballester

January 12 - March 24, 2013

Spanish colonial Art: The Beauty of Two Traditions

April 13 - August 25, 2013

Imagining La Florida: Ponce de León and the Quest for the Fountain of Youth

April 13 - September 1, 2013

| MUSEUM NEWS |

Colin McEwan has accepted the offer of the full-term directorship of Pre-Columbian studies at Dumbarton Oaks. Previously, Colin headed the Americas Section within the Department of Africa, Oceania and the Americas at the British Museum. For eleven years prior to heading that section, he served as Curator of Latin American Collections in the Department of Ethnography, also at the British Museum.

Colin brings grounding in archaeological fieldwork and museum curating. Although an Andeanist by training, he has promoted at the British Museum the broadest view of Pre-Columbian studies and has attended not merely to the Mesoamerican and Andean, but also to the Caribbean, Amazonian, and Patagonian areas. His profile of responsibilities—all of them successfully performed—at the British Museum has overlapped very substantially with the mix over which a director of studies has charge at Dumbarton Oaks.

| UNIVERSITY NEWS |

Daniela Bleichmar was awarded tenure in the Department of Art History at the University of Southern California.

Claudia Brittenham has joined the faculty of the Art History Department at the University of Chicago as an Assistant Professor.

Jennifer Josten has accepted a tenure-track position as assistant professor of modern and contemporary art in the department of History of Art and Architecture at the University of Pittsburgh. Her appointment will begin in September 2013, after she completes a postdoctoral fellowship at the Getty Research Institute.

Stellar Nair has been appointed as Assistant Professor of PreColumbian Art at UCLA.

Adele Nelson joined the Department of Art History at Temple University in Philadelphia as an Assistant Professor in the fall of 2012.

Irene V. Small has been appointed Assistant Professor in the department of Art and Archaeology at Princeton University. She was previously Assistant Professor of Art History at University of Illinois, Urbana-Champaign.

Juliet Wiersema has accepted a tenure-track faculty research appointment as Assistant Professor in the Department of Art and Art History at the University of Texas, San Antonio.

| AWARDS & HONORS |

William T. Gassaway, Ph.D. Candidate in the Department of Art History & Archaeology at Columbia University has recently received three awards: a GSAS Research Excellence Dissertation Fellowship, Columbia University, 2012-13; a Dumbarton Oaks Short-term Pre-doctoral Residency in Pre-Columbian Art, Summer 2012; and, National Endowment for the Humanities Summer Institute Fellowship, co-sponsored by the Community College Humanities Association, 2012.

Michele Greet, Associate Professor of Art History at George Mason University, has been awarded a National Endowment for the Humanities Fellowship for the 2012-2013 academic year to support the writing of her book, "Transatlantic Encounters: Latin American Artists in Paris between the Wars." The grant will also fund the creation of an open access website to accompany the book. The website will include a searchable database of nearly 300 Latin American artists working in Paris between the wars, listing their country of origin, addresses in Paris, schools attended, group and individual exhibitions, government grants, awards and honors, and Parisian contacts. The website will also include timelines, maps, and images.

Julia Herzberg was awarded a Fulbright Scholar grant for the 2012-2013 academic year. From March through May 2013, Dr. Herzberg will teach "Latin American Artists in the U.S. from 1995: Globalism and Localism," a graduate course at the Universidad Diego Portales, and work on a curatorial project at the Museo de la Memoria y los Derechos Humanos in Santiago, Chile.

Jennifer Josten, University of Pittsburgh, was awarded a Getty Research Institute Postdoctoral Fellowship, 2012-13 academic year, and the 2012 Frances Blanshard Fellowship Fund Prize for an outstanding dissertation in the history of art, Yale University.

Lauren Grace Kilroy, Brooklyn College, CUNY, was a National Endowment for the Humanities Summer Institute Participant for "Mesoamerica and the Southwest," June-July 2012.

Mary Miller and **Claudia Brittenham** were awarded a Millard Meiss Publication Grant by the College Art Association for the publication of *The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak* (University of Texas Press, forthcoming, 2013).

| DISSERTATIONS BEGUN/COMPLETED |

Adele Nelson completed "The Monumental and the Ephemeral: The São Paulo Bienal and the Emergence of Abstraction in Brazil, 1946-1954" at the Institute of Fine Arts, New York University in May 2012. Committee: Edward J. Sullivan (co-advisor), Robert Storr (co-advisor), Thomas Crow (reader). Email: adele.nelson@temple.edu.

Jennifer Josten completed "Mathias Goeritz and International Modernism in Mexico, 1949-1962," at Yale University in May 2012. David Joselit (advisor). Email: jennifer.josten@aya.yale.edu.

| FELLOWSHIP & TRAVEL |

The Getty Research Institute and the Getty Villa invite proposals for the 2013–2014 academic year, “Connecting Seas: Cultural and Artistic Exchange,” residential grants and fellowships. The theme aims to explore how bodies of water have served, and continue to facilitate, a rich and complex interchange in the visual arts from ancient times to the present day. Scholars actively engaged in studying the role of artists, patrons, priests, merchants, and explorers in oceanic exchange are encouraged to apply, and projects focusing on the Pacific are particularly welcome.

Deadline: November 1, 2012.

For more information about the theme please visit: <http://www.getty.edu/research/scholars/years/future.html>

Detailed instructions are available online at: <http://www.getty.edu/foundation/apply/>

Please address inquiries to: Phone: (310) 440-7374

E-mail: researchgrants@getty.edu

Dumbarton Oaks Fellowships, Grants, and Residencies

Deadline: November 1, 2012

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 program of Post-Doctoral Stipends for scholars working on projects in one of Dumbarton Oaks’ three subject specialties, or in related areas for which use of books, objects, or other materials in the collections of its library or museum is necessary. Approximately 25 One-Month Post-Doctoral Stipends of \$3,000 will be offered annually. Recipients are expected to make use of research facilities at Dumbarton Oaks for the month covered by the award. Accommodations 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.

| PUBLICATION OPPORTUNITIES |

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 **Latin American Indian Literatures Journal** invites submissions of articles on pre-Hispanic Mesoamerican Codices and codex-style ceramics. Studies of post conquest continuations of these traditions are also within the scope of the journal. For further information on content, publication style, and the review process, please contact the Mesoamerican Manuscripts Editor, Merideth Paxton mpaxton@unm.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
FSU Department of Art History
3024 William Johnston Building
143 Honors Way
Tallahassee, FL 32306-1233

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. His address is FSU Department of Art History; 3024 William Johnston Building; 143 Honors Way; Tallahassee, FL 32306-1233. 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 2013, 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, Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

| 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. His office telephone is (512) 863-1664.

| CAA New York (2013) |

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.