

Cecelia F. Klein
PROFESSIONAL RESUME

Personal Data:

Born: 6/5/38, Pittsburgh, Pennsylvania

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Education:

B.A. Studio Art; minors in English and Education., Oberlin College, Oberlin, Ohio,
1960.

M.A. Art History. Oberlin College, 1967.

Ph.D. Pre-Columbian Art History; minors in Primitive and Pre-Han Chinese Art History.
Columbia University, 1972.

Graduate Research:

M.A. thesis: Polynesian Wood Figure Sculpture: A Formal Analysis, 1967.

Ph.D. dissertation: Frontality in Two-dimensional Postclassic Mexican Art, 1972
(published 1976; see under publications).

Languages: Spanish, French, German, some Nahuatl

Teaching Experience:

1972-76: Assistant Professor of Art History, Department
of Art & Art History, Oakland University, Rochester, Michigan.

1976-79: Assistant Professor of Art History, Department of Art, Design & Art History, UCLA.

1980-88: Associate Professor of Art History, Department of Art, Design & Art History, UCLA.

1988 ff: Professor of Art History, Department of Art History, UCLA.

November 7-21, 1990: Baldwin Seminar on "Aztec Art and Imperial Politics," Oberlin College, Oberlin, Ohio.

Fall, 1991: Visiting Andrew W. Mellon Professor of Fine Arts, University of Pittsburgh, Pittsburgh, PA.

UCLA Teaching Responsibilities:

Full responsibility for: Pre-Columbian Art, Oceanic Art, Native North American Art; shared responsibility for Early Colonial Latin American Art

Research Interests:

Aztec art, ideology and politics
 Gender and the body in Aztec art
 Historiography of "Primitive" & Pre-Columbian Art

Professional Associations:

College Art Association of America (CAA)
 (Member, Nominating Committee, 1989)
 Association for Latin American Art (ALAA)
 Society for American Archaeology (SAA)
 American Society for Ethnohistory
 Art Historians of Southern California (AHSC)

Special Honors:

"Distinguished Teaching of Art History" award, College Art Association, 2000.

Consultations & Editorial Service:

Consultant, "Heritage of Aztlan," proposed 12-part television series co-sponsored by KCET-TV (Los Angeles) and the Chicano Cultural Center, Bakersfield College.
 Partially funded by the Media Program of the National Endowment for the Humanities, 1977-78.

Chicano Art Teaching Project, Research Center for the Arts, University of Texas, Austin, Jacinto Quirarte, Director (NEH), 1979-81.

"Star Gods of the Ancient Americas" exhibition, Museum of the American Indian/American Museum of Natural History, New York City, 1982-1983.

Evenings for Educators Series program on "Pre-Columbian Art," Los Angeles County Museum of Art, Los Angeles, October, 1984.

Council of American Overseas Research Centers (CAORC), Washington, D.C., Fall 1986-87.

City University of New York, Internal Research Award Program, New York City, November 1986

UCLA Campus Working Group, exhibition on "Chicano Art: Resistance and Affirmation" (CARA), UCLA Wight Art Gallery, 1987-90.

Consultant, "The Gift," exhibition to be held at the UCLA Museum of Cultural History, 1990 ff.

Member, Advisory Board, Colonial Latin American Review

Senior Fellow, Pre-Columbian Studies, Dumbarton Oaks, 1992-1995

Consultant, "5 Suns" film project, Patricia Amlin, San Francisco State, 1993-94, 1994-95

Consultant, "The Conquistadors," projected TV program, Atlantic Productions, UK, 2000

Televised Interview for "The History of Sex," 5-part program on The History Channel, filmed December 15, 1998; first shown Wednesday, August 18, 2000 in segment on "The Middle Ages"

External Reviewer, Department of Art and Art History, University of New Mexico, Albuquerque, NM, October 4-6, 2000

Member, Visiting [Review] Committee to the Department of the History of Art and Architecture, Harvard University, 2004

Member, Editorial Board, The Art Bulletin, 2005-06, 2006-07.

Consultant, Forest Lawn Plaza of Mexican Heritage (revision of labels), 2007

Advisory Board member, exhibition "Contested Visions: The Image of the Indian in Colonial Mexico and Peru," org. Ilona Katzew, Los Angeles County Museum of Art, 2007 ff. (opens 2010)

Advisory Board member, exhibition “Children of the Plumed Serpent,”
Los Angeles County Museum of Art (opens September 2011) 2007 ff.

Reviewer, Tulane University Interdisciplinary Program in Latin American Art History,
February, 2009

Reviewer, Holt, Rinehart and Winston, 1970

Journal of Latin American Lore, 1982, 2003

Dumbarton Oaks, 1983, 1985, 1992

University of Washington Press, 1983, 1989,

University of Oklahoma Press, 1984, 1988, 1989, 2000, 2004, 2005

University of California Press, 1985

The Getty Grant Program, 1988-2002, 2005, 2007

National Humanities Center, 1987 ff., 2002 (Panelist, Museums & Historical
Organizations Program, 1991)

University of Hawaii Press, 1989

Ancient Mesoamerica, 1999, 2000, 2006, 2008, 2009

Harcourt Brace College Publishers, 2001

The Art Bulletin, 2006

University of New Mexico Press 2007, 2008

Grants/ Fellowships:

Special Tuition Scholarship, Oberlin College, Spring, 1964.

Samuel H. Kress Foundation Fellowship for the Study of Art History, Oberlin College,
1964-1965.

NDEA Title IV Fellowship for the Study of Non-western Art & Archaeology, 1965-1968,
Columbia University

Summer Travel Grant, Department of Art History & Archaeology, Columbia University,
Summer, 1968.

Faculty Research Grant, Oakland University, 1975.

Career Development Award, UCLA, Summer, 1979.

UCLA Art Council Faculty Research Grant, 1976ff..

Ailsa Mellon Bruce Senior Fellowship, Center For Advanced Study in the Visual Arts
(CASVA), National Gallery of Art, Washington, D.C., Fall 1986.

UCLA Academic Senate Research Grant, UCLA, 1977-78- present.

(With Guillermo Hernandez, Steve Loza, Raymund Paredes, George Sanchez, and Edit Villarreal) 1990-91 UCLA Chancellor's Challenge Grant in the Arts & Humanities for academic activities and programming to complement the exhibition "Chicano Art: Affirmation" (CARA), UCLA Wight Art Gallery (\$100,000).

Fellowship in Pre-Columbian Studies, Dumbarton Oaks Research & Libraries, Washington, D.C., Spring 1992.

(with Richard C. Trexler) Getty Senior Research Grant, 1996-97

UCLA Latin American Center Small Grant, 2000

Lectures, 1989 – present:

"Our Mother, 'Enemy Woman': Gender Paradox in Aztec Art." Dumbarton Oaks, Washington, D.C., November 28, 1989.

"Our Mother, 'Enemy Woman': Gender Paradox in Aztec Art." Virginia Commonwealth University, Richmond, VA., November 29, 1989.

"Divine Excrement: The Symbolism of Anal Excretions in Ancient Mexico." Session on "Scatology in Art," Gabriel Weisberg, Chair, Annual Meetings of the College Art Association, New York City, February 17, 1990.

Invited Participant, Workshop on Uto-Aztec Religion and Cosmology, Smithsonian Institution, Washington, D.C., March 2-3, 1990.

"Our Mother, War Woman: Gender Paradox in Aztec Art." Mellon Seminar Series on Art and Ideology, Occidental College, Los Angeles, April 10, 1990.

"Fighting with Femininity: Aztec Images of Women Warriors." Session on "Ancient Mesoamerican Writing and Art," Karl Taube, organizer. Southwestern Anthropological Association Annual Meeting, Long Beach, CA, April 14, 1990.

Discussant, Session on "Image and Information in the Aztec World," Mary G. Hodge and Elizabeth H. Boone, organizers, Society for American Archaeology Annual Meeting, Las Vegas, April 21, 1990.

"Fighting with Fertility: Gender and War in Aztec Mexico." Plenary Session paper, conference on "Gendering Rhetorics: Postures of Deominance and Submission in Human History," Richard C. Trexler, Coord., Center for Early Medieval and Renaissance Studies, State University of New York at Binghamton, N.Y., October 20, 1990.

"Fighting With Femininity: War and Gender in Aztec Discourse," Oberlin College, Oberlin, Ohio, November 14, 1990.

"The Power of Penance: Autosacrifice in the Aztec Capital," Oberlin College, Oberlin, Ohio, November 19, 1990

"Warrior Women in Aztec Art," University of Colorado, Boulder, April 26, 1991.

"Aztec Art and the Spanish Conquest," NEH Summer Seminar on "The Encounter," Norman Thrower, org., UCLA, July 25, 1991.

"Masking Memory: The Role of Masks in Mesoamerican Rulership," conference on "New World Revisited: Investigations of Latin American Art and Cultures," Nancy Jones, Coord., The Detroit Institute of Arts, October 26, 1991.

"The Role of Masks in the Aztec Empire and Their Importance to Imperial Ideology," The Americas Society, New York, November 14, 1991.

"The Politics of Aztec Goddesses," Columbia University Seminar on the Arts of Africa, Oceania, and Native America, Esther Pasztory, Coord., November 15, 1991.

The Manly Woman: Gender as Sign in Aztec Art," Mellon Fine Arts Lecture, University of Pittsburgh, Pittsburgh, November 21, 1991.

Invited Participant, Seminar on "Cycles of time and Meaning in Mexican Divinatory Codices," Elizabeth H. Boone, Coord., Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, D.C., December 6, 1991.

"Wild Woman in Colonial Mexico," session on "Reevaluating the Eurocentrism of Italian Renaissance Art History," Claire Farago and Gail L. Geiger, coord's, Annual Meeting of the College Art Association, Chicago, February 13, 1992.

"Gender in Aztec Art," Research Seminar presentation, Dumbarton Oaks Research Center & Libraries, February 24, 1992.

"False Faces: Masks and Conflict in Ancient Mesoamerica," Stieren Arts Enrichment Series," Trinity University, San Antonio, April 6, 1992.

"Methodology in Pre-Columbian Art History," Department of Art methods course, Trinity University, San Antonio, April 7, 1992.

"Aztec Art and the Spanish Conquest of Mexico," Distinguished Lecture Series, Laredo Junior College, Laredo, TX, April 8, 1992.

"Masking Memory: The Function of Masks in Ancient Mesoamerica," Distinguished Lecture Series, Laredo Junior College, Laredo, TX, April 8, 1992.

Invited Discussant, Roundtable on "Earthly Matters," Pre-Columbian Studies, Dumbarton Oaks, Washington, D.C.

Moderator and presenter (with Elizabeth H. Boone and Jeanette Sherbondy), "Sacred Persons, Objects and Places in Pre-Columbian America," presentation to seminar on "Saints, Cults, Icons and Amulets," Stanley Tambiah, instr., Dumbarton Oaks, Washington, D.C., May 6, 1992.

"Masking Memory: The Function of Masks in Ancient Mesoamerica," M.H. De Young Memorial Museum, San Francisco, September 24, 1993.

"Tzitzimime: Aztec Images of the Frightful Woman," Symposium on "Goddesses of the Western Hemisphere: Women and Power," M.H. De Young Memorial Museum, San Francisco, September 25, 1993.

"Images of Death in Prehispanic Mexico," Teachers' Workshop in connection with the exhibition "En Calavera: The Papier-Maché Art of the Linares Family," Fowler Museum of Cultural History, UCLA, March 2, 1995.

"On Pain of Death: Ritual Violence, Body Talk, and Social Conflict in Pre-Hispanic Mexico." Series on "the Violent Image," The Joan Carlisle-Irving Lecture, University of British Columbia, Vancouver, March 15, 1996.

"Rethinking Aztec Human Sacrifice," Department of Art History, State University of New York, Binghamton, May 5, 1996.

"Representing Human Sacrifice: Sensationalism or Social Justice?" Tulane University, New Orleans, September 16, 1996.

"None or All of the Above: Gender Ambiguities in Nahua Ideologies." Conference on "Recovering Gender in Pre-Columbian America," Cecelia F. Klein, Chair, Dumbarton Oaks, Washington, D.C., October 12, 1996.

"The Politics of Violence: Global Perspectives on Aztec Human Sacrifice," Roser Rund Lecture Series for Fall, 1997, on "Global Perspectives," as part of Visiting Scholar Program, University of Colorado, Boulder, November 4, 1997.

Speaker to graduate seminar as part of Visiting Scholar Program, Department of Fine Arts, University of Colorado, Boulder, November 4, 1997.

"Mythical Borders and False Dichotomies: Why Pre-Columbianists Need to Be Colonialists and Vice Versa." Symposium on "Colonial/Postcolonial Spanish Colonial Cultural Studies at the Crossroads," Charlene Villaseñor Black, coord., University of New Mexico, Albuquerque, May 2, 1998.

“Passionless in Aztec Sacrificial Imagery.” UCLA Humanities Consortium conference on “The Politics of Passion,” UCLA, Los Angeles, April 30, 1999.

“Magic, Mystery, and Murder: Modern Representations of Pre-Columbian Art,” Ninth Annual Patricia McCarron McGinn lecture, UCLA, March 7, 2000.

“Around the Fourth World in Seventy Days,” conference on “Compression vs. Expression: Containing and Explaining the World’s Art,” John Onians, organizer, Sterling & Francine Clark Art Institute, Williamstown, Mass., April 6, 2000.

“Not Like Us and All the Same: Pre-Columbian Art History and the Construction of the Nonwest,” conference on “West by Nonwest: A Conference Celebrating the 50th Anniversary of Pre-Columbian Art History,” Esther Pasztor, org., The Metropolitan Museum of Art, New York, November 11, 2000.

“Rethinking Aztec Human Sacrifice: An Art Historian’s Perspective,” Department of Anthropology, University of California, Berkeley, May 1, 2001.

“A Tale of Two Monuments: Shifting Perceptions of the Aztec Calendar Stone and the Coatlicue Over Time, Department of Art and Art History, Santa Clara University, Santa Clara, May 2, 2001.

(Discussant), Symposium on “Culture for Sale: Issues of Appropriation Worldwide.” Fowler Museum of Cultural History, UCLA, Los Angeles, November 8, 2002.

“Rethinking Aztec Human Sacrifice: An Art Historian’s Perspective,” Division of Art History and Department of Anthropology,” Southern Methodist University, Dallas, February 6, 2003.

“Una interpretación nueva de la estatua Coatlicue” (A New Interpretation of the Coatlicue Statue), III Mesa de Estudios de Género, Primera Reunion Internacional: La Condición de las Mujeres y las Relaciones de Género en Mesoamérica,” Departamento de Etnología y Antropología Social, Instituto Nacional de Antropología e Historia, Mexico City, April 29, 2003.

“Aztec Human Sacrifice: An Art Historian Looks at the Visual Evidence,” Lecture to the Ancient Art Council, Los Angeles Country Museum of Art (LACMA), October 9, 2003, Los Angeles, Calif.

“The Ambiguous Gender of Tezcatlipoca, Patron God of Aztec Rulership,” Paper presented at the symposium “Public Life and Private Conduct: Changing Historical Perspectives Across the Early Modern World, in honor of Richard C. Trexler, Binghamton University, Binghamton, NY, April 15, 2004.

“Aztec Gender and Human Sacrifice: What Tezcatlipoca May Tell Us about Christ Crucified.” Paper presented at the 93rd annual meeting of the College Art Association,

Session on “Art History, Theory, and Ancient American Visual Culture,” Dana Leibsohn and Bryan R. Just, organizers, Atlanta, Georgia, February 17, 2005.

“The Gender of the Sacrificed: What an Aztec Ritual May Tell Us about Christ Crucified.” Paper presented at the University of Arizona, Tucson, November 17, 2005.

”Gender Ambiguity and the Toxcatl Sacrifice.” Paper presented at the symposium “Tezcatlipoca: Trickster and Supreme Aztec Deity,” org. Elizabeth Baquedano, Birkbeck College, University of London, London, November 26, 2005.

“Sex in the City: A Comparison of Aztec Ceramic Figurines to Copal Figurines Found at the *Templo Mayor*.” Paper presented at the Society for American Archaeology Meetings, session on “Mesoamerican Iconography and Symbols in Action: Small-Scale Figurines as Large-Scale Social Phenomena, Christina Halperin and Kata Faust, Coords.; Rhonda Taube, Chair. San Juan, Puerto Rico, Friday, April 28th, 2006.

“The Fate of Ambiguous Gender in the Aftermath of the Spanish Conquest of Mexico.” Paper presented at the 52nd International Congress of Americanists, session on “Transgressing Genders and Sexualities,” Donna Guy and Jadwiga E. Pieper Mooney, Coord’s, Seville, Spain, July 20th, 2006.

Discussant, Workshop on Human Sacrifice, Getty Villa, Malibu, May 18, 2007.

“From Clay to Stone: The Role of Ceramic Figurines in the Formation of the Official Aztec Pantheon,” paper presented at the symposium “The Aztec Empire: Iconographies and Ideologies of Power,” Beverly and Raymond Sackler Art and Archaeology Lectures Series, University of Connecticut at Storrs, Friday, November 2, 2007.

“Human Sacrifice as Symbolic Capital: Images of the Violated Aztec Body for a Changing World, 1500 – 1900 (and Beyond).” Paper for the 32nd Congress of the International Committee of the History of Art (CIHA), January 13-18, 2008, Melbourne, Australia, session on “Cultural and Artistic Exchange in the Making of the Modern World, 1500-1900, coord’s Larry Silver and Charles Zika.

“Figurines and the Formation of the Official Aztec Pantheon.” Paper presented at the Mesoamerican Network, Los Angeles Country Museum of Art, Saturday, November 16, 2008.

“The Image Was the Text: The Semiotics of Costume in Aztec Art from ca. 1450 to 1600.” Paper presented at the symposium “Text and Image in the Early Modern Spanish World,” coord’s Luis Corteguera, Marta Vincente, and Sherry Velasco, USC-Huntington Library’s Early Modern Studies Institute (EMSI), Huntington Library, February 6, 2009.

“Pre-Columbian Cities,” lecture for UAP 245, “The Urban Context,” USC, Los Angeles, February 17, 2009.

“What’s in a Face? Introduction to “Portrait, Mask and Expression in Mesoamerica & the Andes, 6000 BC – AD 1600, College Art Association Annual Meeting, Los Angeles, February 27, 2009.

“Death in the Hands of Strangers: Aztec Sacrifice in the Western Imagination, 1520 – 2006,” Bettman Lecture, Columbia University, New York, March 30, 2009.

Professional Conferences Chaired:

"Indigenous American Architecture: The Symbolism of Circular Structures." Annual Meeting of the Society of Architectural Historians, Madison, April 25, 1980.

"Art and National Consciousness in Latin America." UCLA, Los Angeles, May, 1983. (Co-chaired with David Kunzle)

"Art and the Growth of the Teotihuacan State." UCLA, Los Angeles, March 5, 1983. (Co-chaired with Esther Pasztory)

"Art and Social Identity in Reaction to State Control: Peru A.D. 500-1985." Meeting of the College Art Association of America, Los Angeles, February 16, 1985.

"Depictions of the Dispossessed: Image and Self-Image of Euroamerica's Colonized Natives." UCLA, Los Angeles, May 11-12, 1985.

"Institutions and the Aestheticization of 'Primitive Art', 1900-1988." College Art Association of America (CAA) Annual Meeting, Houston, Texas, February 11-13, 1988.
 "Thinking Through the Mesoamerican Body (A Pun)." College Art Association of America (CAA) Annual Meeting, Seattle, Washington, February 4, 1993.

“Recent Approaches to the Visual Arts of Africa, Oceania and the Native Americas.” Meeting of the Southern California Colloquium on the Arts of Africa, Oceania, and the Native Americas,” held at UCLA, Los Angeles, May 1, 1993.

“What Rituals Did: Mexico and Peru, 1200-1700,” Department of Art History, UCLA, Los Angeles, March 2, 1996.

“Recovering Gender in the Prehispanic Americas,” Dumbarton Oaks, Washington, D.C., October 12-13, 1996.

“Indigenous Artists and European Intruders: Visual Strategies of Empowerment in Colonial Mexico,” College Art Association of America (CAA) Annual Meeting, Los Angeles, February 13, 1999.

“About Face: Portrait, Mask and Expression in Mesoamerica and the Andes, 6000 BC – AD 1600,” College Art Association of America (CAA) Annual Meeting, Los Angeles, February 27, 2009.

Publications:

Books, Edited Volumes, and Edited Journal Issues:

The Face of the Earth: Frontality in Two-dimensional Meso-american Art. New York: Garland Publishing Co., 1976. (Series: Outstanding Dissertations in the Fine Arts)

(Guest Editor) "Depictions of the Dispossessed," special theme issue of Art Journal, Vol. 49, No. 2, 1990.

(Editor) Gender in Pre-Columbian America: A Symposium at Dumbarton Oaks 12 and 13 October 1996, ed. Cecelia F. Klein. Washington, D.C.: Dumbarton Oaks, 2001.

[Reviewed by Karen Strothert in Mesoamérica 45 (Jan.-Dec. 2003): 228-231; by Virginia Miller in CAA Reviews 2003; by Rex Koontz in Latin American Research Review 39(1) (Feb. 2004): 302-313; and "Presented" [i.e., reviewed] separately by Antonella Fagetti and Sara Molinari at the III Mesa de Estudios de Género, Primera Reunión Internacional: La condición de las mujeres y las relaciones de género en Mesoamérica prehispánica, April 28-30, 2003, Mexico City.]

Exhibition Catalogs:

Nine short articles on Maori and Hawaiian art, in Early Chinese Art and the Pacific Basin: A Photographic Exhibition, ed. Douglas Fraser. New York: Intercultural Arts Press, 1968.

Art of Pre-Columbian America. Rochester, Michigan: Meadow Brook Art Gallery, Oakland University, 1976.

Mother, Worker, Ruler, Witch: Cross-Cultural Images of Women (editor). Museum of Cultural History Pamphlet Series, Volume 1, Number 9, UCLA, Los Angeles, 1980.

Articles:

"Postclassic Mexican Death Imagery as a Sign of Cyclic Completion." In Death and the Afterlife in Pre-Columbian America, ed. Elizabeth P. Benson. Washington, D.C.: Dumbarton Oaks, 1975, pp. 69-85.

"The Identity of the Central Deity on the Aztec Calendar Stone." The Art Bulletin VIII (1976): 1-12. (REPRINTED in Pre-Columbian Art History: Selected Readings, ed. Alana Cordy-Collins and Jean Stern. Palo Alto: Peek Publications, 1978, pp. 167-189)

"Who Was Tlaloc?" Journal of Latin American Lore 6 (2) (1980): 155-204.

"Woven Heaven, Tangled Earth: A Weaver's Paradigm of the Mesoamerican Cosmos." In Ethnoastronomy and Archaeoastronomy in the American Tropics, ed. Anthony F. Aveni and Gary Urton. Annals of the New York Academy of Sciences 385 (1982): 1-35.

"Arte precolombino y ciencias sociales." Plural XI-IV (124) (1982): 40-48. Mexico.

"The Relation of Mesoamerican Art History to Archaeology in the U.S." In Pre-Columbian Art History: Selected Readings, ed. Alana Cordy-Collins, pp. 1-6. Palo Alto: Peek Publications, 1982.

"Dioses de la lluvia o sacerdotes ofrendadores del fuego? Un estudio socio-político de algunas representaciones mexicas del dios Tlaloc." Estudios de Cultura Nahuatl 17 (1984): 33-50. Mexico.

"Masking Empire: The Material Effects of Masks in Aztec Mexico." Art History 9(2) (1986): 135-167.

"The Ideology of Autosacrifice at the Templo Mayor." In The Aztec Templo Mayor, ed. Elizabeth H. Boone. Washington, D.C.: Dumbarton Oaks, 1987, pp. 293-370.

"Rethinking Cihuacoatl: Aztec Political Imagery of the Conquered Woman." In Smoke and Mist: Mesoamerican Studies in Memory of Thelma D. Sullivan, ed. J. Kathryn Josserand and Karen Dakin, Part i. Oxford, England: B.A.R., 1988, pp. 237-277.

"Tlaloc 'Masks' as Insignia of Office in the Mexica-Aztec Hierarchy." In Behind the Mask, ed. Janet Brody Esser. Santa Fe: Museum of International Folk Art/Museum of New Mexico Press, 1988, pp. 6-27.

"To Bleed Forever: The Function of Stone-carved Images of Aztec Royal Blood-letting Rites." In World Art: Themes of Unity in Diversity, ed. Irving Lavin. Acts of the XXVIth International Congress of the History of Art (CIHA). 3 vols. University Park, PA: Pennsylvania State University Press, 1989, Vol. III, pp. 575-584.

"Gaining Respect: Native American Art Studies and the Humanities." Native American Art Studies Association Newsletter 6(2) (1989): 3-6.

"Editor's Statement," in "Depictions of the Dispossessed: Image and Self-image of Euroamerica's Colonized Natives," Guest Editor Cecelia F. Klein, Art Journal 49(2) (1990): 106-109.

"Snares and Entrails: Mesoamerican Symbols of Sin and Punishment." Res 19/20 (1990/1991): 81-103.

(with Emily Umberger): "Aztec Art and Economic Expansion." In Latin American Horizons, ed. Don S. Rice & Janet Berlo. Washington, D.C.: Dumbarton Oaks, 1993.

"*Teocuitlatl*, 'Divine Excrement': The Significance of 'Holy Shit' in Aztec Mexico," special issue on "Scatological Art," Gabriel Weisberg, Guest Editor, Art Journal 52(3) (1993): 20-27.

"The Shield Women: Resolution of an Aztec Gender Paradox." In Current Topics in Aztec Studies: A Symposium Honoring H.B. Nicholson, ed. Alana Cordy-Collins and Douglas Sharon, San Diego Museum of Man Papers 30. San Diego: San Diego Museum of Man, 1993, pp. 39-64.

"Fighting with Femininity: Gender and War in Aztec Mexico," In Gendering Rhetorics: Postures of Dominance and Submission in Human History, ed. Richard C. Trexler, Proceedings of the 24th Conference of the Center for Early Medieval and Renaissance Studies, State University of New York at Binghamton, 1994, pp. 107-146. [Also published in Estudios de Cultura Nahuatl 24 (1994): 219-253.]

"Comment" on Sharisse D. McCafferty and Geoffrey G. McCafferty, "Engendering Tomb 7 at Monte Albán: Respinning an Old Yarn." Current Anthropology 35(2) (1994):157-158.

"Objects Art Nice, But. . . ." Art Bulletin LXXVI(3) (1994): 401-404.

"Wild Woman in Colonial Mexico: An Encounter of European and Aztec Concepts of the Other." In Reframing the Renaissance: Studies in the Migration of Visual Culture, ed. Claire Farago, pp. 244-263. London: Yale University Press, 1995.

"A Moche Portrait Jar in the Allen Memorial Art Museum," Oberlin College. Masterworks for Learning: A College Collection Catalogue [CD Rom]. Oberlin, OH: Allen Memorial Art Museum, Oberlin College, 1998.

"Women's Status and Occupation: Mesoamerica." In Encyclopedia of Mexico, ed. Michael S. Werner, Vol. 2, pp. 1609-1615. Chicago: Fitzroy Dearborn Publishers, 1997.

"Visual Arts: Mesoamerica." In Encyclopedia of Mexico, ed Michael S. Werner, Vol. 2, pp. 1539-1552. Chicago: Fitzroy Dearborn Publishers, 1997.

"Gender: Mesoamerican." In Encyclopedia of Mexico, ed. Michael S. Werner, Vol. 1, pp. 560-568. Chicago: Fitzroy Dearborn Publishers, 1997.

"The Devil and the Skirt: An Iconographic Inquiry into to Prehispanic Nature of the Tzitzimime," in Ancient Mesoamerica 11(1) (2000): 1-26. [Also published in Estudios de Cultural Nahuatl 31 (2000): 17-62].

"Autosacrifice and Bloodletting." In Oxford Encyclopedia of Mesoamerican Cultures, ed. David Carrasco, vol. 1, pp. 64-66. New York: Oxford University Press, 2001.

“Gender Roles: Prehispanic.” In Oxford Encyclopedia of Mesoamerican Cultures, ed. David Carrasco, vol. 1, pp. 427-430. New York: Oxford University Press. (2001)

“Gender Studies.” In Oxford Encyclopedia of Mesoamerican Cultures, ed. David Carrasco, vol. 1, pp. 435-438n. New York: Oxford University Press. (2001)

“Impersonation of Deities.” In Oxford Encyclopedia of Mesoamerican Cultures, ed. David Carrasco, vol. 2, pp. 33-37. New York: Oxford University Press. (2001)

“Masks.” In Oxford Encyclopedia of Mesoamerican Cultures, ed. David Carrasco, vol. 2, pp. 175-177. New York: Oxford University Press. (2001)

Editor, Gender in Prehispanic America: A Symposium at Dumbarton Oaks 12 and 13 October 1996, Washington, D.C.: Dumbarton Oaks (2001)

"Introduction." In Gender in Prehispanic America: A Symposium at Dumbarton Oaks 12 and 13 October 1996, ed. Cecelia F. Klein, pp. 1-14. Washington, D.C.: Dumbarton Oaks (2001)

"None or All of the Above: Gender Ambiguity in Nahua Ideology." In Gender in Prehispanic America: A Symposium at Dumbarton Oaks 12 and 13 October 1996, ed. Cecelia F. Klein, pp. 183-253. Washington, D.C.: Dumbarton Oaks. (2001)

"Conclusions: In Gender in Prehispanic America: A Symposium at Dumbarton Oaks 12 and 13 October 1996, ed. Cecelia F. Klein, pp. 363-385. Washington, D.C.: Dumbarton Oaks. (2001)

(with Eulogio Guzman, Elisa C. Mandell, Maya Stanfield-Mazzi, and Josephine Volpe) “Shamanitis: A Pre-Columbian Art Historical Disease.” In The Concept of Shamanism: Uses and Abuses, ed. Henri-Paul Francfort, Roberte N. Hamayon, in collaboration with Paul G. Bahn, pp. 207-241. Bibliotheca Shamanistica Vol. 10. Budapest: Akadémiai Kiadó. (2001) Reprinted in *Chamanismes et Arts Préhistoriques, Vision Critique*, ed. Michel Lorblanchet, Jean-Loïc de Quellac, Paul G. Bahn, Henri-Paul Francfort, and Brigitte and Gilles Delluc, pp. 291-316 . Paris: Éditions Errance. (2001)

(with Eulogio Guzman, Elisa C. Mandell, and Maya Stanfield-Mazzi) “The Role of Shamanism in Mesoamerican Art: A Reassessment.” In Current Anthropology 43(3) (2002): 383-401. Followed by Comments by eleven scholars and a “Reply” by the authors and a Bibliography, pp.401-419.

“La iconografía y el arte mesoamericano, Arqueología Mexicana 10(55) (2002): 28-35.

“Urn.” Catalogue entry No. 165, Aztecs, pp. 439-440. Royal Academy of Arts, London. (2002)

“Not Like Us and All the Same: Pre-Columbian Art History and the Construction of the Nonwest,” Res: Anthropology and Aesthetics 42 (2002): 131-138.

(with Maya Stanfield-Mazzi) “Reply to David Lewis-Williams.” Current Anthropology 45(3) (2004): 404-406.

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