

**An Annotated Bibliography on Edward J. Sullivan, PhD**

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## **Introduction**

The subject of this annotated bibliography is art historian Edward J. Sullivan, Ph.D. The purpose of this bibliography is to provide a complete list of references that Edward J. Sullivan, Ph.D. has authored and reviewed for liberal arts college students and independent researchers to use. This bibliography spans from the beginning of his career to the present. His work provides access to Latino and Caribbean artists known in America and Europe as well as popular artists in Latin American and the Caribbean. This brief introduction will supply the student and independent researcher with a biography on Edward J. Sullivan, Ph.D.'s career and assistance in defining terms. It will also introduce the student and independent researcher to artists frequently mentioned in this bibliography.

Research tips:

While knowledge of Spanish is recommended, one does not have to know the language to read Prof. Sullivan's work. Google Translator is a valuable asset if you don't know how to read Spanish fluently. The purpose of this bibliography is to broaden the knowledge of students and researchers on the work of Prof. Sullivan, and the artists and history associated. As European artists went through artistic movements, so did Latin American and Caribbean artists and for those without an art history background there are definitions below, which explain this information in more detail.

Abbreviations and definitions:

BPL – Boston Public Library

CCL – Connecticut College Library

EHBL NYU – Elmer Holmes Bobst Library at New York University

FPL – Fairfield Public Library

GPL – Greenwich Public Library

IFA – Institute of Fine Arts

LRWL – Lucy Robbins Welles Library

MA – Master's of Arts

MCCM – Manchester Community College

MIT – Massachusetts Institute of Technology

NS – Not seen

NYC – New York City

NYPL – New York Public Library

NYU – New York University

Ph.D. – Doctorate of Philosophy

SCSU – Southern Connecticut State University

U.S. – United States

WCSU – Western Connecticut State University

WUL – Wesleyan University Library

For the complete understanding of this text, knowledge of the following noteworthy artists is recommended:

**Alejandro Colunga** (1948- ) – Born in Guadalajara, Mexico, this self taught, internationally known painter and sculptor is characterized by the intensity of his vision and his passionate expression.

**Arturo Marty** (1949- ) – This Mexican painter is known for his works of expressing pain and sensuality, desire and dissatisfaction, and violence and tenderness.

**Claudio Coello** (1642-1693) – This 17<sup>th</sup> century master Spanish painter's work deals mainly with religion.

**Cordelia Urueta Sierra** (1908-1995) – This Mexican artist never devoted herself fully to one artistic style. She was a significant figure in non-objective painting in Mexico and inspired by Mexican painter Rufino Tamayo.

**Diego Rivera** (1886-1957) – This active Mexican communist revived fresco paintings in Latin America with bold and large-scale murals. He was married to Frida Kahlo.

**Dulce Maria Nunez** (1949- ) – Influenced by fellow Mexican painter Frida Kahlo, this figurative painter embraces both psychological family portraits and celebrates her Mexican heritage.

**Edourd Duval-Carrie** (1954- ) – This Haitian-born American painter and sculptor is one of the principle leaders in Haitian visual culture. His work often deals with spirituality and migration.

**Fernando Botero** (1932- ) – This internationally known Colombian figurative painter and sculptor coined his own style that has become a part of the English and Spanish slang. His work is often criticized for his style that exaggerated forms and disproportionate volumetry.

**Francisco Rizi** (1608-1685) – This Spanish master painter was the royal painter for Philip IV and Charles II in Spain.

**Frida Kahlo** (1907-1954) – A bus accident left her with a lifetime medical problems, often causing lengthy bed rest. Her self-portraiture combines her Mexican culture with surrealist style.

**Irma Palacio** (1943- ) – This Mexican abstractionist's preferred medium is oil on canvas or encaustic on wood and paper. Her earth-toned paintings present a somewhat troubled connectedness to the earth.

**Ismael Vargas** (1947- ) – This Mexican artist is associated with the artistic style from the 1980s known as Neo-Mexicanidad.

**Jose Claudio Antolinez** (1635-1675) – Practicing during the Baroque period, this Spanish painter was trained by Francisco Rizi. His paintings were religious.

**Julio Galan** (1958-2006) – This Mexican painter is one of Latin America's renowned neo-expressionist painters.

**Julio Larraz** (1944- ) – Cuban born, this painter, sculptor, printmaker, and caricaturist is most known for his mastery of realism.

**Lilia Carillo** (1930- ) – This Mexican abstractionist artist was known for her color and abstraction that still maintained reference to the human form. She was taken more seriously after the 1960s by critics and judged less by her gender and more by her talent.

**Nahum B. Zenil** (1947- ) – Often using himself as the subject for his cultural and critical interpretation of Mexico, this artist often addresses in his work homosexuality and the issues associated with the masculine identity and being gay in Mexico.

**Rocio Maldonado** (1951- ) – With work that is reminiscent of the Neo-Expressionists, this Latina painter's themes include Mexican culture and religion.

**Rodolfo Morales** (1925-2001) – Best known for his incorporations of magical realism and featuring Mexican woman in village settings in his work.

**Susana Sierra** (1942- ) – In this Mexican Abstractionist's work, the brush stroke, which is visible, is an independent element in her art.

For the complete understanding of the text in this bibliography several other definitions are necessary:

#### Movements

**Abstractionism** – A visual language that creates a composition that appears distorted, but may still have some visual references in the world.

**Baroque** – A period of artistic style during the 17<sup>th</sup> and 18<sup>th</sup> century that used exaggerated motion and interpreted detail to evoke drama, tension, and grandeur in art.

**Surrealism** – A cultural movement that produced works, which featured the element of surprise and unexpected juxtapositions.

#### Other important definitions

**Catalogue raisonné** – A monograph that provides a comprehensive account of artworks by an artist.

**Medium** – The use of materials for artistic expression.

**Provenance** – The history or ownership of an object.

**Retablo** – A Latin American devotional painting.

## **Biography**

Edward J. Sullivan Ph.D. is the Helen Gould Sheppard Professor of Art History at New York University's Institute of Fine Arts (IFA). He was born October 26, 1949 in New York City and grew up in Queens and Manhattan. His first experience with Mexico came when he was about 11 or 12 years old. His parents sent him to Mexico City, Mexico for roughly 10 months to attend the Instituto Cumbres, a religious secondary school for boys.

He was inspired to become an art historian in various ways. His mother, figurative sculptor and painter, Bette Worthington often took him and his siblings to New York City museums. Sullivan attended New York University (NYU) and earned a BA in Spanish and Portuguese. As an undergraduate student, there were several instrumental experiences that led him to travel down the path of become an art historian. In college, he traveled to Spain and parts of Latin America and the Caribbean, which further solidified his interest in the region. Finally, his first art historian professor was classical and medievalist Dr. Blanche Brown who was very influential in his early career. He continued on to earn a MA in Fine Arts, from NYU. In 1979, Sullivan received his doctorate in Fine Arts from NYU's IFA. He specializes in art from Latin America, the Caribbean, and the Iberian Peninsula.

Sullivan has received many honors and fellowships for his work including fellowships from the Guggenheim Foundation and the American Council of Learned Societies, the Samuel H. Kress Foundation, the American Philosophical Society, the Program for Cultural Cooperation Between the Ministry of Culture of Spain and North American Universities, and the American Society for Hispanic Art Historical Studies, among others. In 1997, he received the Victoria Ocampo Award from the Escuela de Administracion Cultural in Buenos Aires, Argentina.

Sullivan is very active in in the arts community. He serves on the Advisory Committee for El Museo del Barrio and the Exhibition Committee for Museo de Arte Contemporaneo de Monterrey (Mexico) MARCO. He is on the Honorary Committee of the Fundacion Ludwig de Cuba and is on the board of the Mexican Cultural Institute of New York. In addition, he is on the Committee for Libraries and Archives of the Museum of Modern Art and the Multicultural Advisory Committee of the Metropolitan Museum of Art.

Besides his many publications he still finds time to be a contributing Editor of Art Nexus.

Sullivan has traveled the world and met many famous Latin American artists such as Fernando Botero, Tomas Sanchez, Julio Larraz, among others.

Sullivan is not afflicted by the heavy-handed academic jargon of many significant art historical studies. His writing is relatable and very easy to read. One can easily get lost in his word. He portrays artists in a historical context that is easy to digest and leaves you wanting to know more about the relationships between the artists and the series of events

that elevated them to be so important that Sullivan would include him or her in a monograph or an essay. He continues to support and inspire Latin Americanists.

On many occasions, his books feature colorful illustration and plates. A staple in many of his monographs is a timeline to help the reader understand the life of the artist and their place in history. His endnotes and bibliographies are gold mine as they are rich with referral resources. In addition, he often includes lists of where collections can be found on the subject he is writing about.

## Annotated Bibliography

### Monographs, Catalogue Raisonnés and Articles

---. "Ribera's Clubfooted Boy: Image and Symbol." *Marsyas* XIX (1977-1978): 17-21.  
NS

---. "Jacques Callot's Les Bohémiens." *The Art Bulletin* 59 (2) (June 1977): 217-221.  
Accessed October 30, 2012. <http://www.jstor.org/stable/3049633>

In this article, Sullivan discusses the four prints by French baroque printmaker and draftsman Jacques Callot. The prints track the various segments of the life of gypsies. At first, this article seems out of his scope of interest. However, it is within the Baroque period, which Sullivan is an expert in.

---. "Josefa de Ayala: A Woman Painter of the Portuguese Baroque." *The Journal of the Walters Art Gallery* 37 (1978): 22-35. Accessed October 30, 2012.  
<http://www.jstor.org/stable/20168959>

This article is Sullivan's first published work on a female artist. It is a thorough account of the artist's life, work, and painting style. During the 17<sup>th</sup> century, women artists were few and far to come by in the Iberian Peninsula. Sullivan reveals themes in the artist's work include "pious devotion, religious fervor, or an appreciation of the simple riches of kitchen and garden."

Sullivan, Edward J. Claudio Coello and Late Baroque Painting in Madrid. Thesis (Ph. D.)—New York University, Graduate School, 1979.  
EHL AT NYU

This was Edward J. Sullivan's first major writing. His dissertation is an annotated bibliography. Through the annotations one can see how Sullivan starts to refine his eye. His analysis of Coello's work is thorough. His tone is direct. He highlights ambitious works by the artist while inserting historical context and evidence-supported criticism. The bibliography includes a drawings list, with sub-sections on questionable attributions of drawings, lost works, rejected attributions, illustrations, and an index of places mentioned in the bibliography and places visited for research.

Coello started working in frescos in 1670 and unfortunately, most of these mural paintings were destroyed. Sullivan reconstructs Coello's lost oeuvre. This is an important contribution to the literature of painting in seventeenth-century Spain. Less than 10 years later, this dissertation is expanded upon and becomes the monograph *Baroque painting in Madrid: the Contribution of Claudio Coello with a Catalogue Raisonné of His Works*.

The photographs and photocopied reproductions are high quality.

---. "Between Goya and Picasso: Aspects of Spanish Painting, c.1830-c.1930." *Arts Magazine* LIV/2 (Oct 1979): 134-144.

- . "Francisco Pradilla's 'Juana La Loca.'" *Arts Magazine LIV/5* (Jan 1980): 168-171.  
EHL AT NYU

Sullivan introduces the history behind the subject of the piece by Francisco Pradilla that became famous. The subject is Queen Juana of Spain from the 16<sup>th</sup> century. This article expands on Pradilla's life and career. The endnotes are resourceful.

- . "Vicente López's Family of Charles IV and Group Portraiture in Spain from El Greco to Goya." *Arts Magazine LV/5* (Jan 1981): 126-135.

- . "Mariano Fortuny y Marsal and orientalism in nineteenth-century Spain." *Arts Magazine LV/8* (Apr 1981): 96-101.  
EHL AT NYU

Interesting exploration of the influence orientalism had on Spanish art history through out the 19<sup>th</sup> and 20<sup>th</sup> centuries. Introduces readers to Spanish artists with these themes in their work.

- . "Introduction." *Record of the Art Museum, Princeton University* 41 (2). *Painting in Spain 1650-1700: A Symposium* (1982): 2-3.  
Accessed October 30, 2012. <http://www.jstor.org/stable/3774661>

This is the introduction to a symposium held at The Art Museum in conjunction with the opening of the exhibition "Painting in Spain 1650-1700." Sullivan also published a monograph, bearing the same name, in 1982. Many of the artists that were well known during 1650-1700 are familiar only to scholars and a number of figures covered in the book deserve more serious attention, as there are no complete monographs or catalogue raisonné for them. The book, symposium, and exhibition are an effort to stimulate interest in this period of art history.

- and Mallory, Nina A., Elliott, John Huxtable. *Painting in Spain, 1650-1700, From North American Collections*. Princeton, N.J.: The Art Museum, Princeton University in association with Princeton University Press, 1982.  
CCL, NEW LONDON, CT

Sullivan worked with art historian Nina Mallory to compile this scholarly catalogue, which is a valuable contribution to this period of Spanish art. The exhibition focused on retrieving pieces from museums in the United States, Canada, and Puerto Rico. These pieces were compiled into a show that had some of the most outstanding works by artists in the period. However, there were a few gaps. Works by major painters such as Francisco Rizi and Jose Antolinez were either not available in North American Collection or unavailable for the



exhibition. The artists missing are discussed further in the monograph. This work explains the artists' positions during the development of the art of the late Baroque period in Spain.

All of the plates are in black and white, which does make details hard to make out. This monograph includes a list of paintings in the exhibition, a catalogue of the exhibition, desiderata (additional plates), and a selected bibliography.

---, and Meadow Museum. *Goya and The Art of His Time: Meadows Museum, Southern Methodist University, Dallas, Texas, December 7, 1982-February 6, 1983*. Dallas, Tex.: The Museum, 1982.

NS

---. "Review of Exhibition Catalogue authored by John T. Spike." *The Burlington Magazine* CXXIV/954 (Sept 1982): 582-583.

NS

---. "Review of Exhibition Catalogue authored by Enriqueta Harris." *Times Literary Supplement* (22 Oct 1982): 1168.

NS

---. "El Greco of Toledo." *Art Journal* 42 (3), *Earthworks: Past and Present*, (Autumn 1982): 239-242. Accessed October 30, 2012.

<http://www.jstor.org/stable/776587>

In 1982, the exhibition bearing the same name was the first large-scale exhibition devoted to this artist's work in many years. It traveled from the Museo del Prado, in Madrid, Spain to the National Gallery of Art in Washington D.C. to the Toledo Museum of Art in Toledo, Spain, then to the Dallas Museum of Fine Arts. Sullivan praises the international collaboration and the pieces exhibited. He compares El Greco more to mystic poets than other artists of his day.

---. "Herod and Salome with the Head of John the Baptist by Josefa de Ayala." *Source* III/1 (Fall 1982): 26-29.

NS

---. "Asensio Juliá and Goya." *Arts Magazine* LVII/4 (Dec 1982): 106-110.

EHL AT NYU

Sullivan introduces a different perspective on Asensio Julia often known as the follower of Goya. However, Sullivan describes Goya's life and style and follows Julia's development of his own artistic personality.

- . "Miguel-Angel Houasse, 1680-1730." Review of *Pintor de la Corte de Felipe V* by Juan José Luna, Mercedes Agulló y Cobo, and Fernando Chueca Goitia. *The Burlington Magazine*. 124 (957) (Dec 1982): 768. Accessed October 30, 2012. <http://www.jstor.org/stable/881020>

In this article, Sullivan reviews the exhibition catalogue on artist Miguel-Angel Houasse. The catalogue was created in conjunction with a show at the Museo Municipal in Madrid. He emphasizes the quality of the essays. However, he found objection in the illustrations, as they do not convey the warm tonalities of the artist's palette. The color images are fair, but the black and white images are poor quality.

- . "Agustín Esteve's Four Children." *Iris, Notes on the History of Art* 2 (1983): 6-8,11.  
NS

- . "Goya's 'Two Portraits' of Amalia Bonells de Costa." *Arts Magazine* LVIII/5 (Jan 1983): 78-81.  
NS

- . "Frida Kahlo in New York." *Arts Magazine* LVIII/7 (Mar 1983): 90-92.  
EHBL AT NYU

In this review, Sullivan opens with Kahlo's debut American show. He explores Kahlo's personal life, career, stylistic development and New York influences.

- , and Claudio Bravo. *Claudio Bravo*. New York, NY: Rizzoli, 1985.  
FPL, FAIRFIELD, CT

This is Sullivan's first monograph where only the artist is the subject. Sullivan places the Chilean artist Claudio Bravo in a modern historical context. He takes the reader through Bravo's life and his work in chronological order and tracks the change in the artists' style and subject, and important works along the way. A nice feature is that he quotes directly from Bravo and these quotes are sprinkled throughout the analysis. This book includes five chapters, an introduction, preface, drawings, conclusion, and a list of public collections and illustrations. An abundance of color illustrations and a few black and white images.

- . "Politics and Propaganda in the Sagrada Forma by Claudio Coello." *The Art Bulletin* 67 (2) (Jun 1985): 243-259. Accessed October 30, 2012. <http://www.jstor.org/stable/3050910>

Building upon his dissertation on Coello, this article focuses on the largest work on canvas by the artist. This piece was written while he was

working on *Baroque painting in Madrid: the contribution of Claudio Coello with a catalogue raisonné of his works*. It is no surprise that this thorough analysis becomes a chapter in the book. The appendix and bibliography are very useful.

---. *Baroque Painting in Madrid: the Contribution of Claudio Coello With a Catalogue Raisonné of His Works*. Columbia: University of Missouri Press, 1986.  
GPL, GREENWICH, CT

With its origins as his doctoral dissertation written at the IFA at NYU, this monograph is the first detailed biography and complete catalogue of Claudio Coello's work. Sullivan tracks Coello's life and stylistic development. He also dedicates a whole chapter to Coello's principal contributions to the late eighteenth century in Spain, the Sagrada Forma altarpiece. He analyzes the events that lead to the commissioning of this work as well as the meaning and iconographic and propagandizing elements present in the art for Hapsburg monarchs in several centuries and through many countries. Many black and white prints are included, which are an improvement on the quality of the images featured in the dissertation, but greater resolution could provide more detail. Also, a few are in color. This biography is structured with a preface, five chapters, and a catalogue raisonné of Coello's work including paintings, engravings, drawings, and ephemeral architecture and decorations. There are 91 footnotes.

Sullivan reconstructs Coello's lost oeuvre of fresco paintings. His narrative is much different than previous pieces. He provides an atmosphere that makes the reader feel as if he or she is conversing with the artist.

--- and Fernando Botero. *Botero Sculpture*. New York: Abbeville Press, 1986.  
MCC, MANCHESTER, CT

Before writing this book, Sullivan visited the artist in his Columbian home in Medellin, his Paris studio, and in Pietrasanta, Italy where he has his casting done for his bronze sculptures. A chapter on technique goes into detail about the complexity of bronze casting. Six chapters, lists of a chronology, exhibitions, public collections and a selected bibliography are included in this monograph. There are over 60 vibrant color illustrations and 85 duotones. This is Sullivan's first publication on the artist.

---, and North Carolina Museum of Art. *Catalogue of Spanish Paintings*. Raleigh, N.C.: North Carolina Museum of Art, 1986.  
NYPL

In this catalogue, Sullivan jumps back into working with old master paintings. This book is the catalogue of the Spanish paintings in the North Carolina Museum of Art collection. This museum has one of the finer collections of old master paintings in the United States. Sullivan introduces the reader to the museum's old master holdings and reputation then focuses more on the Spanish

paintings in the collection and its strengths such as its works by artists of lesser fame like Pedro Orrente, and Esteban Marquez de Valasco. He puts the paintings in context by providing a brief history of movements by century and features holdings that represent them.

This monograph contains a foreword, preface, introduction, catalogue, bibliography, index of artists and paintings, and index of changes in attributions. The catalogue records include a brief biography of the artist and then moves through his works. Provided is the title, year created, signature comments, provenance, a detailed description about the piece. Sometimes exhibitions the piece was featured in and references are included.

All of the images in the book are in black and white. The resolution is acceptable, but this book is unlike the others that are larger in format and much more colorful. Nonetheless, the content is rich and this monograph provides resources for further research in the field.

---. "Sanctus Circus: the Art of Alejandro Colunga." *Arts Magazine LXI/6* (Feb 1987): 72-75.

EHL AT NYU

This article was the precursor for the book Sullivan later authored on the artist Alejandro Colunga. This introduces the reader to the artist's style. Sullivan explains how Colunga was inspired by Frida Kahlo and Rufino Tamayo's work among others. Rabbits are common in his work and reoccurring themes are fantasy and spirituality.

---. "Armando Morales: Southern Visions of the Mind." *Arts Magazine* 61, (Nov 1987): 62-65. Art Full Text (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.

EHL AT NYU

---. "Mexicanness in Mexican Painting of the 1980's: Ismael Vargas." *Arts Magazine* 62 (May 1988): 54-57. Art Full Text (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.

NS

---. "Book Review Authored by Rosemarie Mulcahy." *The Burlington Magazine* Vol. 130 (1020) (Mar 1988): 235-236.

NS

---. "Rufino Tamayo. Mexico City." *The Burlington Magazine* 130 (1023) (Jun 1988): 493-494. Accessed October 30, 2012. <http://www.jstor.org/stable/883486>

Sullivan explains that in Mexico "... when an artist achieves the status of national hero, he or she is accorded a larger retrospective exhibition at the

Palacio de Bellas Artes ... in Mexico City.” This phenomenal show took place in two venues: the Palacio de Bellas Artes and the Museo Rufino Tamayo. It and marked the official recognition of this prolific Mexican modern master, who at the time Sullivan wrote this was still living. Sullivan commented that the works were particularly strongest in the 1970s and 80s.

- . “Art of the Fantastic.” Review of *Art of the Fantastic: Latin America, 1920-1987* by Holiday T. Day. *Hollister Sturges*. *Art Journal* 47 (4) *Revising Cubism* (Winter 1988): 376-379. Accessed October 30, 2012.

<http://www.jstor.org/stable/776988>

EHBL AT NYU

During the 1980s, the exhibition *Art of the Fantastic: Latin America, 1920-1987* was one of the most ambitious of the many exhibitions dealing with Latin art to have been organized in the United States. Sullivan points out that this exhibition was lacking in female Latin American artists. While the exhibition had been cut in half to fit the space at the Queens Museum, Sullivan’s critiques for the most part were positive. Due to low quality, he did point out that Tamayo ‘s works were not up to par.

Featuring 30 artists, the show was divided into three sections: The Early Modernists: Forging an Identity, Generation in Conflict and The Contemporaries: Confrontation with Mass Culture.

- . "Nahum Zenil's Auto-Iconography." *Arts Magazine* 63 (Nov 1988): 86-91. Art Full Text (H.W. Wilson), EBSCOhost Accessed November 1, 2012.  
NS

- . “Images of Mexico. Dallas.” *The Burlington Magazine*. 130 (1028) (Nov 1988): 878-879. Accessed October 30, 2012. <http://www.jstor.org/stable/883558>

Sullivan explains during this time in the 1980s Latin American Art exhibitions were popping up in Europe and the United States. He emphasizes the strength of the exhibition was in the “Mexican School” of the 20s to 40s and its weakness in 1950s and 60s where Mexican art was more internationalist. However, the catalogue is useful for its well-produced color and black and white plates. Some of the works not in the show are in the catalogue.

- and Colunga, Alejandro. *Alejandro Colunga: "Santus Circus": [FIAC 89, Paris, Grand Palais, 7/15 octobre]*. Guadalajara, México: Galería Alejandro Gallo, 1989.

---. *Julio Larraz*. New York: Hudson Hills Press, 1989.  
SCSU, NEW HAVEN, CT

Sullivan explores the career of the multifaceted artist Julio Larraz. Through his origins and early caricatures, to his realistic works. Sullivan interviews Larraz at the end of the book and his methodical questions reveals the artists painting process, interpretations, themes of his work, and inspirations.

The book includes a number of black and white and color reproductions of Larraz's work, a list of plates, chronology, bibliography, and eight separate chapters.

---. "María Izquierdo. Mexico City." *The Burlington Magazine*. 131 (1032) (Mar., 1989): 247. Accessed October 30, 2012. <http://www.jstor.org/stable/883695>

While the focus at first was an exhibition on the Mexican artist Maria Izquierdo's entire oeuvre at the Centro Cultural/Arte Contemporaneo in Mexico City, this short piece for the most part summarizes Izquierdo's career and presents a lesser-known Mexican female artist to a English speaking audience. It also highlights the catalogue to the show as a way to learn more about the exhibition and the artist.

---. "Conversation with an Affable Genius: Fernando Botero." *Latin American art* 1 (1) (Spring 1989): 15-19.

NS

---. "Juan Sánchez." *Arts Magazine* 64 (3) (Nov 1989)

NS

---. "{Exit Art, New York; Traveling Exhibit}." *Arts Magazine* 64 (Nov 1989):

93. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed November 1, 2012.

NS

---. *Aspects of Contemporary Mexican Painting*. New York: Americas Society, 1990.

NYPL

Sullivan himself curated this exhibition. This publication is where he moves away from Spanish painters and begins to explore South American artists. He begins with Mexican painters. This show was based on a loose movement in the 1980s and 1990s. Themes deal with everyday Mexican life including personal and political realities. Sullivan writes an essay bearing the same name as the title. The essay includes an in depth description of Mexican art history and movements. He highlights important Mexican artists such as Diego Rivera, David Alfaro Siqueiros, Frida Kahlo, and Rufino Tamayo among others. The nine artists included in the exhibition catalogue are Rodolfo Morales, Alejandro Colunga,

Arturo Marty, Ismael Vargas, Julio Galan, Nahum B. Zenil, Dulce Maria Nunez, and Rocio Maldonado.

Notes, artist's biographies, bibliographies, a list of lenders to the exhibition, and checklist of the items are present in the publication.

--- and Brenson, Michael. F. and Serraller, Calvo. *Antonio Lopez Garcia*. New York: Rizzoli, 1990.  
NS

---. "Alejandro Colunga." *Latin American Art* 2 (2) (Spring 1990): 35-38.  
NS

---. "Claudio Bravo in Tangier: Moroccan Tranquility Inspires the South American Artist." *Architectural Digest* 47 (March 1990): 234-238. Art Full Text (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS

---. Miguel Angel Rios. *Arts Magazine* 64 (Apr 1990): 86. Art Full Text (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
EHBL AT NYU

This exhibition at the Vrej Baghoomian Gallery in NYC features Argentinian painter Miguel Angel Rios. Sullivan points out that this show does a wonderful job showcasing the artist's work. However, it was a part of a trend that has occurred for in the year prior in both the U.S. and Europe with art from Argentina. He highlights that Rios use of skeletons is initially thought of as a reminder of pre-Hispanic death symbols, but suspects it may have more to do with medieval Japanese scroll paintings of hell that feature skeletons as the artist had two one-man shows prior in Tokyo.

---. "Mary-Anne Martin." *Latin American Art* 2 (3) (Summer 1990): 25-28.  
NS

---. "Sacred and Profane: the Art of Julio Galán." *Arts Magazine* 64 (15 July 1990): 51-55. Art Full Text (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
EHBL AT NYU

This article focuses solely on the development of Mexican artist Julio Galan's style and career. Sullivan explains his art lies in its relationship to traditional Mexican retablo imagery. His work folds the New York influence with religious icons and his Mexican culture.

---. "El Arte De La Plateria Mexicana. 500 Años." *The Burlington Magazine* 133 (1058) (May 1991): 327-328. Accessed October 30, 2012.

<http://www.jstor.org/stable/884721>

Sullivan provides a glowing review of this exhibition catalogue created for the show at Centro Cultural/Arte Contemporaneo in Mexico City, Mexico. The reviewed book is the first of two and is the most complete record of the production of silver during antiquity, the colonial period, and the early modern era in Mexico. The only pitfall Sullivan could find is its expensive price.

---. "Frida Kahlo." *Latin American Art* 3 (4) (Dec 1991): 31-34.

NS

---. "{Nohra Haime Gallery, New York; Exhibit}." *Arts Magazine* 66 (Jan 1992):

68. *Art Full Text (H.W. Wilson), EBSCOhost*. Accessed November 1, 2012.

NS

--- and Botero, Fernando. *Fernando Botero: Drawings and Watercolors*. New York, NY: Rizzoli, 1993.

LRWL, NEWINGTON, CT

This catalogue contains an essay by Sullivan, a list of plates, biographical notes, and a selected bibliography. Sullivan investigates the artist Ferdinand Botero's technique and works from a more intimate perspective. Several works by Botero with themes of sensuality, Catholicism, and politics are analyzed and the underlying theme of sensuality is discussed. The plates in this publication are high quality and wonderful both in black and white and color. This is the second publication on Botero by Sullivan.

---. "Latin American Artists of the Twentieth Century by Rasmussen, Waldo." New York: *Museum of Modern Art*, 1993.

NYPL

This exhibition catalogue is the first comprehensive account of the rise of modernism in Latin American art. Sullivan writes an introduction in which he surveys the diversity and complexity of Latin American art. Thirteen scholars and critics contributed to this catalogue. This includes works by nearly 100 artists. Black and white illustrations and colorful plates are included. A list of lenders to the exhibition, biographies of the artists and a selected bibliography are prime areas for extensive further research into the region.



- . "Fantastic Voyage: The Latin American Explosion." *ARTnews* 92 (15 July 1993): 134-137. Art Full Text (H.W. Wilson), EBSCOhost. Accessed October 31, 2012.  
NS
- . "Ante America." *ARTnews* 92 (Dec 1993): 129. *Art Full Text* (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
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- . "Juan Manuel Blane in Europe," In *Art of Juan Manuel Blanes*, authored by Octavio C. Assunção. New York: Americas Society, 1994.  
NS
- and Roberto Márquez. *Roberto Márquez: Sojourns in the Labyrinth: A Survey of Paintings, 1984-1994*. Scottsdale, Ariz: Pueblo Arts, 1994.  
NS
- . "Bienal Seculo XX." *ARTnews* 93 (Apr 1994): 185. *Art Full Text* (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS
- . "Rhapsody in Blue." *ARTnews* 93 (Summer 1994): 144. *Art Full Text* (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS
- . "Latin America." *ARTnews* 93 (6) (Summer 1994): 144-153.  
NS
- . "Art: Latin American Still Lifes, an Exuberant Heritage of Imagery and Symbolism." *Architectural Digest* 51 (Sept 1994): 156. *Art Full Text* (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS
- . "Pre-Columbian Art in the Twentieth Century." Review of *Pre-Columbian Art and the Post-Columbian World: Ancient American Sources of Modern Art* by Barbara Braun. *Art Journal* 53 (4) *Sculpture in Postwar Europe and America, 1945-59* (Winter 1994): 106+108-109. Accessed October 30, 2012.  
<http://www.jstor.org/stable/777573>

Sullivan summarizes it best how impressed he was with this solidly researched monograph that explores in many fields of art how “pre-Hispanic art has been understood (or misunderstood), absorbed, and transformed by artists on three continents during the last one hundred years.” Sullivan describes how the author lays out a vast number of issues and links them implicitly or explicitly through out the volume. He also, recommends the timelines, maps, and the bibliography. Once it is published in paperback, he mentions this book is a wonderful resource for students.

--- and Villarreal, Jaime Moreno. *Premio Marco*. Monterrey, Nuevo Leon, Mexico: Museo De Arte Contemporaneo De Monterrey, 1995.  
NS

--- and Ruth K. Meyer. “Introduction to the Collection of European and American Paintings in the Taft Museum” and “The Nineteenth and Twentieth Century Spanish Paintings.” *The Taft Museum: Its History and Collections*. New York: Hudson Hills Press, 1995.  
WUL, MIDDLETOWN, CT

In this two-volume catalogue of the eclectic collection of the Taft Museum, Sullivan serves as editor and contributes two essays. The first being “Introduction to the Collection of European and American Paintings in the Taft Museum.” He analyses the buyers of the collection, Protestants, and the secular nature of the predominantly landscape and portraiture paintings. He highlights the strength in Dutch paintings of English portraits. He continues to describe some of the paintings by many important Dutch masters from the collection and is able to seamlessly weave provenance and historical context together. Some painters include Frans Hal, Jan Vermeer, Jacob van Ruisdael. In addition, there are British paintings, Spanish portraiture, 19<sup>th</sup> century American paintings, and paintings that represent the neoclassical phase and romantic period of France in the 19<sup>th</sup> century, among others.

In the second essay, “The Nineteenth and Twentieth Century Spanish Paintings,” Sullivan takes a different approach and provides biographical information on the few Spanish painters and speculates on artists of items in the collection that were influenced by Spanish painters and discusses choice pieces from the Taft collection in more detail. Of the items mentioned provenance, exhibitions, and a literature lists follows the analysis of the paintings.

These volumes are composed of sections, which include The History of the Collection and the Baum-Taft House, European and American Paintings, European Decorative Arts and Chinese Ceramics and Works of Art. Populated within each section are essays by many leading art historians in their chosen field, focusing on different subjects of the collection. Many black and white and richly colorful photographs are throughout both volumes.

---. *Latin American Women Artists = Artistas latinoamericanas: 1915-1995*. Milwaukee, WI: Milwaukee Art Museum, 1995.  
NYPL

This is the first exhibition to focus extensively on Latin American women artists of 20th-century. This important catalogue and exhibition introduced to the American audience the works of 34 women from nine countries and Puerto Rico. This bilingual catalogue documents the important contributions women have made to twenty first century Latin American Art.

Sullivan writes “Abstraction in Mexico and Beyond,” which walks the reader through the Mexican Abstraction movement and presents the notable women involved. He describes their evolving styles and incorporates critic’s comments. You can pick up on the vivacity in the writing about these women as he follows their careers through the turbulent 1960s to the 1990 in Mexico. Noted women artists include Frida Kahlo, Lilia Carillo, Cordelia Urueta, Irma Palacio, and Susana Sierra.

While the catalogue left the reader wanting to know more as critical interpretation was minimal, this book is a catalyst for further study. Color and black and white plates are abundant. The list of lenders to the exhibition, general bibliography, checklist of exhibited works, and artists’ bibliography are key for researching. This is a valuable resource as Sullivan highlights women familiar to Mexican audiences, but not as well known in the U.S. Many of these artists can’t be found in Oxford Art Online.

---. "Letter from Havana." *Art Nexus* 18 (Oct 1995): 50-51. *Art Full Text* (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS

---. *Latin American Art in the Twentieth Century*. London: Phaidon, 1996.  
GPL, GREENWICH, CT

This multi-vocal anthology of texts by Latin American and Latino/Chicano critics and scholar is a incredible accomplishments for Sullivan. With this publication he managed to create a go-to-guide for an introduction to Latin American Art.

Sullivan contributes an introduction and edits all of the essays, which are written by leading scholars in their perspective areas. It covers everything from genres, movements, and styles that developed through out the twentieth century. Sullivan summarizes it best in the introduction that “Each essay in this volume touches upon issues of diversity, attempting to arrive at a consensus of understanding regarding the contributions of the various components of the ‘cultural fabric’ of the retrospective countries and cultures.”

While some critics may grip that there are not enough plates in the volume, this is untrue. There are plenty. To be exact, there are 300 large color plates. Sullivan’s introduction sets up the following chapters, which mainly cover Spanish speaking countries: Mexico, Central America, Cuba, Dominican

Republic, Puerto Rico, Venezuela, Columbia, Ecuador, Peru, Brazil, Bolivia, Paraguay, Uruguay, Argentina, Chile, and Chicano Art. Valuable resources are included in the back such as a map, notes sorted by essay, selected general bibliography, selected bibliography by country, list of contributors and photographic acknowledgements.

--- and Kirking, Clayton C. Nahum B. Zenil: *Witness to the Self*. San Francisco: Mexican Museum, 1996.

NYPL

This bilingual catalogue lead to an exhibition on Nahum B. Zenil's work at MIT. This book provides an introduction to Zenil, whom is well known in Mexico. This book marks the first comprehensive view of his work in the U.S. His work deals specifically with issues of masculine identity and being gay in Mexico's conservative, patriarchal society.

Co-authored with Clayton C. Kirking who at the time was the Director of the Adam and Sophie Gimbel Library at the Parsons School of Design and currently is the Director of the Art and Architecture Library at NYPL.

---. "20 years of Arte en Colombia/Art Nexus Information and Integrity." *Art Nexus* 22 (Oct 1996): 34-35. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed November 1, 2012.

NS

---. "Roberto Marquez." *Art Nexus* 24 (Apr 1997): 84-87. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed October 31, 2012.

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---. "Fernando Botero." *Art Nexus* 24 (Apr 1997): 142-143. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed November 1, 2012.

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---. "XVI Concurso de Arte Eduardo Leon Jimenes." *Art Nexus* 24 (April 1997): 120-121. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed November 1, 2012.

NS

---. "Stanford Watson; Jamaican Painter." *Art Nexus* 25 (July 1997): 76-78. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed October 31, 2012).

NS

- . "Island on Fire: Passionate Vision of Haiti from the Collection of Jonathan Demme." *Art Nexus* 26 (Oct 1997): 129-130. Art Full Text (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS
- . "Elena Climent at Mary-Anne Martin." *Art In America* 85 (Dec 1997): 97-98. *Art Full Text* (H.W. Wilson), EBSCOhost. Accessed November 1, 2012.  
NS
- and Ferrer, Elizabeth, and Suzanne Stratton. *Modern and Contemporary Art of the Dominican Republic*. London: Academic & University Publishers Group, 1998. WUL, MIDDLETOWN, CT  
This is the first comprehensive work on Dominican artists. As co-curator of this exhibition, Sullivan takes a turn in his work to the Caribbean. He attempts to contextualize the birth of modernity on the island.  
Within this monograph, Sullivan writes an essay titled *Dominican Crossroads: Notes on the Genesis of Modernity in Dominican Painting, C. 1920 – 1945*. Aside from the three other essays within this monograph, there are artist biographies, a historical timeline, plates, and an exhibition checklist. This is an extremely resourceful compilation.
- and Perazzo, Nelly. "Esteban Lisa (1895-1983): Retrospectiva/A Retrospective." *Montevideo: Museo Torres García* (1998): 36-36.  
<http://search.proquest.com/docview/866527448?accountid=27668>.  
NS
- and Sánchez Requeiro, Tomás. *Tomás Sánchez: New Paintings and Drawings*. New York: Marlborough, 1999.  
BPL  
This is the first comprehensive publication on this landscape painter. An abundance of large illustrations allows the reader to get lost in the images and researchers to become more intimate with his work. Sullivan contributes an essay about the painter and analyzes his origins, education, and takes a closer look at themes in his works and artistic phases he moved through. A list of works, solo exhibitions and awards, and selected group exhibitions are included with a rich bibliography. Gabriel Garcia Marquez writes a compelling introduction.
- and Lozano, Margarita. *Margarita Lozano*. Columbia: El Sello Editorial, 1999.  
NS

- and Kirking, Clayton C. *Latin American Still Life: Reflections of Time and Place*.  
Katonah, NY: Katonah Museum of Art, 1999.  
NYPL

Sullivan teams up again with Clayton C. Kirking as the guest curators of this exhibition. They explore the contested issues surrounding Latin American still lifes. Items from many of the Latin American and Caribbean countries were selected. They discuss how the still life is both an object of desire and an object of commodity. In the first half, the focus is on historically significant pieces and in the second half, they explore contemporary artists that work with a wide variety of media. This book takes an interesting look at this topic and has a resourceful bibliography to refer to.

- . "Radical Rivera." Review of *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals* by Anthony W. Lee. *Art Journal* 58 (3) (Autumn 1999): 112-113. Accessed October 30, 2012.  
<http://www.jstor.org/stable/777868>

Sullivan sets up the historical context that involves the many books written on Rivera's personal life and career. He not only fits the reviewed book into this context but emphasizes its importance. Because it makes the information accessible for all, he also addresses the importance of the easy reading style. This book focuses on Rivera's career in the Bay Area in 1930-31 and again in 1940. This is interpreted through aspects of complex political situations.

- . "From Mexico to Montparnasse - and back." *Art in America* 87 (11) (Nov 1999): 102. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed November 1, 2012.  
NS

- and Botero, Fernando and Jean-Marie Tasset. *Fernando Botero: Monograph & Catalogue Raisonné: Paintings 1975-1990*. Lausanne: Acatos, 2000.  
NYPL

This all-inclusive catalogue raisonné of Botero's work is the third publication on the artist that he has been involved in, but the first comprehensive complete collection of Botero's work. This is the second work Sullivan has authored on the artist. In this monograph, he expands on the exploration of the versatile artist's work.

The contents include a lengthy essay on Botero by Sullivan, where he discusses the artist's life, achievements, and tough decisions he had to make through out. He also goes more in-depth about Botero's influences and the development of his style. Sullivan separates aspects he discusses about the artist into sections including Botero: Artist and Art Historian, Botero and the Sacred, Botero as Social Critic, Botero the Sensualist, Botero and Things, Botero:

Columbian Artist, and Botero and La Corrida. An essay on Botero's life work is contributed by Tasset. The catalogue raisonné is comprised of Botero's painted works from 1975 to 1990.

The paintings are in chronological order by year and within each year they are alphabetized. The first half of the book has bright colorful illustrations of Botero's work. The second half are black and white illustrations accompanied with a reference number, which indicates the year, the title, technique and support, dimensions, signature and date comment, exhibition and publications in which the work appeared, the collection in which it currently belongs, and the provenance. All cities and countries appear in their original language.

The appendix is incredibly useful for further research. It contains catalogues of all of the exhibitions Botero was featured in. A resourceful bibliography also features monographs, reference books, newspapers, art reviews, and magazines.

---. *Daniel García*. New York, NY: Galeria Ramis Barquet, 2000.

NS

---. "The Sacred and the Profane." *ARTnews* 99 (3) (Mar 2000): 122-125. Art Full Text (H.W. Wilson), EBSCOhost. Accessed October 31, 2012.

NS

---. *Gustavo Acosta: "Hallucinations": December 1, 2000-January 26, 2001*. Coral Gables, Fla: Elite Fine Art, 2000.

NS

---. *Brazil: Body & Soul*. New York, N.Y.: Guggenheim Museum, 2001.

GPL, GREENWICH, CT

Certainly one of the thickest books Sullivan has been involved in thus far in his career. This all in encompassing Brazilian art guide again fills a needs in the field. Published for the large-scale exhibitions bearing the same name at the Guggenheim Museum. This show celebrated Brazilian artists, promotes the knowledge of the country through art, encourages diverse expressions, and featured art that challenged the stereotypes. Partially motivated by a burgeoning market for the art of the region, this monograph takes a thorough look at Brazil's diverse cultural strands through visual works of expression compiled over several centuries.

The essays are separated into sections, which include The Encounter, Baroque Brazil, Afro-Brazilian Culture, Modern Brazil, Contemporary Brazil, Architecture, and Cinema. A selected bibliography contains a rich supply of resources for further research. Within the majority of the sections, Sullivan contributes a short overview putting the plates in context. Large colorful

photographs are featured. Details on the fields can be found in the Presentation section.

---. "Import/Export: The Borderless Baroque." *Art In America* 90 (7) (July 2002): 36-41. Art Full Text (H.W. Wilson), EBSCOhost. Accessed October 31, 2012.  
NS

--- and Sánchez Requeiro, Tomás. *Tomás Sánchez*. Milano: Skira, 2003.  
NS

---. "Modern Landscape in Latin America: Some Beginnings = Paisaje Moderna in Latino America: Algunas Comienzos." *In Paradise Lost?: Aspects of Landscape in Latin American Art*, Coral Gables: University of Miami, 2003.  
NS

---. "Lam's Caribbean Modernism." *Art in America* 91 (5) (May 2003).  
NS

--- and Emilio Pettoruti, Nelly Perazzo, Mario H. Gradowczyk, and Patricia Artundo. *Emilio Pettoruti (1892-1971)*. Buenos Aires: Fundación Pettoruti, 2004.  
NYPL

This is an international retrospective of the under studied Argentinian artist Emilio Pettoruti. Sullivan presents principle stylistic and historical elements of Pettoruti's works while trying to place them into a larger international context. This doesn't go indepth about the artist's role as a critic, art educator, art administrator, or his political affiliations.

The book is broken up into sections that include the introduction, prologue, conclusion, and further defined into eight subsections that include Pettoruti in the International Circle, Pettoruti as Ex-Patriot. The Artist's Early Years in Italy; Pettoruti and Cubism, Later Years In Italy, Return to Argentina, Musicians and Harlequins, The Analyzed Object: Still Lifes, and Last Years: Abstraction. Two essays follow Sullivan's retrospective, and a detailed biographical and critical chronology. Full color plates and black and white photographs are incorporated in the catalogue.

---. "The Year Ahead." *Architecture* 93 (1) (Jan 2004): 19-20. *Art Full Text (H.W. Wilson)*, EBSCOhost. Accessed November 1, 2012.  
NS



- . "Naturalezas Mexicanas: Objects as Cultural Signifiers in Mexican Art, c.1760-1875." In *The lure of the object* by Ewa Lajer-Burcharth. Williamstown, MA: Sterling and Francine Clark Art Institute, 2005.

NS

- and Downs, Linda and Cosentino, Donald J. *Edouard Duval-Carrié: Migration of the Spirit*. Davenport, IA: Figge Art Museum, 2005.

NYPL

In this catalogue, Sullivan returns to the Caribbean; however, the subject of this monograph is not a Spanish-speaking artist, but a francophone one. Sullivan contributes an essay called "Migratory Journeys of the Soul" to this small exhibition catalogue. Separated into three parts, Sullivan authors the Altar, Masks, and Spiritual Migration; Duval-Carrie and Modern Caribbean Art: Haiti; and Duval-Carrie and His Link to the Caribbean Beyond Haiti. Sullivan describes the visually dense and dramatic experience one has with the art in incredible detail. Duval-Carrie's work also is spiritual and deals with Voodoo. Sullivan explains this religion without going to too much detail; however, he is able to explain how integral it is to the artist's work.

This is important because this artist's is a principle figure of contemporary visual art in Haiti, but not as well known in the United States. His work has sparked serious scholarship on the arts associated with Haitian Voodoo. Sullivan breaks down the artist's style and spotlights elements that reoccur throughout the works like migration, and spirituality. He also compares him to other contemporary Latin American and Caribbean artists creating similar work placing him in a regional context.

Along with an introduction, this installation highlights four other important installations by the artist at other museums, a checklist of the exhibited items, and large color plates.

- . "The Black Hand: Notes on the African Presence in the Visual Arts of Brazil and the Caribbean." In *The Arts in Latin America, 1492-1820* edited by Joseph J. Rishel. Los Angeles, CA: Los Angeles County Museum of Art, in association with Yale University Press, 2006.

NS

- and Sillevs, John, Fernando Botero, David Elliott. *The Baroque World of Fernando Botero*. Alexandria, VA: Art Services International, 2006.

FPL, FAIRFIELD, CT

This is Sullivan's fourth book on Botero. However, in this one he explores the artist's work through a baroque lens. Sullivan authors the essay "Fernando Botero: Critical Strategies." Unlike his previous work on the artist, this essay is less intimate and more analytical. Sullivan explores fallacies about Botero being apolitical and not in tune with the social conscious. His writing is very easy to

read. When he weaves in current events and local colloquial terms it creates an intimacy between the reader and Sullivan that helps one forget one is reading an essay. This provides the illusion of one listening to him talk about his artist friends over tea. For example, in the opening paragraph he references how Botero's name has become synonymous with an obese person and quotes slang that can be heard around NYC "Look at that Botero." He weaves in not only his analysis of the work, but other art historians and critics presenting a holistic approach to supporting the case of Botero's relevancy in contemporary visual production.

This book contains numerous illustrations in both color and black along with three essays about the artist, a biography, select solo exhibitions works in exhibitions, a select bibliography, a catalogue, and a list of representation in international museum collections.

---. *The Language of Objects in the Art of the Americas*. New Haven: Yale University Press, 2007.

GPL, GREENWICH, CT

This monograph is a contribution to the world of object theory and studies with a hemispheric focus on art objects. Through the chapters he explores themes of race, gender, and sex and he refers to European and American perspectives to support his interpretations.

In the introduction, Sullivan expresses that the purpose for this book was his interest in the real things and how concrete objects are represented in art and the recalling of material culture through the description of things in literary texts. Inspirations for this text includes former graduate student and colleague Illona Katzew, and the hemispheric approach was inspired by historians Felipe Fernandez-Armesto and Arnold L. Bauer, among others. Wanda Corn's "The Great American Thing: Modern Art and National Identity, 1915-1935" was a principle methodological inspiration.

Composed of seven individual narratives overall, Sullivan navigates objects and the representation of them in works of art. Chapters include Wondrous Objects, Objects of Desire and Possession, Naturalezas Muertas, Objects of Modernity, Objects of Anxiety, and The Object Reconfigured. Large Black and white and color photographs are incorporated.

---. *Continental Shifts: the Art of Edouard Duval Carrié*. Miami: American Art Corp, 2007.

NS

---, Carlos Fuentes, Octavio Paz, and Juan Soriano. *Fragile Demon: Juan Soriano in Mexico, 1935-50*. New Haven, Conn: Yale University Press, 2008.

WCSU, DANBURY, CT

In this exhibition catalogue, Sullivan writes a summary of Juan Soriano's career. He situates Soriano in the context of the time he was alive as well as within Mexico and abroad while weaving in Soriano's own words. Again he introduces a Latin American artist well known in his own country to an U.S. audience.

The chapter is organized by the following subheaders: Introduction, Soriano in Guadalajara, Soriano in Mexico City, Soriano in His Artistic Circle, Surrealism in a Time of War, Soriano in Philadelphia, Ninas Muertas, and an Conclusion. Black and white and color photographs of Soriano and his art are included.

--- and Soberon, Edgar. *Movements in Stillness: the Still-Life Paintings of Edgar Soberon*. Montgomery, AL: Montgomery Museum of Fine Arts, 2009.  
NS

---. "Isabel de Obaldía." *Art Nexus* 8 (72) (Mar 2009): 121. Art Full Text (H.W. Wilson), EBSCOhost. Accessed October 31, 2012.  
NS

---. *Nueva York, 1613-1945*. London: Scala, 2010.  
WUL, MIDDLETOWN, CT

With this exhibition catalogue, all of Sullivan's interests are weaved together. In the book, it is mentioned that New York City is the one of the largest Latino cities. Sullivan writes a compelling introduction, contributes and essay and edits this exhibition catalogue. Based off a show put on by the New York Historical Society in association with El Museo del Barrio, Sullivan provides a nice set up of historical immigration and the influence of Spanish and Latin American heritage in New York City. He also explains briefly what other essayist cover and highlights a number of influential Latin American artists, writers, politicians, and society figures that immigrated to New York.

Sullivan contributes the essay "Art World of Nueva York" to the catalogue. It covers the institutions both well known and obscure that started collecting Latin American art, and Spanish and Latin American artist or their works that came to the New York or were collected by institutions in the city.

This resource has an extensive bibliography and notes at the end of most essays. There are many color and black and white images.

--- and Cullen, Deborah and Katz, Vincent and Ratcliff, Carter. *Rafael Ferrer-Retro/Active*. New York: El Museo del Barrio, 2010.  
NS

---. "The Lives of Objects." *ARTnews* 110 (10) (Nov 2011): 60. Art Full Text (H.W. Wilson), EBSCOhost. Accessed October 31, 2012.  
NS

---. *Caribbean: Art at the Crossroads of the World*. Edited by Cullen, Deborah. New Haven, Conn: Yale University Press, 2012.  
GPL, GREENWICH, CT

This is Sullivan's most recent significant contribution to the field and the largest contribution to Caribbean art history in a long time. Based on the show bearing the same name as the book, this comprehensive publication presents a discussion of issues and art surrounding the Caribbean. The show was featured in three parts in three different museums in NYC, including the Studio Museum of Harlem, El Museo del Barrio, and the Queens Museum of Art.

Sullivan's interest has expanded from Spanish to Latin American to Caribbean art. In this essay, he examines the collection and displaying of Caribbean art in the U.S. from the perspectives of the islands. He takes a look at collecting patterns of Caribbean art and exhibitions from pre-Hispanic colonial art to modern art and attempts to help the reader rethink context and the meaning of Caribbean art.

The essay is divided into six sections: Exhibiting and Collecting As Art History: The Case of the Caribbean, Exhibiting Pre European and Colonial Art, Latin American Versus the Caribbean: The Survey Show Model, Caribbean Surveys, Case Studies I: Cuba, Case Studies II: Puerto Rico, and Case Studies III: Haiti.

In the front of the book, a map of the Caribbean is most helpful with a small legend just after it that expands on information of each island including independence or dependency, language spoken, and affiliated countries. Each essay included has rich resources in the endnotes and the bibliography is a gold mine. There is a section of blue pages that include excerpts from the essays. It is a nice way to preview an essay before committing to reading it. At the end is a short biography on the contributing writers. This publication showcases all vibrant full color plates.

---. "Coello, Claudio." *Grove Art Online*. *Oxford Art Online*. Oxford University Press, accessed November 1, 2012,  
<http://www.oxfordartonline.com/subscriber/article/grove/art/T018444>.

This summary of the Spanish old master is a wonderful introduction to the artist.

---. "Solana, José." *Grove Art Online*. *Oxford Art Online*. Oxford University Press, accessed November 1, 2012,  
<http://www.oxfordartonline.com/subscriber/article/grove/art/T079574>.

This synopsis of the artist's life is short, but highlights his main achievements and influences.

---. "Jiménez Donoso, José." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed November 1, 2012,  
<http://www.oxfordartonline.com/subscriber/article/grove/art/T044859>.

Highlights the artist's accomplishments, and puts him in context of the other artists of his time.