



RESEARCH CENTER FOR THE ARTS

REVIEW

Director: Jacinto Quirarte
Review Editor: Elizabeth H. Boone

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PRE-COLUMBIAN ART OF ARGENTINA: AN INTRODUCTION

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(Buenos Aires)

The use of European canons to judge the art of the Americas may well explain the high value attributed by many critics to the work produced by such cultures as the Maya of Mexico and Guatemala and the Mochica of Peru. A close adherence to the canons of Greek beauty and "photographic" representation are in many cases the determining factors in establishing both importance and value. Yet this tradition of realistic representation is rare in Pre-Columbian America.

It is my belief that if the academic or photographic copy of reality is absent in America, it is not due to a lack of means, maturity, or because the artists were "savages," as some critics would have us believe; it is merely because art in the Americas was produced by peoples with a different culture and, fundamentally, for another purpose. While Europe poured nearly all of her efforts into obtaining an increasingly better system for representing reality (first perspective, then photography, and now holography), the art of America has continued to be centered around the symbolic and emotional burden of the object which opens the door to freedom of expression. Thus, it is pointless to pass value judgments on the art of Europe versus the art of America, for both are of good quality. Instead, Europeans must totally revise their scale of values if they wish to understand the essence of the art of the Americas, its very special climate, and its vibrating warmth.

When evaluating the art of the Americas, it is important to determine the conditions under which the objects were produced and the purpose for which they were intended. Much Pre-Columbian art, and especially Argentinian art, is funeral, the pieces having been created to accompany the deceased or to serve as containers for his corpse. Symbolism is often extremely complex, as in the case of double, simultaneous, or symbiotic representations. Other pieces served political ends or functioned as objects of worship.

In any case, these highly symbolic images necessarily clash with representations that devotees of European cultures would term realistic or academic. In the best of cases, which can be considered as being real? Even a camera is a device designed to reproduce objects in a manner as similar as possible to the par-

ticular way we have been taught to see these objects with our own eyes. I can only affirm here that there is probably more than one way of seeing things.

It is frequently difficult to separate archaeology from art. An object which is important from an archaeological point of view may be entirely lacking in artistic interest. This occurs, for example, in Argentina where few ruins have survived and where the discovered villages and urban conglomerations had been created without artistic intent--where the search was purely for shelter.

The monumental structures of Mexico and Peru are not to be found in Argentina. Nor are we to find the grandiose sculptures, sophisticated murals, or delicate textiles that appear from early sites of other American countries. The majority of Argentinian pieces are modest in size; nevertheless, their quality is surprisingly good, in ceramics, metal, stone, wood, basketwork, and bone. Textiles, destroyed to a large extent by an adverse environment, are occasionally found in good condition; although as objects of art there can be no comparison to those found in Bolivia and Peru, they are not totally lacking in interest, for they belong to the same Andean tradition. The ancient weavers of Argentina must have also been skilled artists, for a fine tradition still survives in many provinces. Textiles were probably models for the intricate designs of the La Ciénaga and La Candelaria incised vases.

Pre-Hispanic art in Argentina has qualities somewhat closer to abstraction than other areas of the Americas. Powerfully hewn stone sculptures, precious bronzes and cast copper objects, bone carvings, and many clay vases are marked with a strong personality and fine quality of workmanship. Color is frequently vague, and the images are often simplified as if they were reached through a process of long evaluation, by eliminating all those unnecessary traits, combining some others, and finally obliterating those which do not lead to the pursued aim. The results are then frequently divorced from "reality" and are surely closer to abstraction than most Mexican and Peruvian pieces.

EARLY PERIOD. The first artistic expressions to be found in Argentina are the cave paintings of the pre-ceramic period and the small heads of the La Candelaria and San Francisco cultures (provinces of Salta and Jujuy) in the period of the agroceramic cultures. These heads are similar to those of Machalilla on the central coast of Ecuador. Although extremely primitive, they possess their own charm. Some heads were carved of stone, but the majority are of pottery, fired at low

temperatures; thus only fragments have survived. Both La Candelaria and San Francisco are culturally related to Amazonian and Andean traditions. While San Francisco is nearly an unknown culture, we know that La Candelaria had a lengthy duration, probably from 500 BC or earlier until 900 AD. La Candelaria shapes are vigorously imaginative, frequently having strong sexual connotations but also displaying a good dose of healthy humor. The first artistic manifestations of Tafí and El Alamito cultures in the Aconquija are also evident at this time (300 BC) and include the best stone sculptures to be found in the Argentinian field. As shown in Figure 1, we are dealing here with outstanding sculptors who had both an incredible sureness and an astonishing power of creativity.

Simultaneously with San Francisco and La Candelaria, the first phase of Condorhuasi appears in the central valleys. Related at some stages with La Candelaria, the Condorhuasi culture produced a wide range of pottery, carved stones, and metal pieces--and a large part of the unattributed stone sculptures of this early period may actually belong to Condorhuasi. The

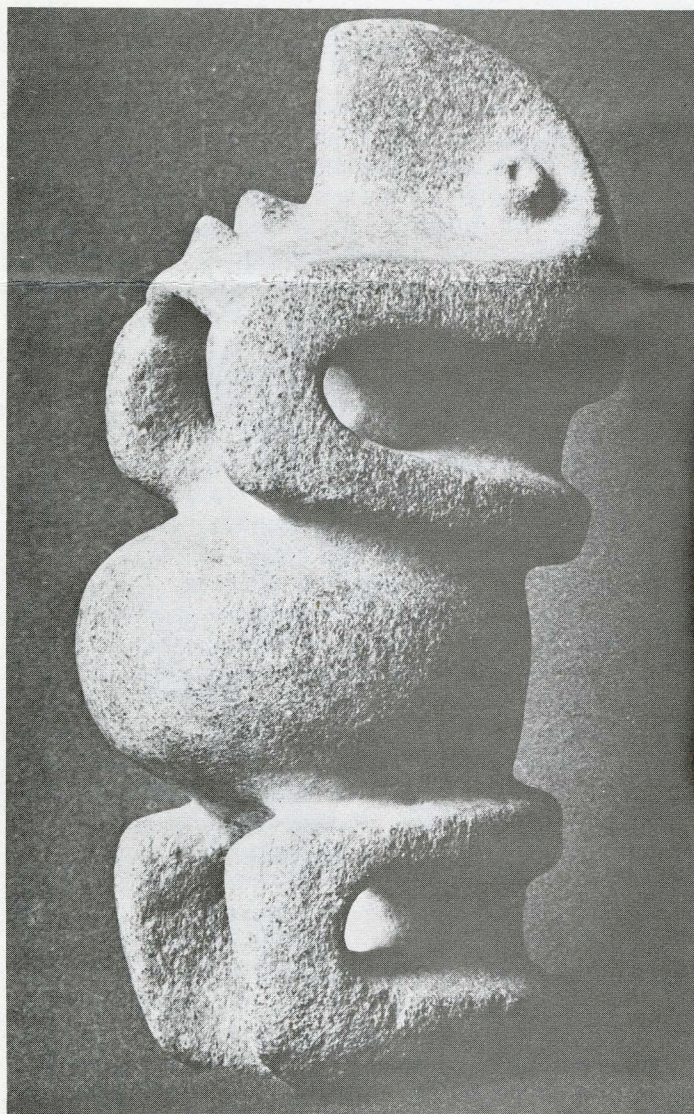


Figure 1. One of a group of Alamito sculptures of c. 1-200 AD. Seven or eight such pieces have been found, all similar in size. Only one is a male; the piece reproduced here is a pregnant female, approximately 12" high. Photo courtesy of Giancarlo Puppo.

first forms of Condorhuasi art are basically abstract, with faint references to nature in the form of fruits, animals, and occasional human representations. Throughout, there is a unity of concept and style, which at times seems to anticipate that of Tiahuanaco in its geometrical decorations. But the peculiar trait of Condorhuasi art is the frequent combination of different animals, or animals and humans, fruits, and geometric shapes all in clay vessels. To a large extent their power lies in the mastery with which shapes and volumes were handled, with a certain irony and frank humor expressed through bizarre arrangements.

Partially contemporary with Condorhuasi, La Ciénaga is a culture important for its own heritage as well as for the influence it exercised on other groups and cultures, an influence made easy by its having occupied a very extended geographic area in the central valleys. Beginning approximately with the Christian Era, La Ciénaga has been subdivided into three periods of about 200 years each. During the first two periods, a true sense of geometric exploration is evident, in which the artists resolved the problems of combining composite geometric forms on repetitive vessel forms. In the third period, dancers, warriors, priests, and the feline image become increasingly frequent. Geometric representations are the norm in all cases of drawing and graffiti, but the interaction of volume and space was achieved in three dimensional pieces, as seen in Figure 2. These clay pieces are truly sculptures of very high quality indeed.



Figure 2. During the third period of La Ciénaga, forms become free, and true sculptures appear both in ceramic and stone. This ritual pipe representing a feline shows a multiple representation by a slight turning of the head, in that the ears of the jaguar become the nose of a human face. Three faces are represented--two human and one feline. 14 1/2" long. Painted ceramic. Photo courtesy of Giancarlo Puppo.

MIDDLE PERIOD. The Middle Period of Pre-Hispanic Argentinian art (600-1000 AD) begins with the third phase of La Ciénaga and encompasses La Aguada, La Candelaria (still alive), and a group of already decadent cultures: San José, Hualfin, and Sanagasta, among others. Also during this period, the Sunchituyo culture in Santiago del Estero developed splendid polychrome ceramics, and other groups started their development in the Puna highlands, close

to Bolivia.

The change from La Ciénaga to La Aguada in the central valleys takes place gradually; however, the message changes radically in a short time. The peace and balance shown in La Ciénaga becomes dynamic and harsh; the spirit of the La Aguada message is generally evil and cruel.

In La Aguada certain themes become key subjects; highly deformed felines with human features, figures with feline traits or masks, sacrificers, and humans and animals of different kinds are repeated by the hundreds. The quality of incised drawings on vases--representing over 90% of La Aguada pottery--is in some cases exceptionally fine, and in other cases is poor, although the motifs are identical. This leads one to think that probably workshops existed, where a master and apprentices worked together. Figurines with complicated headresses, splendid bronze axes, and jewels and chestplates show a highly stratified caste system. Also, double, symbiotic, and multiple representations are common, and metal work reaches its highest technical level, these traits having been outlined by previous cultures and attaining in La Aguada their final dimension.

A La Aguada ceremonial center, comprised of a truncated pyramid with side ramps and unmistakable signs of religious events, has been recently located by Alberto Rex González. Now, the ritual scenes on vases, the priests depicted on vessels, the stone ritual vases, and other such pieces are finally linked to a center which is not inconsistent in type with those appearing in other areas of the Americas. After 300 years of splendor, La Aguada disappears about 900 AD due to unknown causes.

San José, Hualfin, and Sanagasta cultures close the Middle Period in the north central area. They are known for their infant burial urns, decorated in two and three colors with snakes, jaguar paws, and geometric motifs. Although the pieces lack the refinement of La Aguada or the creativity of Condorhuasi, they are impressive in size and attractive when the painted decoration has survived.

LATE PERIOD. Santa María and Belén, especially representing the Late Period (1000-1500 AD), are famous for their burial urns, but their best achievements are probably in the field of metallurgy. The large Santa María urns are painted in two and three colors with anthropomorphic features; the designs are quite complicated and tend to cover the entire surface, which is divided into two identical faces, front and back being treated equally. Belén urns are more modest in size, and the earthenware is of a better technical quality; basically these urns have black repeating motifs painted on a red ground and have the front and back treated differently. Both cultures have outstanding painted urn covers, which were often cast in baskets and therefore have the texture of baskets on the outside.

The bronzes of Santa María and Belén have far more simple designs than those of the previous La Aguada culture. Pieces are large, and the designs are surprisingly strong, concise, and well made, as shown in Figure 3. In some Belén discs, borders are cut off carefully in animal shapes. Produced also were bronze



Figure 3. This bronze plaque from Santa María or El Belén shows the dual concept of authority. 1000-1500 AD. 11" in diameter. Photo courtesy of Giancarlo Puppo.

bells, bow tensors, and splendid axes, clearly inherited from La Aguada.

During the Late Period, Santiago del Estero introduces a very attractive style, Yocavil, within the Catamarca area; this style is noted for extraordinary bright colors and exquisite designs depicting snakes, birds, and striped triangles.

The Inca conquest closes the artistic cycle that could be defined as truly Argentinian in most of this area. In this final, Incan period, representative and geometric traits are combined. The works lack expression, their nature is slightly hieratic, and they are subject to strict canons. Only a few pieces, mainly some exceptional pottery and bronze objects, escape these rules.

In all likelihood, Pre-Hispanic art is largely a collective form of artistic expression, which would thus explain the anonymity of the artists. This holds true even in Mesoamerican cultures. In Argentina, as in Mesoamerica, however, this collective approach was apparently not universal. Individual Argentinian artists can be detected both through technical examinations and especially by comparing shapes, treatment, space, and approach. The works of at least two individual artists, both belonging to the early period in Argentina, seem to have been identified.



RCA NEWS

REVIEW EDITOR RESIGNS

This will be the last issue of the *RCA Review* to be edited by Elizabeth Boone. Boone, who has been part of

the RCA since its establishment in 1977, has accepted responsibility for the Pre-Columbian program at Dumbarton Oaks as the new Associate Curator for the Pre-Columbian Collection and Library. At Dumbarton Oaks, she hopes to continue serving the field by working to promote research in Pre-Columbian art history and archaeology.

FESTIVAL CALDERON SYMPOSIA

The RCA, with support from the National Endowment for the Humanities, is coordinating and planning for a series of symposia and public lectures on Iberian and Colonial Latin American art, architecture, music, and dramatic literature, which will take place in San Antonio in the spring of 1981. The symposia and lectures will be part of the larger Festival Calderón, a major celebration of the 300th anniversary of the death of the Spanish playwright Pedro Calderón de la Barca and the 250th anniversary of the arrival of the Canary Islanders to San Antonio.

The lectures and symposia are being developed to increase public awareness of the artistic and humanistic world of Calderón de la Barca and to relate this world to contemporaneous trends in Colonial Latin America. *Carey Clements*, previously of Tulane University, has joined the RCA to coordinate much of the planning.



MEETINGS/EXHIBITIONS

LATIN AMERICAN REALISM

The scope and vigor of Latin American realism was the focus of the major exhibition at the Center for Interamerican Relations this spring entitled **REALISM AND LATIN AMERICAN PAINTING: 1970's**. The show, which ran from February 27 to April 13, concentrated on Latin American artists born between 1921 and 1951 whose works are contemporary with the revival of realist styles in Europe and the U.S. Five Latin American countries were represented, with works by thirteen artists ranging over a wide spectrum of styles. Included were works by Carlos Arnaiz, Ever Astudillo, Claudio Bravo, Santiago Cárdenas, Bill Caro, Gregorio Cuartas, Julio Larraz, Darío Morales, Oscar Muñoz, Saturnino Ramírez, Emilio Sanchez, and Antonio Seguí. Some of these artists are now working in their native countries, others in Paris or New York. The pieces were on loan from the artists themselves and from collections in North and South America and Europe.

Guest curator for the exhibition was *Lawrence Alloway* (SUNY-Stony Brook). An illustrated catalogue accompanying the show provides biographical or bibliographical information on each artist and an essay by Alloway discussing these artists in the context of realism in the 1970's. For more information or for the catalogue, write the Center for Inter-American Relations at 680 Park Avenue, New York, NY 10021.

PROMOCION DE LAS ARTES

The Promoción de las Artes, A.C. of Monterrey, Nuevo León, has offered four interesting exhibitions

this spring, starting with a show entitled **ACTUALIDAD GRAFICA, PANORAMA ARTISTICO, OBRA GRAFICA INTERNACIONAL 1971-1979**, which opened on March 3 and included works from the Colección Carton y Papel de México. Three other shows then opened concurrently on April 14, these being **ARTE CONTEMPORANEO INTERNACIONAL** from the collection of the Mexican Museo de Arte Moderno, **ESTOFADOS EN LA NUEVA ESPAÑA** from the Colección Fideicomiso Cultural Franz Mayer, and **LOS JUDAS, TRADICIONES MEXICANAS** from the collection of the Dirección General de Culturas Populares. The Promoción de las Artes, A.C. at Ocampo Pte. 250, Monterrey, Nuevo León, México, should be contacted for more information.

LATIN AMERICAN ETHNOHISTORY

The last meeting of the Southwest Council on Latin American Studies (SCOLAS), held in Austin on March 20-22, featured a session on Ethnohistory, chaired by *Joseph Granata* (Latin American Studies, U. Texas-Austin). Papers pertained both to Mesoamerica and the Andean region as follows: "Mesoamerica considered comparatively" by *Burr Brundage* (Eckerd College), "The significance of ethno-zoological research and the pictorial documents of ancient Mexico" by *Joseph Granata* (U. Texas-Austin), "A partial copy of the Lienzo de Tlaxcala at Austin" by *Andrea Stone* (U. Texas-Austin), and "The urban Indian: a case study of the Indian population in Lima in 1613" by *Paul Charney* (U. Texas). *Terence Grieder*, also of U. Texas, was a discussant.

LATIN AMERICAN ART PANEL

On April 18 a special panel on Latin American art was held as part of the first annual conference of the Middle Atlantic Council on Latin American Studies (MACLAS), sponsored by the University of Delaware. *James B. Lynch* (U. Maryland) moderated the panel, which included papers by *John Carlson* (U. Maryland) on "Celestial bands and other astral symbolism in Mesoamerica," *Elizabeth P. Benson* on "The owl as symbol in Mochica art," *Robert J. Mullen* (U. Texas-San Antonio) on "Vernacular architecture in Colonial Oaxaca," *Jacqueline Barnitz* (U. Pittsburgh) on "Contemporary Latin American art and foreign criteria: an artistic dilemma," and *James A. Findley* (Museum of Modern Art) speaking on "Post revolutionary Cuban art."

EDUARDO CHILLIDA

From March 21 to May 11, the Solomon R. Guggenheim Museum exhibited 68 sculptures and 48 works on paper by the prominent Spanish sculptor **EDUARDO CHILLIDA**. The three dimensional pieces, dating from 1951 to 1980, are in iron, steel, wood, and alabaster and illustrate Chillida's ability to explore a variety of dynamic forms through his extensive technical knowledge of the nature of the materials he uses. The later pieces in the show, some of which are monumental in size, share the superb craftsmanship of his earlier open, gestural constructions. One monumental work of reinforced concrete, "Meeting Place IV,"

1973-74, was suspended from a specially built scaffold in front of the Museum for the duration of the show.

As a recipient of the Carnegie Institute's 1979 Andrew W. Mellon Prize, Chillida's work was featured at the Pittsburgh International Series exhibition at the Carnegie Institute last fall. A number of the works shown in Pittsburgh were included in the Guggenheim show.

NEW IMAGES FROM SPAIN

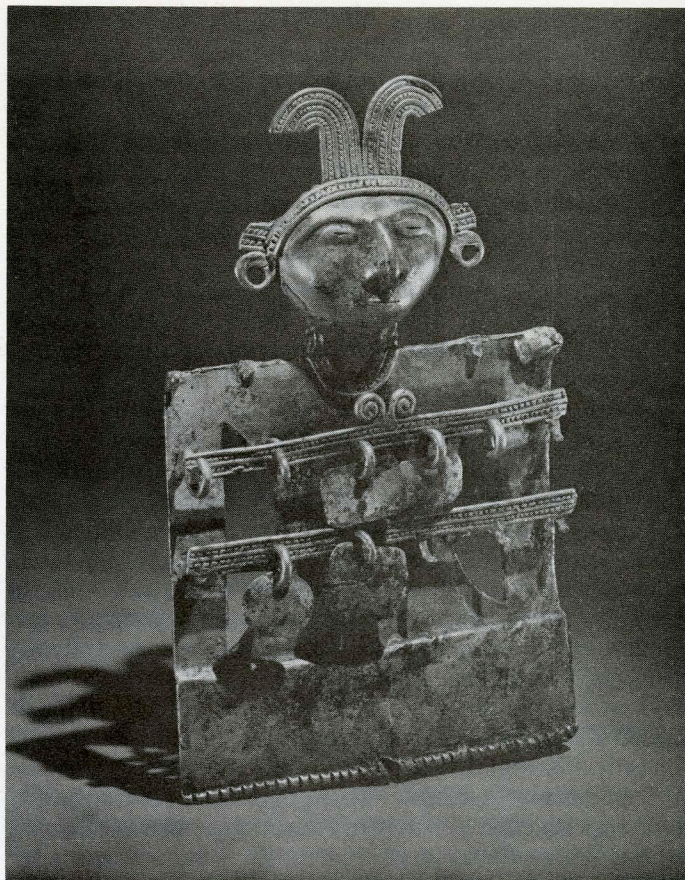
Concurrently with the Chillida exhibition, the Guggenheim also offered NEW IMAGES FROM SPAIN, a showing of the works of nine Spanish artists, most of whom have never before shown outside Spain. Due to the peculiar political and economic situation of Spain over the past few decades, its younger artists have been somewhat isolated from the dominant international trends of contemporary art. While the artists in the show refer to native traditions and situations, they have also reacted against the immediate past, such as the *tachiste* abstraction of the 1950's and 1960's. Their works, therefore, are highly original, personal, and slightly eccentric in relation to mainstream art. The exhibition is part of the Guggenheim series documenting recent developments in contemporary art and has received support from the Centro Iberoamericano de Cooperación, the Comité Conjunto Hispano-Norteamericano para Asuntos Educativos y Culturales, and the Merrill G. and Erita E. Hastings Foundation. It is set to travel to four other museums: the McNay Art Institute in San Antonio, the San Francisco Museum of Modern Art, the Colorado Springs Fine Arts Center, and the Museum of Albuquerque. A 141-page illustrated catalogue accompanies the show.

The artists represented are Sergi Aguilar, Carmen Calvo, Teresa Gancedo, Muntadas, Miguel Navarro, Guillermo Pérez Villalta, Jorge Teixidor, Darío Villalba, and Zush.

GOLD OF EL DORADO

More than 500 gold pieces associated with the mythical El Dorado of Colombia are on display at the Field Museum of Natural History. The exhibition, GOLD OF EL DORADO: THE HERITAGE OF COLOMBIA, opened at the Field Museum on April 25 and will continue through July 6. The show is the largest and most comprehensive display of Pre-Hispanic Colombian artifacts ever seen outside Latin America and includes golden weapons, hunting and fishing gear, cooking utensils, and musical instruments. Fine pottery and objects of stone, wood, and cloth complement the gold pieces, bringing the total number of artifacts in the exhibition to 633. Most of the objects have come from graves, and many are more than 1,000 years old. Represented are the major goldworking regions of Colombia and their styles: Calima, Muisca, Narino, Quimbaya, Sinu, Tairona, Tierradentro, Tolima, and Tumaco. The pieces were drawn primarily from the Museo del Oro in Bogotá.

Colombian goldwork has long been considered among the finest and most technically advanced in the world, for the Indians of Colombia mastered all the techniques known to the modern goldsmith, with the



Quimbaya pectoral of cast tumbaga in the exhibition, "Gold of El Dorado," at the Field Museum of Natural History. On loan from the Museo del Oro, Bogotá. Height 4 7/8". Photo by Lee Boltin, courtesy of the American Museum of Natural History.

exception of electroplating. A section on metallurgy, included in the Field showing, illustrates some of these techniques. Accompanying the show is a special six-part lecture program at the Field, "Colombia: Context, Conquest, and Gold," held between April 16 and May 21. A musical group, Tahuantinsuyo, which performs the traditional music of the Andes, also performed on May 3.

GOLD OF EL DORADO was organized by the American Museum of Natural History in New York, where it most recently appeared. Previous to this, however, the show was displayed at the Royal Academy in London and in Hanover, West Germany. Following its stay at the Field, the exhibition will travel to the California Academy of Sciences in San Francisco and to the New Orleans Museum of Art. This United States tour is sponsored by Chemical Bank, with additional support from the National Endowment for the Arts and the National Endowment for the Humanities. An illustrated catalogue is available for \$9.95 and can be obtained by writing the Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.

PERU'S GOLDEN TREASURES

We seem fortunately inundated with South American gold. The major traveling exhibition of Peruvian gold, PERU'S GOLDEN TREASURES, which appeared at the Field Museum two years ago and which was also organized by the American Museum of

Natural History, is now on display at the Seattle Art Museum, where it will remain until July 20. The show consists of 222 gold artifacts from the collection of the Museo de Oro del Peru and features Inca, Chimu, Moche, Nazca, and Vicus objects. The Seattle Art Museum has supplemented this core with Peruvian pottery and textiles from its own collection and with showings of the film "Sweat of the Sun," a slide/tape program, and a photographic exhibition of contemporary Peruvian life. An exhibition catalogue is available for \$6.00. Write the Seattle Art Museum at Volunteer Park, Seattle, WA 98112, for more information or the catalogue.

SPANISH COLONIAL PAINTINGS

The Art Museum of the University of New Mexico's Fine Arts Center is exhibiting SPANISH COLONIAL PAINTINGS between June 1 and July 27 in the Museum's Upper Galleries. For more information on the show, write or call the Art Museum, Fine Arts Center, University of New Mexico, Albuquerque, NM 87131, (505) 227-4001.

NAHUATL SESSION

A special session of papers on Nahuatl, the language spoken by the Aztecs among others, is being organized by *Frances Karttunen* (U. Texas-Austin) for the 1980 meeting of the Linguistic Society of America, to be held December 28-30 in San Antonio. Arrangements for the possible publication of the papers presented in the session (or others submitted separately) are also being made. If you are interested in giving a paper at the LAS meeting or in having a paper included in the publication, write Dr. Frances Karttunen, Linguistics Research Center, University of Texas, Austin, TX 78712.

MAYA ART

The New Mexican Museum of Fine Arts, located in Santa Fe and part of the Museum of New Mexico Foundation, is now making plans for a proposed exhibition of Maya art to be curated by *Charles Gallenkamp*. Seen is a comprehensive, traveling exhibition representing all aspects of Maya culture and featuring objects from Mexican, Guatemalan, and US museums. The project to date has been supported by a National Endowment for the Arts planning grant. For more information, contact the Museum of New Mexico, PO Box 2087, Santa Fe, NM 87503.



SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between July 1 and Sept. 30)

American Council of Learned Societies:

Travel Grants for Humanists to International Meetings Abroad, for travel support for those presenting papers or otherwise participating officially in international, scholarly meetings held outside the US, Canada, and Mexico.

Write: Travel Grant Office; American Council of Learned Societies; 345 East 46th Street; New York, NY 10017.

Deadlines: July 1 for meetings in November-February, November 1 for meetings in March-June, March 1 for meetings in July-October.

American Council of Learned Societies:

a. Fellowships, to enable scholars to engage in research in the humanities (including art history and musicology) for 6 to 12 uninterrupted months; to \$13,500; PhD or ability to demonstrate scholarly maturity required. Deadline: September 30.

b. Grants-in-Aid, to advance specific programs of humanistic research in progress by contributing to the scholar's essential personal expenses for that purpose; to \$2,500; PhD or ability to demonstrate scholarly maturity required. Deadlines: September 30 and February 15. Write for both: Office of Fellowships and Grants; American Council of Learned Societies; 345 East 46th Street, New York, NY 10017.

American Philosophical Society:

Research Grants, to assist with the costs of basic research in all fields of learning; post-doctoral research; average \$800, seldom exceeding \$2,000.

Write: American Philosophical Society; 104 South First Street; Philadelphia, PA 19106.

Deadlines: Around February 1, April 1, August 1, October 1, and December 1.

Metropolitan Museum of Art:

J. Clawson Mills Fellowship, for research at the Metropolitan Museum on projects related to the Museum's collection and of interest to its curatorial staff, for 6-12 months; about \$6,000 per year; MA in art history required.

Write: Vice-Director for Education; Metropolitan Museum of Art; 1000 Fifth Avenue; New York, NY 10028.

Deadlines: None.

Newberry Library:

Grants-in-Aid for Research in Residence, for 1-3 months of post-doctoral research in the humanities of Western Europe and the Americas, at the Newberry Library; \$350 per month.

Write: Committee on Awards; Newberry Library; 60 West Walton Street; Chicago, IL 60610.

Deadline: Three months before residence.



PEOPLE

ACTIVITIES

Laurance P. Hulburt (art history, U. Wisconsin) has been awarded a grant from the National Endowment for the Humanities to study "The Mexican Muralists in the United States: Their Work and In-

fluence." He and Francis V. O'Connor will concentrate on the work of Orozco, Rivera, and Siqueiros.

INSTITUTIONS

OOPHS!

Robert Stroessner was politely outraged, the Denver Art Museum was apologetic, and we are embarrassed, for the perils of clerical errors got the best of us all. (Now we know why scholars do their own writing and assembling.) The photograph illustrating the important Echave Ibia "Virgin of the Immaculate Conception Surrounded by Angels," published in the last *Review* (Vol. 3, No. 1, pg. 10) was in error. The picture we ran is of the "Virgin of the Immaculate Conception," a painting in the Denver Art Museum's permanent collection attributed to Antonio Vilca, a Cuzco artist working during the last quarter of the 18th century. Stroessner immediately brought this mistake to our attention, and we hope you will forgive us for confusing you. The *correct* photo of Echave Ibia's "Immaculate Conception," identified by Stroessner and on loan to the Denver Art Museum, is reproduced here.



Correct "Virgin of the Immaculate Conception Surrounded by Angels," c. 1610-1620, by Baltasar de Echave Ibia. Oil on copper panel, 26" by 20". Photo courtesy of the Denver Art Museum, Denver, Colorado.

Actually, if the mistake could be treated as a slide quiz, it might be interesting to know how many of us in the field recognized the Peruvian painting for what it was. Your editor obviously did not.

MIXTEC MASK AT DENVER

The Denver Art Museum has been busy in our field. Recently they announced the acquisition of a Mixtec mask made of wood and covered with turquoise, coral shell, and silver mosaic (presumably Pre-Conquest but perhaps early Colonial). You notice we are not attempting to run a photograph of this one.

SPANISH COLONIAL GIFT

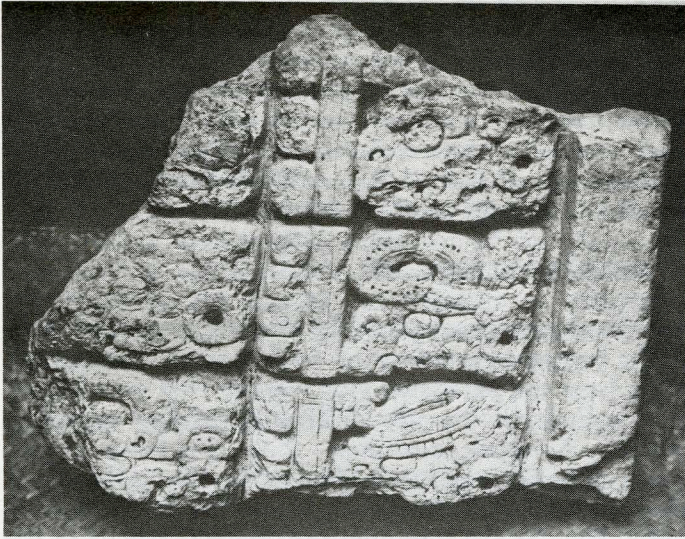
The International Folk Art Foundation of Santa Fe is the fortunate recipient of 149 Spanish Colonial objects from the extensive Fred Harvey Fine Arts Collection. Included in the gift are Colonial textiles, ceramics, jewelry, furniture, costumes, tools, and religious art, most of which are either Mexican or New Mexican in origin. The pieces date from the 17th, 18th, and 19th centuries. Ten of the most outstanding pieces in the collection are paintings done on tanned hides, illustrating a tradition from which few examples have survived.

Objects in the collection were collected as early as the first part of this century by the family-owned Fred Harvey Company and had long been displayed in Fred Harvey Hotels throughout the West and Southwest. When the hotels were sold in 1966, the Harvey Fine Arts Collection continued and was made available to the public through loans to various museums. Recently these loans were converted to gifts. The materials donated to the International Folk Art Foundation will be cared for and exhibited at the Museum of International Folk Art in Santa Fe where they have been on loan for a number of years.

MAYA SCULPTURE

In the past several decades, Maya research, particularly in epigraphy and iconography, has led to a substantial interest in publishing adequately and expeditiously objects with pictorial and/or inscriptional reliefs. Previous investigations of Maya relief sculptures have tended to focus on objects of known provenance which originated from scientifically controlled surveys and excavations; but in the past three decades, monuments of unknown provenance have also appeared in public and private collections, in exhibits, and on the international art market. In order to determine the extent of these important objects and render them available for scientific study, *Karl Herbert Mayer* began a project several years ago to create a systematic inventory of unprovenanced Maya monuments.

The compilation and preparation of this "corpus of unprovenanced Maya monuments" is now nearly complete and is being published by Acoma Books in Ramona, CA. Available now are *Maya Monuments: Sculptures of Unknown Provenance in Europe* (1978) and *Maya Monuments: Sculptures of Unknown Provenance in the United States* (1979). A third volume on those sculptures now in Belize, Guatemala, and Mexico is in preparation. Described in the studies are freestanding and architectural sculptures bearing pictorial or textual reliefs which stem from the Maya Lowlands.



Fragment of a Maya stela of unknown provenance, from the Early Classic Period and now in the Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala City. 16" high, 18" wide. Photo by Karl Herbert Mayer.

Fragments and pieces of questionable authenticity are also included. For each piece, Mayer gives such information as the current location, catalogue number, acquisition date, material, measurements, description, illustrations, and bibliographic references. The corpus, when finally completed, should form a basic reference for subsequent investigations of Maya sculpture and will complement the catalogues of Maya materials being prepared by others. For more information on the project, contact Karl Herbert Mayer, Herrengasse 28/I, A 8010 Graz, Austria. The volumes published to date may be ordered from Acoma Books, P.O. Box 4, Ramona, CA 92065.

YUCATEC MAYA ON COMPUTER

David Bolles is implementing a project to build a


computer base for Yucatec Maya, using the existing texts and dictionaries, which will produce a comprehensive, alphabetical listing of all words found in these sources. Funding for the computer time for the alphabetical sort has been obtained, but needed now are individuals with a knowledge of both Yucatec Maya and Spanish who could assist in punching computer cards or entering data on tape from the dictionaries and vocabularies. If you might wish to participate in this ambitious project, or would like more information, write David Boles at 16 Garrity Road, Dover, NH 03820.

GERMAN-ECUADORIAN ARTIST

The name of *Carl Franz Joseph Barnas* (1879-1953) has come to our attention through a letter from his daughter, who is interested in locating a PhD student wishing to study Barnas for a dissertation. Trained in Europe and a native of Germany, Barnas went to Ecuador in 1935 and divided his time between restoration work on major Colonial paintings and other monuments and his own paintings of the scenery of his adopted country; his work, therefore, might be of interest to students of both Colonial and Modern Ecuadorian art. His writings, photographs, and other such materials are now housed in the library of the Colorado Springs Fine Arts Center. If you might be interested in studying Barnas's life and work, contact Dora L. Skipper, 2033 McArthur Avenue, Colorado Springs, CO 80909.

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