

RESEARCH CENTER FOR THE ARTS

Director: Jacinto Quirarte Review Editor: Elizabeth H. Boone Volume 2, Numbers 1 and 2 January - April 1979

EDITOR'S NOTE

With this double issue of the RCA Review, we mark our first anniversary of publication.

From the onset, the *Review* has served as a means of disseminating information on the art and music of Spain, Portugal, and the Americas. Latin American art has been a principal focus, because in this particular area lies the greatest need. Art historians who study Iberian materials have a separate American Society for Hispanic Art Historical Studies, with its own quarterly newsletter. Musicologists concerned with Iberia and Interamerica also have various professional associations and publications to which they may turn. However, no single vehicle existed to keep Latin American art historians informed of events in their field. The *Review* has apparently filled this void to a great extent.

It would therefore seem very appropriate at this time to thank you, our subscribers, for your support. Special acknowledgement goes also to Joyce Waddell Bailey and Pál Kelemen who made financial contributions to the Review to help it overcome the first difficult year. We greatly appreciate this assistance and the encouragement it has given us.

In 1978 the *Review* published three essays pertaining to the visual arts of Latin America and one dealing with Spanish art. This double issue, however, contains two short articles relating to Spanish and Latin American musicology. The inclusion of essays of general interest to historians of Iberian and Interamerican arts makes the *RCA Review* unique and, we feel, strengthens the publication considerably. Essays will continue to be included, but remember that we cannot publish an article unless it is submitted (this being a call for papers).

You may have noticed some fluctuations in the sections of the *Review* (these being Essay, RCA News, Meetings/Exhibitions, Scholarships/Fellowships/Grants, People, Institutions, and Assistance). Few individuals have sent us information about their activities, research or laurels, perhaps out of modesty. Similarly, we have published few requests for assistance. Usually the RCA can answer general requests through a call or letter. If you would like to see these particular sections strengthened, please let us know and send us the information.

As some of you have mentioned to us, and many of you have no doubt realized, the *Review* is not issued exactly on schedule; but it *does* appear! This issue is, of course, no exception. We held Number 1 of Volume 2 from the press so the first official notice of the Association for Latin American Art (ALAA) could be included. Then when it became apparent that Number 1 (January) could not be distributed until late March, it was combined with Number 2 (April).

The ALAA, an organization long needed, was organized on February 1, 1979, at an ad hoc meeting of Latin Americanists during the annual meeting of the College Art Association in Washington. The RCA, in its effort to serve the field, will disseminate information concerning the ALAA in this and subsequent issues of the Review until the new association feels its own newsletter is desirable and feasible. A separate section at the back of the Review will be given over to the ALAA to announce its meetings,

business, and progress. It should be remembered, however, that information or positions of policy contained in the new ALAA section are not necessarily those of the RCA. The RCA continues to be a center for research, while the ALAA is a scholarly association of individuals.

As a final editorial comment, the articles published below are something of a departure from essays previously published here. They are our first essays in the discipline of historical musicology, and they are essentially status reports on specific projects rather than reviews of the field or methodological discussions. But the projects described give an indication of the range of musicological research and provide alternative approaches to the documentation and restoration of Iberian and Latin American materials. John T. Fesperman reports on work by the Smithsonian in recording and restoring Colonial organs in Mexico, an important project that may well encourage others interested in preserving Colonial Latin American materials. The potential importance of computer technology in assisting both art historians and musicologists can be seen in Earle Warren Hultberg's essay.

EARLY ORGANS IN MEXICO

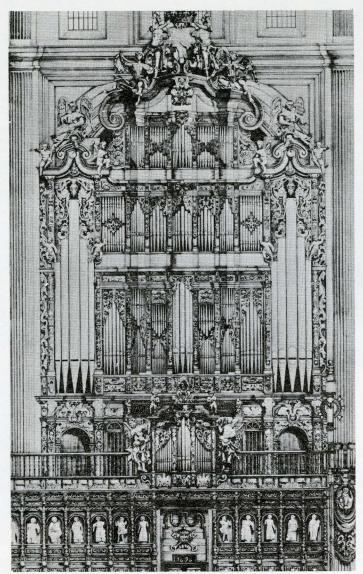
John T. Fesperman (Smithsonian Institution)

I. Smithsonian Institution Fieldwork in Mexico.

Between 1967 and 1977, members of the Smithsonian's Division of Musical Instruments have made annual fieldtrips to Mexico in order to investigate organs existing in churches and conventos of the Spanish colonial era. The initial aim was to make a general survey of the wealth of early instruments. Thereafter, efforts were directed to finding ways to preserve and restore as many significant organs as possible.

It soon became apparent that an inventory of instruments throughout the country was beyond the capability of this project, because of their enormous number and being widely scattered throughout the country in every major colonial center. To provide a sampling of the seemingly endless quantity of organs still to be found in Mexico, the author and Scott Odell, conservator of musical instruments, visited sites in Mexico City, Puebla, Oaxaca, Tlaxcala, Querétaro, Guanajuato, San Miguel de Allende, Taxco, Morelia, Mérida, as well as in outlying villages and conventors, including Yanhuitlán and Huejotzingo.

More than one hundred instruments were documented to varying degrees, depending on access allowed by local authorities, and as many photographs were taken as conditions allowed. Almost none of the organs inspected were found to be in playable condition, and many were extensively damaged by vandalism, while others had deteriorated due to weather conditions of the state of the structures housing them (in nearly every case, the operative instrument in a given church was either a small reed organ or an electronic instrument).



The North organ in the Cathedral of Mexico City, after restoration in 1977. Drawing by Flentrop Orgelbouw.

Having confirmed the extent and importance of this musical gold mine, overtures were then made to colleagues in the Mexican agencies charged with preservation of antiquities, especially the Institutio Nacional de Antropología e Historia and the office of Patrimonio Nacional. After protracted discussions, it was agreed that the two monumental organs in the Metropolitan Cathedral of Mexico should be restored, in conjunction with the restoration of the building which was then in progress (1975). This effort was seen through to completion in September of 1978 under the direction of D. A. Flentrop, the well known Dutch organ builder and restorer. Just prior to this, the organ in the Church of Santa Prisca, Taxco was dismantled by the American builder, Charles Fisk in collaboration with members of the staff of the Centro Coremans (a restoration facility for museum objects at the Convento de Churubusco in Mexico City) and Smithsonian staff. At this writing, the Taxco organ case remains in the church, and pipework and windchests are in storage at Churubusco, awaiting restoration of the entire instrument.

A detailed account of the Smithsonian fieldwork, together with listings of all the instruments encountered and extensive photographic documentation, is now in press.¹

II. Hallmarks of Spanish/Mexican Organ Building.

Although some purely Mexican traits may eventually be identified, the basic character of Mexican organs, constructed as early as 1650 and as late as the mid-nineteenth century, is that of the north Spanish organ of the seventeenth century. The changes

effected in organ design in northern Spain during the seventeenth century (and adopted more slowly in the south) gave a clear identity to these instruments, which is repeated with rare exceptions in instruments surviving in Mexico.

Briefly, the Dutch influence on Spanish organs, ending with the expulsion of the Spaniards from the Netherlands in 1566, was appropriated and superseded by Spanish builders thereafter. The Netherlandish tradition concentrated on a fully developed ensemble of wide and narrow scaled pipes throughout the gamut from 16' upwards, with minimal use of reed voices. The main Spanish additions to this were three:

First, brilliantly voiced *trompetas* or *clarines* pipes were mounted horizontally in the façade of the organ.² These appeared in great profusion and variety, so that a large cathedral organ (with a freestanding case, as was normal for cathedrals) might have a dozen or more reed stops mounted on both front and rear façades, thus dominating both the sound and appearance of the organ.

Second, the keyboards were divided at c' into treble and bass sections, so that two different registrations could be simultaneously employed. This was to produce the effect of *medio registro*, which dominates the Spanish repertoire since the time of Arauxo, who claimed in his *Facultad* of 1598, to have invented it. This division allows for either the continuation of a stop from bass to treble at the same pitch, or for difference of pitch and quality, In the interest of brilliance, façade reed stops inevitably appear at 8', 4', and 2' pitch in the bass, and at 16' and 8' in the treble. Because of the speech characteristics of reed pipes, this distribution of pitches maximizes their effect, since reed pipes at 4' pitch in the upper treble tend to become weak, and those at the 16' pitch in the lower bass become sluggish.

Third, reliance on antiphonal effects, especially the distinctive quality of *Cornetas*,³ which were regularly mounted in the *caja de ecos* as well as in the open on the main chest or above it. There was often a combination pedal, which allowed the player to switch from the *Corneta Magna* to the *Corneta de Eco* on the same keyboard. Appropriately, the emphasis on *ecos* was extended to include contrast between the blazing façade reeds and softer sounds. Other special effects were also common, ranging from bird calls (*pajaritos*) and bells (*cascabeles*) to drums (*tambores*).

Other characteristics of the Spanish organ which are normal in instruments in Mexico are as follows:

Most instruments have a single keyboard with no pedal division. If there is a pedal, it consists of five to twelve notes (from C), permanently coupled to the manual and employed for pedal points or drones, not for independent bass lines.

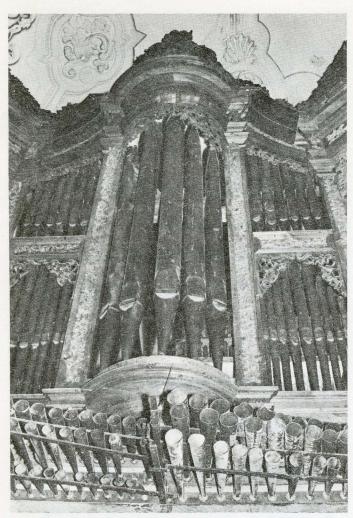
Spanish organs, compared to those of north Europe, are not large. Twelve or less registers each in treble and bass in normative, even in a large building.

Spanish organ cases are used primarily to provide an extravagantly ornamented façade, rather than a truly reflective housing, closed at the top, as in the case of north European instruments. Secondary cases, comparable to the *Positiv* in north Europe, are rare. They do occur in large instruments when there is a second keyboard, as in the Mexico City Cathedral. In this instance, they contain only the higher pitched stops for both treble and bass, with the lower pitched registers mounted inside the main case at floor level.

¹Fesperman, J. and Odell, S., *Organs in Mexico*. Raleigh: Sunbury, 1979.

²The earliest recorded instance of this practice is in the work of Joseph Hechevarria in 1677 at Mondragón. (Cited by Wiley, *The Pre-Romantic Spanish Organ...*, dissertation, University Microfilms, Ann Arbor.)

³A stop employing five different pitches — thus, five pipes per note — including the unison, octave, super-octave, twelfth and seventeenth (8′, 4′, 2 2/3′, 1 3/5′).



The South organ in the Cathedral of Puebla. Photograph by Scott Odell, courtesy of the Smithsonian Institution.

Slider chests and mechanical connection between keys and pallet valves is normative, although some small instruments do not employ rollerboards in the action.

III. Repertoire: Past and present use of Mexican instruments.

As noted, most Mexican organs exist today in varying degrees of deterioration, and many have probably not been in regular use since the mid nineteenth century. With the restoration of the Cathedral organs and their consequent public use for recitals, if not for service playing, it can be hoped that a revival of both the instruments and the Spanish repertoire, for which they are perfectly suited, will ensue.

It must be assumed that instruments of such grand proportions as exist in many Mexican churches must have been used for performance of the equally grand Spanish music of the times. It is therefore puzzling that, while substantial amounts of choral music of the sixteenth, seventeenth and eighteenth centuries exist in cathedral archives and elsewhere, these do not contain any keyboard music. Lincoln Spiess and Thomas Stanford⁴ found no organ music in their investigations, and Prof. Spiess has suggested that the organs might have been used to accompany congressional singing of plainsong melodies. It is also very likely that accomplished organists extemporized regularly, in addition to using published music, or their own copies. There are, so far, two bits of evidence, which document the existence in Mexico of important Spanish organ repertoire; Stevenson cites an inventory of a seventeenth century Mexico bookseller, listing important organ music, and Estrada cites a tablature in the style of Araúaxo in a Mexican private collection.5 It is likely that more evidence will turn up in private collections, as interest in the instruments and their music continues to increase.

IV. Restorations in the Mexico City Cathedral.

The two great organs of the Mexico City Cathedral were restored between 1975 and 1978. Because of a disastrous fire in the choir of the Cathedral in 1967, which melted many façade pipes but fortunately did little or no damage to the interiors of the organs, the restorations were more complicated than is usual. The problems were exacerbated by the vandalism which occurred after the fire inside the organs.

The windchests and pipes, totalling 17 tons, were shipped by air to Holland for restoration in the Flentrop shop. Of almost 6400 pipes, Flentrop reported 1779 entirely missing and 929 in poor but restorable condition. When the pipes and parts arrived back in Mexico, a team of five men set up the instruments and completed the voicing and tuning in the Cathedral; restoration of the carved casework was done by Mexican specialists. The organs were heard publicly in a program played by Felipe Ramírez Ramírez on October 26, 1978, for an architectural congress; they were formally inaugurated shortly thereafter on the occasion of the state visit of the King of Spain.

It is clear, both from structural evidence and from a signed paper found inside the north organ, that both instruments are the work of Jose Nassarre in 1735. Nassarre is a known Spanish/ Mexican builder, who also made a famous organ (now lost) for Guadalajara Cathedral. An earlier instrument existed in Mexico Cathedral by 1696, as shown by substantial correspondence preserved in the Cathedral Archives. This includes an order to Spain for a large organ (1688) and a letter from Tiburcio Saenz (ca. 1695), who was sent from Spain to set up the instrument. The restoration indicated that this organ was totally reconstructed and enlarged in 1735 by Nassarre, so that the two instruments are virtually identical in appearance and resources. They are both large by any standards; there are 90 registers in the North organ and 85 in the South organ. While it is established that the instruments were repaired during subsequent years (for instance, by José Perez de Lara in 1817), they remain splendid examples of the high Spanish style. That they have been rescued after decades of neglect is not only a great credit to the determined Mexican experts who provided funds for the restorations, but also a good omen for the future revival of the repertoire for which they were originally designed.

⁴Speiss, L. and Stanford, T., *An Introduction to Certain Mexican Musical Archives*. Detroit Studies in Musical Bibliography, No. 15. Detroit; Information Coordinators, 1969.

⁵Stevenson, R., *Music in Mexico*. New York; Thomas Crowell, 1952; Estrada, J., "Documentos para la Historia del Organo en México." *Rev. del Conservatorio*, No. 13. México, 1966.

Kennengang

COMPUTER-BASED PROCESSES FOR TABLATURE TRANSCRIPTION

Warren E. Hultberg (State University of New York at Potsdam)

This paper essentially is an update and addendum to the processes described in my article in *The Computer and Music* (ed. by Harry Lincoln, Cornell University Press, 1970, 1971), which describes almost exclusively computer-based tablature transcription processes as related to the works of Antonio de Cabezón. Included are some of the commentary and informational aspects of the project presented at the XIIth Congress of the International Musicological Society (University of California, Berkeley, August 1977) and at the International Conference on Computer Music (Southwestern University, November 1978). Emphasis here is on current and developing directions of the project. On-going for several years, the project has been supported by Fellowships and Grants-in-Aid from the State University of New York Research Foundation.

Although the thrusts of the project are similar in some respects to the outstanding work being done by Hélène Charnassé and the Group E.R.A.T.T.O. at Paris, which involves primarily the transcription to standard notation the works of Hans Gerle, many philosophical and substantive differences exist. The major emphases of the present project are to develop procedures whereby the computer may participate meaningfully in the transcriptional process, utilizing a single alpha-numeric input code (hereinafter referred to as "intermediate code") based on the tablature, and offering a variety of output formats which improve the bases for musicological decision-making. The processes involve applications for the transcription of keybqard, vihuela, lute and cittern tablatures.

Current efforts include:

1) Development of programs designed to transcribe cittern, lute and vihuela tablatures to standard notation, via an intermediate input code based on the tablature and DARMS (Ford-Columbia Music Representation).

The intermediate code version of the tablature may be prepared by a person of limited experience in as complete form as is deemed appropriate; additional information is provided by the program or ad hoc by the researcher. Up to the present, the programs have utilized the languages PL/1 (intermediate code to DARMS) for the IBM Systems 360/30 and 360/40, and FORTRAN (DARMS to standard notation) for the IBM System 360/65.

Development of programs designed to provide, from the same intermediate code, a variety of outputs of the same work.

The paradigmatic organization of the programs takes into consideration the seven basic vihuela tunings described by Juan Bermudo (*Declaracion de Instrumentos Musicales*, 1555) and the standard lute and cittern tunings. Rhythmic aspects, voice leading and vacant (unused) strings, requirements for single staff or two stave formats, original or reduced note values, stem directions, transposition, are accounted for either in the programs or may be decided upon later.

3) Development of an additional function that permits, from the same intermediate code, transfer from vihuela (number-based) tablature to lute tablature (letter-based). This dimension helps make available to those lutenists who fluently read English/French tablature but who are not yet familiar enough with Spanish/Italian tablature the repertoire of the vihuelistas. Since the English/French style is in general use today by lutenists, this phase of the project is as valid, if not more so, than the transcription of these repertoires to standard notation.

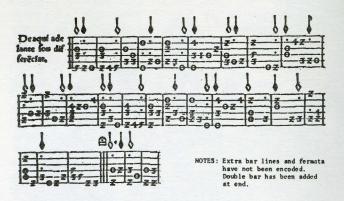
Another very important facet of the project is the development, according to established formats, of machine-readable thematic indices of the works of selected 16th century Spanish composers (e.g., Cabezón, Fuenllana, Henestrosa, Morales, Mudarra, Valderrabano, Pisador, Victoria). Such indices not only serve as source listings for the works of these composers, but provide a base by which melodic analyses can be made, and comparisons and derivations may be determined.

Other plans for the project include:

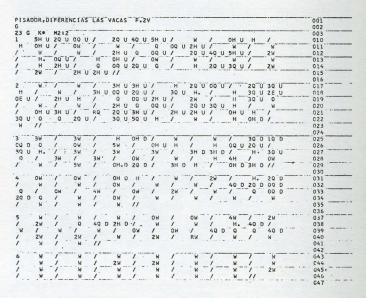
- 1) Extension of the transcriptional processes to include German tablatures.
- 2) Implementation of as much of the project as possible on a minicomputer (Interdata 7/16, 32 KB). This phase will require revising and modifying existing PL/1 and FORTRAN programs, developed on IBM Systems 360/30, 360/40, 360/65, utilizing Interdata BASIC and extended FORTRAN IV (possibly V) packages. It is anticipated that the use of the mini-computer will result in reduced costs for this type of research.

Utilizing the capabilities of the computer as a participant in the tablature transcription process offers several advantages. Among them:

- 1) There are several check-points for accuracy and reliability.
- 2) The process has built-in transcriptional alternatives which would require considerably more time to prepare by hand, possibly with much more incidence of error. These alternatives in output include: transposition, using different tunings; single staff or two stave format; note value reductions.



Pisador: Differences Las Vacas, folio 2 verso.



Intermediate Code version (G tuning).

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PISADDR, DIFFERENCIAS LAS VACAS F,24 001

G 36 K* M2:2 33HU,26H,22N 310U 304U / 310U,26H,22N 320U 33HU / 29HU,22 003

HD 29HU,24HD / 30HU,19N 284U 270U / 280U,23H,19N 290U 30HU / 30H,260D,21 004

HZ 25-QU 240U 23QD / 29HU,24H,20N 270U 280U,23H,19N 29U 30HU / 30H,260D,21 005

HU,22ND 210D 290U, 20HD 28EU 27EU / 28HU,27N 240U 250U / 260U,17N 270U 28 004

HU,28H,26H,240U 23QD 22QD 21QD / 31HU,26H,22N 29QU 30QU / 31QU,26H,26W 007

32QU 33HU / 31H,26HD,22N 26HD / 28HU,23H,19N 26QU 27QU / 28QU,26W,19N 2 009

33QU 33HU / 31H,26HD,27H 26HD / 28HU,23H,19N 26QU 27QU / 28QU,26W,19N 2 009

36QU 29HU / 28HU,17HD 28HU 26HD / 27HU,24H,20N 31HU / 29QU,RN 30QU,31QU 012

26HD 31HU,26HD // 012
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DARMS (Ford-Columbia) version.



Standard Notation (Treble Clef version; G tuning).



Standard Notation (Two staves; G tuning).



Standard Notation (Two staves; reduced values; E tuning).

3) The DARMS version can become a data base for analysis.

Development of these processes has shown that a higher degree of accuracy is achieved when the computer is used than when all of the work is done by hand; errors, both in the original tablature and the transcription are readily detected; the intermediate code version may be prepared by a person with only a minimal knowledge of the scope of the project, or indeed, of music; the intermediate code may be input in as complete a form as desired, i.e., if the encoder is uncertain about anything, the space may be left blank and filled in later; a variety of alternatives in output format is available, simply by changing one or two instructions. Far from limiting or only quantifying these aspects of musicological research, the computer has proved itself to be a worthy participant, providing services that otherwise would be difficult and time-consuming to achieve.

The illustrations which follow demonstrate the transcriptional process as applied to a short example from Diego Pisador's Libro de Musica de Vihuela (1552). Similar procedures are utilized when transcribing other tablatures. The intermediate code, based on the tablature, has a five-space format for each fret designation (letter or number, depending on the tablature) or rest, including vacant or unused strings. Spaces are left blank if neces-



English/French tablature version.

sary; each string is encoded separately. The program transcribes the data to DARMS, lining up the vertical simultaneities and editing out extra measure bars. The fret number or letter is designated in the first space of the intermediate code; "R" in this position indicates a rest or vacant string. The second space indicates rhythmic value: W = whole, H = Half; Q = Quarter, etc. If the note is dotted, a dot is indicated in the third space. Stem direction, if it can be determined at this stage, is indicated in the fourth space; if the note is tied, a "J" is placed in the fifth space. After the selection has been transcribed to DARMS, a variety of outputs is possible, as described earlier.

In preparation is an edition of Pisador's *Libro...*, a feature of which is the utilization of the processes described above. Further information may be obtained from the author.

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RCA NEWS

GATHERING OF ART HISTORIANS

On November 4, 1978, the RCA sponsored a luncheon for those art historians attending the annual meeting of the AMERICAN SOCIETY FOR ETHNOHISTORY in Austin, Texas. Ten art historians interested in Latin American materials were present, six of whom presented papers at the ethnohistory conference.

The RCA has felt, and continues to feel, it important that Latin American art historians be able to gather informally as a group during larger conferences or meetings. Such gatherings strengthen disciplinary ties and give added visibility to those of us who approach Latin American materials from the perspective of art history. For this reason, the RCA also hosted a luncheon of art historians attending the Latin American Studies Association (LASA) meeting in Houston a year earlier. Where feasible, the RCA hopes to continue this practice.

HISPANIC AMERICAN SYMPOSIUM

The RCA, as administrative agent for the Task Force on Hispanic American Arts, has been making plans for a three-day symposium on the Hispanic American aesthetic, titled AN ANALYSIS AND INTERPRETATION OF THE HISPANIC AMERICAN AESTHETIC: ORIGINS, MANIFESTATIONS, AND SIGNIFICANCE. The symposium, scheduled for late April in San Antonio, will explore that component of contemporary American

arts that is or may be ethnically oriented to and created by Americans of Hispanic ancestry.

Several aspects of the Hispanic American aesthetic will be addressed: 1) its sources, with special reference to Latin America, and its development in the United States, 2) the range of creative activity in which this aesthetic is manifest, and 3) the relationship of this aesthetic to other principles governing artistic expression.

- 1) Through four formal papers, participants will explore the origins of Hispanic American arts and discuss the many artistic and other factors that influenced their development in the United States. These papers are:
- "The aesthetic sources of Hispanic arts in the Southwest and Great Lakes."
- "The aesthetic sources of Hispanic arts in the eastern United States."
- "The social, political, and economic forces that have shaped Hispanic American arts in the 20th century: the Southwest and Great Lakes."
- "The social, political, and economic forces that have shaped Hispanic American arts in the 20th century: the eastern United States."
- 2) In a panel format, participants will also deal separately with the five major disciplines of Hispanic American arts and will then focus their discussion of the aesthetic that governs them all. Participants will specifically address the topic, "The Hispanic American aesthetic: many views toward a working definition concerning values, perspectives, and approach, to include how the various ethnic components differ and are related as parts of a whole." Emphasis will be placed on the special characteristics of Hispanic American visual arts, literature, music, dance, and theatre and film.
- 3) In a second panel, titled "The Hispanic American aesthetic and contemporary world arts: the meaning and impact of this phenomenon," participants will discuss the place Hispanic American arts occupy in relation to the arts of the United States and to the whole of contemporary artistic expression.

Some twenty-three artists and scholars with particular expertise in specific aspects of Hispanic American arts will meet for three days in San Antonio. The symposium has been organized through a special committee of the Task Force on Hispanic American Arts to respond to the need for a more precise understanding of Hispanic American arts. The symposium is being funded through the Task Force by the National Endowment for the Arts. Proceedings (including the papers, panel statements, and discussions) will be published, perhaps with the assistance of the National Endowment for the Humanities.

Kamanaman

MEETINGS/EXHIBITIONS

BAROQUE TO FOLK

BAROQUE TO FOLK is an exhibition at the Museum of International Folk Art in Santa Fe that explores the link between the high arts of Spain and Europe and the emerging regional arts of the 17th century Spanish Colonial world. The 175 works of art in the show include objects from Spain, New Mexico, Guatemala, Colombia, Peru, Bolivia, Paraguay, the Philippines, Puerto Rico, Ecuador, and Goa, a former Portuguese colony. By grouping selected categories of art objects, the similarities of Colonial styles, forms, and functions are illustrated, as are the changes that occurred when the source images were interpreted and transformed by Colonial craftsmen.

PRE-COLUMBIAN ART IN NORFOLK

The Chrysler Museum in Norfolk, Virginia, has announced that its extensive collection of Pre-Columbian art is being placed on permanent display in a special gallery. The gallery has been named in honor of Jack Tanzer of New York, who has donated

many of the collection's outstanding pieces.

The collection, which, numbers over 300 pieces, has never been exhibited in its entirety. All major cultures and regions of Mexico and Central and South America from 2000 B.C. to the sixteenth century are represented, including Tlaltilco figurines and ceramic vessels and figurines from Colima, Jalisco, Nayarit, and the Maya area. A green stone figure from Guerro in the collection is similar in technique to a piece at Dumbarton Oaks. The permanent collection also contains Paracas, Nazca, Wari, Ica, and Chancay textiles and a well preserved feathered cape from Tiahuanaco.

In addition to the Museum's permanent collection, 67 Mesoamerican pieces on loan from Jack Tanzar are on display. Notable in this group are four Jaina figurines that function as whistles and four Maya polychrome vases. Objects of clay, gold and stone identified as Aztec, Teotihuacan, and Olmec, and from Colima, Jalisco, Mayarit, and Guerro are also included.

For more information about the collection, write the Chrysler Museum at Norfolk, Olney Road and Mowbray Arch, Norfolk, VA 23510, or call (804) 622-1211. *Eric M. Zafran* is the Museum's Chief Curator.

GARCIA PONCE

An exhibition of the painting of FERNANDO GARCIA PONCE opened on December 18 in Monterrey, Nuevo León, Mexico. The show is sponsored by the Promoción de las Artes, A.C.

ART IN THE AGE OF CARLOS III

Two parallel symposia on the art of 18th century Spain during the reign of Carlos III are being sponsored this year by the Santa Barbara Museum of Art in Santa Barbara, California, and the Museo del Prado. The first symposium, ART IN THE AGE OF CARLOS III, was held on January 30 in Washington, D.C., with a panel of American scholars. The second is planned for late spring in Spain, with a panel of Spanish scholars. The symposia are preparatory to a major exhibition being planned by the Santa Barbara Museum of Art to celebrate the bicentennial era of the colonization of California and especially of the bicentennial of the founding of Santa Barbara in 1782. Both symposia are funded by a grant for joint research made available under the Treaty of Friendship and Cooperation between Spain and the United States. Paul C. Mills, Director of the Santa Barbara Museum of Art, and Xavier de Salas of the Museo del Prado are the project directors.

The Washington symposium came at the start of the annual College Art Association meeting, also in Washington. Panelists and topics were:

Priscilla E. Muller (Hispanic Society): Aspects of the Academy in Madrid (also Co-Chairperson).

William B. Jordan (Meadows Foundation): Genre painting of the era (also Co-Chairperson).

Thomas Reese (U. Texas-Austin): Architecture and architects of the era.

Vivian Hibbs (Hispanic Society): Archeological discoveries and influences in the time of Carlos III.

Thomas Pelzel (U. California-Riverside): Mengs.

For more information on the symposia, contact *Paul C. Mills*, Director, Santa Barbara Museum of Art, 1130 State Street, Santa Barbara, CA 93101.

CAA MEETING

In its first issue, the *RCA Review* reported that in the last ten years only two art history sessions at the Annual Meetings of the COLLEGE ART ASSOCIATION were devoted to Iberian art and to Latin American art. This number can now be increased to three each, for the 1979 CAA meeting included both a session on Spanish art and one on Pre-Columbian art. Attendance was good at both sessions, and it may encourage you to know that Alan Fern, the Art History Program Chairperson, was most pleasantly surprised to see an audience of over 150 at the Pre-

Columbian session. Thus there is hope that Iberian and Latin American art can be included on a regular basis in the CAA meetings. The CAA should be congratulated for responding to some polite prodding from the field in broadening its range of sessions. The Spanish and Pre-Columbian sessions were as follows:

ICONOGRAPHICAL APPROACHES TO SPANISH ART, chaired by Jonathan Brown (New York U.), included the following papers: "Philip II and the program of the Escorial," Catherine Wilkinson (Brown U.); "Philip IV, Velasquez, and the Hall of Mirrors," Steven N. Orso (U. Virginia, Charlottesville); "Propaganda and politics in Claudio Coello's 'Sagrada Forma,' "Edward J. Sullivan (New York U.); "Goya's 'Disparates': literary parallels in Grecian's 'El Criticon' and other keys to some of the Enigmas," Eleanor Tufts (Southern Methodist U.); "Impact of a critic: Raimon Casellas and the "Modernista' painters," Marilyn McCully (Princeton U.); "Architectural politics in Gaudi's Barcelona: an iconographical reading of "Modernismo," "Judith C. Rohrer (Manchester Center).

PRE-COLUMBIAN ART, chaired by *Elizabeth P. Benson* (Dumbarton Oaks), included the following papers: "The iconography of Izapa Stela 67: a re-examination," *Suzanne Garrigues Daniel* (U. Maryland); "The manikin scepter: emblem of a foreign elite," *Clemency Coggins* (Peabody Museum); "Interpretation of a Maya icon," *Marilyn M. Goldstein* (C.W. Post-Long Island U.); "The doorway of the prosperous kingdom at Cacaxtla, Mexico," *Richard F. Townsend* (U. Texas at Austin); "Xochipilli in Mixtec iconography," *James R. Ramsey* (Vanderbilt U.); "Towards a more precise definition of the Aztec painting style," *Elizabeth Hill Boone* (U. Texas at San Antonio); "Descent from Omeyocan; emblems of parturition in an Aztec stone relief," *Frederick Lamp* (Yale U.).

Iberian and Latin American art historians also met during the CAA convention for special interest meetings. The American Society for Hispanic Art Historical Studies held its Fifth Annual Business Meeting, and the new Association for Latin American Art (ALAA) was formally organized at an Ad Hoc Meeting of Historians of Latin American Art. For more information on ALAA, see page 10 of this *Review*.

SPAIN AND NEW SPAIN

The Art Museum of South Texas opened a major exhibition entitled "Spain and New Spain" on February 16. The exhibition, organized by the Art Museum of South Texas and Guest Curators Linda Bantel and Marcus Burke, encompasses three centuries of Mexican Colonial and European art. The exhibit brings many important Spanish and Mexican works of art to the State of Texas for the first time, and will also provide the citizens of Texas and Mexico an opportunity for a deeper insight into their cultural heritage. In an area where over half of the population is of Mexican-American descent, the Art Museum of South Texas has felt a special obligation to organize this exhibition. It is the largest exhibition organized by the Art Museum since opening its new building in 1972. Paintings, sculpture, ceramics, textiles and metalworks (141 works total) have been gathered from 28 lenders including many major museums and private collections.

The focus of the exhibition is on the European-derived painting and sculpture produced in Mexico during the Viceregal Period (ca. 1500-1800) as compared to that being produced in Spain. Major examples of Spanish masters of the period have been included to illustrate their influence on the Mexican Colonial artists. Among the Spanish masters are examples by Jusepe de Ribera, Francisco de Zurbaran, Bartolome Esteban Murillo, and Francisco Jose de Goya. Among the Mexican paintings are works by Baltasar de Echave Rioja, Cristobal Villalpando, Miguel Cabrera and Jose Maria Vasquez. A 136-page catalogue written by Linda Bantel and Marcus Burke accompanies the exhibition. The catalogue contains in-depth discussions of the paintings in the exhibition, an historical preface, and an art historical introduction.

A lecture series co-sponsored by the Art Museum of South Texas and the Instituto de Culturas de Hispanicas de Corpus Christi will be conducted by *Marcus Burke* beginning February 19. The series, covering Spanish and Mexican art from 1500 to 1800, will be held in the museum's auditorium each Monday, Tuesday, and Wednesday morning for four consecutive weeks. The series is \$25.00 per person and registrations may be made through the Art Museum of South Texas.

Spain and New Spain is made possible by a matching grant from the National Endowment for the Arts, a federal agency, and by funding from private Texas foundations.

For further information, contact the Art Museum of South Texas, 1902 North Shoreline, Corpus Christi, Tx. 78403 (512/884-3844).

WORKSHOP ON MAYA HIEROGLYPHIC WRITING

The institute of Latin American Studies at the University of Texas at Austin will present on the weekend of March 24-25 a third WORKSHOP ON MAYA HIEROGLYPHIC WRITING, conducted by *Linda Schele*. Two previous workshops on Maya epigraphy by Linda Schele, were sponsored by the U-Texas ILAS in 1977 and 1978. These were such a success that a third is being arranged to provide an intensive introduction to the dramatic changes that have recently occurred in the understanding of Maya glyphs. Schele, from the University of South Alabama (art, epigraphy), has been a visiting professor in the Department of Art in the Institute of Latin American Studies in Austin this past fall.

Further information concerning the workshop will be circulated soon, including details on hotel arrangements, registration fee, deadlines, and a reading list. If you are interested in attending, you should have your name placed on the mailing list to *Dr. Nancy P. Troike,* III Workshop on Maya Hieroglyphic Writing, Institute of Latin American Studies, The University of Texas at Austin, Austin, TX 78712.

ART OF THE AMERICAS

ART OF THE AMERICAS, an exhibition of twentieth century paintings from the United States and Latin America will open March 25 at the Michener Gallery of the University of Texas at Austin. The show draws from both the Barbara Duncan Collection of Latin American art and the James A. Michener Collection of U.S. art and will compare and contrast the art of the North and South American continents. For more information contact the University of Texas Art Museums in Austin, Texas 78712 (512/471-7324).

ARCHITECTURAL HISTORIANS

The SOCIETY OF ARCHITECTURAL HISTORIANS will hold its 32nd annual meeting at the Desoto Hilton Hotel in Savannah, Georgia, on April 4-8. *David Gebhard* of the University of California at Santa Barbara is the General Chairman, but one should contact the Society for more information: Society of Architectural Historians, 1700 Walnut Street, Philadephia, PA 19103.

LASA MEETING

The Eighth Annual Meeting of the LATIN AMERICAN STUDIES ASSOCIATION will be held from April 5 through April 7, at the William Penn Hotel in Pittsburgh. This interdisciplinary and international convention will feature approximately seventy panels and workshops, twenty roundtables, three plenary meetings, and various other events. Several panels and roundtables will focus on the art of Latin America. These are:

Session: Nineteenth Century Latin American Art, Architecture, Literature, and Music: Trends and Perspectives, coordinated by *Ivan A. Schulman* (U. Florida); participants to be announced later.

Session: Latin American Art: The Plight of the Contemporary Artist in Latin America, coordinated by Jacqueline Barnitz; participants are Aracy Amaral, Dore Ashton, Omar Rayo, and Néstor García Canclini.

Session: Pre-Columbian Archaeology, coordinated by *Michael Edwin Kampen* (U. North Carolina); participants to be announced later.

Session: Historians and Art, coordinated by Carol Aiken Preece (U. of the District of Columbia); participants are Asunción Lavrin, Edward E. Barry, Alicia Prozecanski, and Keith McElroy; discussants and Vera Blinn Reber and Joyce Waddell Bailey.

Roundtable: The Planning of a Handbook of Latin American Art, chaired by Joyce Waddell Bailey.

Roundtable: Social Aspects of Musical Change in Latin America, chaired by Malena Kuss (North Texas State U.).

Roundtable: Current Problems and Research Needs in Latin America Art History, chaired by James Ramsey (Vanderbilt U).

Information about pre-registration and hotel reservations is being mailed to the LASA membership; non-members who might wish to attend the meeting should write *Carl Deal;* LASA Secretariat; University of Illinois; Urbana, IL 61801.

MAYA HIEROGLYPHICS AGAIN

The State University of New York at Albany is sponsoring a conference on PHONETICISM IN MAYA HIEROGLYPHIC WRITING on April 20-22. Although formal presentations are by invitation only, one assumes that other observers are welcome to attend. For more information contact *Lyle Campbell* or *Andrea Scott*, both of the Department of Anthropology, SUNY-Albany, 1400 Washington Avenue, Albany, NY 12222 (518/457-1140).

PRE-COLUMBIAN CARIBBEAN MEETING

The eighth INTERNATIONAL CONGRESS FOR THE STUDY OF PRE-COLUMBIAN CULTURES OF THE LESSER ANTILLES will be held July 29 through August 4, 1979 on St. Kitts, Nevis, Anguilla. The Congress is sponsored by the International Association for Carribbean Archeology, the Behavioral Sciences Foundation, and the Government of St. Kitts.

Meeting bi-annually, the Congress provides a multilingual forum dedicated to advancing knowledge of the prehistoric peoples and cultures of the Caribbean Area. Eight symposia are planned.

Abstracts of papers to be presented must be submitted by February 15. For more information contact *R. Christopher Goodwin*, Department of Anthropology, Arizona State University, Temple, AZ 85281.

CONTEMPORARY SPANISH PRINTS

The Grupo Quince workshop in Madrid is planning a travelling exhibition of contemporary Spanish prints, to tour North American college and university art museums beginning in late 1979 or early 1980. The show will contain about 50 original prints with two works each by up to 25 contemporary Spanish artists and will include engravings, lithographs, silkscreens, and mixed media works. Represented will be the "Dau el Set" and "El Paso" groups through the categories of "New Spanish Realism" and "Fantastic Realism" to more recent experiments such as the "New Abstraction." An illustrated catalogue will be available for sale, and an accompanying slide lecture on contemporary printmaking and contemporary Spanish art in general can be arranged. For more information on the travelling exhibition, write either Everett Rice or Carmen Giménez; Grupo Quince; Fortuny, 7; Madrid 4; Spain.

1980 CAA MEETING

The COLLEGE ART ASSOCIATION has already begun plans for its 1980 annual meeting, to be held January 30 to February 2 in New Orleans. Program chairpersons have been chosen, and proposals for sessions are due by March 31, 1979. Those wishing to suggest topics for art history sessions at the 1980 meeting should therefore write soon to *Dr. Caecilia Davis-Weyer*,

Associate Professor of Art History at Newcomb College, Tulane University, 60 Newcomb Place, New Orleans, LA 70118.

Given the proximity of New Orleans to Latin America, we should try for as many Latin American sessions as possible. ASHAHS, the American Society for Hispanic Art Historical Studies, is already planning to sponsor one session at the 1980 meeting.

SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between April 1 and June 30)

Council for International Exchange of Scholars:

Postdoctoral Fellowships for Research in Spain, for the academic year 1979-1980, for research in the arts and humanities, among other fields.

Write: Gladys Semeryan, Program Officer; Council for International Exchange of Scholars; Suite 200; Eleven Dupont Circle; Washington, DC 20036 (2022/833-4983).

Deadline: April 1.

American Philosophical Society:

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

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

Deadlines: April 7 and February 10.

National Endowment for the Arts, Visual Arts Program:

Art Critics' Fellowships, to enable art critics to pursue specific projects, to \$5,000; smaller fellowships for travel (to \$1,000) are also available.

Write: Visual Arts Program: Mail Stop 501; National Endowment for the Arts; Washington, DC 20506 (202/634-1566).

Deadline: May 1 for projects beginning after February 1980.

National Endowment for the Humanities, Division of Fellowships: Fellowships for Independent Study and Research, 6 or 12 months, to \$10,000 and \$20,000 respectively, must have completed professional training.

Write: Division of Fellowships; National Endowment for the Humanities; Washington, DC 20506.

Deadline: June 1 for projects beginning after January 1, 1980.

National Endowment for Architectural Education:

Lloyd Warren Fellowship, for work towards a degree in Architecture; for graduates and postgraduates; tenable outside the United States for at least one year; \$6,000 per year.

Write: National Endowment for Architectural Education; 20 West 40th Street, New York, NY 10018.

Deadline: June 1.

National Institute for Architectural Education:

William Van Alen Architect Memorial Award, for study either towards an advanced degree or upon a research project of some architectural nature or for travel and study in countries other than one's country of origin; for one year to any student attending an architectural or engineering teaching establishment and who is under 35 years of age on December 31st of the award year; \$6,000 for one year.

Write: National Institute for Architectural Education; 20 West 40th Street; New York, NY 10018.

Deadline: June 1.

Organization of American States:

OAS Fellowships for advanced study, training, or research in any OAS country other than the recipient's own, for not less than 3 months nor more than 2 years, for citizens of OAS member countries who hold a university degree or have equivalent experience and proficiency in the language of the host country. Write: OAS Fellowship Program; Pan American Union; Washington, DC 20006.

Deadline: June 30 and December 31, or 6 months in advance for research fellowships.

Peabody Conservatory of Music:

Music Scholarships and Assistantships, in music history and literature (among others), from \$300 to \$1,500, for graduate students.

Write: Director of Admissions; Peabody Conservatory of Music; 1 East Mount Vernon Place; Baltimore, MD 21202.

Deadline: June 1.



INSTITUTIONS

NEW ANDEAN JOURNAL

The first issue of Antropologiá Andina, a new journal published by the Centro de Estudios Andinos Cusco, is now available. This first issue contains articles focusing on Andean ethnology and ethnohistory, but the journal will also publish articles from the many disciplines of the humanities and social sciences.

The Centro de Estudios Andinos Cusco is a scholarly organization established in 1973 to promote knowledge about Andean societies and cultures. *Jorge A. Flores-Ochoa* at Apartado 582, Cusco, Peru, South America, can provide more information on the journal and the Centro.

SPANISH COLONIAL MUSIC

The New Mexico Arts Commission has been awarded a grant from the National Endowment for the Arts to make field recordings of Spanish Colonial music. The recordings will be used for radio broadcasts and will form an accessible archive. Unedited tapes will also be duplicated and offered to the Library of Congress.

LATIN AMERICAN MUSIC REVIEW

In early 1980 the University of Texas Press will begin publication of a new bi-annual journal, the Latin American Music Review—Revista de música latino-americana, under the editorship of Gerard Béhague. Dr. Béhague is Professor of Music, with a Latin American specialty, at the University of Texas at Austin and is Acting Director of the U-Texas Center for Inter-Cultural Studies in Folklore and Ethnomusicology. An advisory board for the journal will include scholars from Latin America in a number of disciplines related to the study of music.

The journal will present the results of outstanding research both in the oral and written musical traditions of Latin America. Included will be Mexican-American, Cuban, Puerto Rican, and Portugese American music. The journal will stress the diversity of theoretical and methodological approaches in historical and ethnomusicological studies of Latin-American music, with contributions from musicians, musicologists, anthropoligsts, folklorists, historians, and literary and art critics. With these diversified offerings, it is hoped the journal will be of interest to Latin-Americanists in a number of disciplines. A section containing selected book and record reviews will be edited by Sharon Girard, Professor of Musicology at Wichita State University.

For more information about subscriptions and submission of contributions, contact Gerard Béhague at the Institute of Latin American Studies, The University of Texas at Austin, Texas 78218, or the Journals Department at The University of Texas Press.

TULAPA

Announcement of TULAPA, the TULANE UNIVERSITY LATIN AMERICAN PHOTOGRAPHIC ARCHIVE, has come at last. The creation of a Latin American photographic archive at Tulane University has long been an aim of Tulane art historians Donald Robertson and Humberto Rodríguez Camilloni, who realized the richness of Tulane's photographic collections of William Gates, Frances Blom, Désiré Charnay, and Merle Greene Robertson, and who saw the need for a centralized archive of photographs pertaining to Latin America. A number of other important collections were subsequently acquired by Tulane in the last several years after Thomas Niehaus came to Tulane as the new director

of the Latin American Library; TULAPA was then formally established.

In addition to the earlier Gates, Blom, and Charnay materials, TULAPA is comprised of the following collections: the Emilio Harth-Terré Collection of over 5,000 photographs of several hundred Colonial buildings and archaeological sites in Peru; the Abraham Guillén Collection of 860 photos of Peruvian landscape. peoples, Pre-Columbian and Colonial architecture, and Pre-hispanic and folk art; the Sidney D. Markman Collection of 326 photographs of the Colonial architecture of Antigua, Guatemala, related architectural drawings and microfilmed archival documents, and 1941 photocopies of photographs of Central America made by Eadweard Muybridge in 1875; the Ronald Hilton Collection of 4,000 pictorial postcards and 100 photographs of Latin America from the 1950's; the Horst Janson Collection of 300 photographs of Peruvian Pre-Columbian and Colonial materials; the Abbye Gorin Collection of 300 photographs of Mexican and Mayan architecture and sculpture; the Merle Greene Robertson Collection of photographs of approximately 500 of her rubbings of Maya relief sculpture; and a collection of original photographs of Pre-Columbian and early Colonial Mexican Indian manuscripts and codices in European and Latin American libraries.

TULAPA is supported not only by Tulane's Latin American Library, but also by the Center for Latin American Studies and the Middle American Research Institute. For more information on TULAPA, write the Tulane University Latin American Photographic Archive; The Latin American Library; Tulane University; New Orleans, LA 70118.

ASSOCIATION OF HISTORIANS OF AMERICAN ART

Earlier this year the *Review* (Volume 1, Number 3, page 8) announced the founding of an ASSOCIATION OF HISTORIANS OF AMERICAN ART (AHAA), a group which proclaimed as its domain "a broad area that embraces the art produced in the Americas, North, South, and Central, by all peoples who have lived there." A duplication of effort with the new Association for Latin American Art (ALAA) might thereby be implied, but indeed no such overlap appears to exist. AHAA held its Business Meeting at the 1979 CAA meeting; only one Latin Americanist was present (as an observer), and no reference was made by the officers or participants to the art of Mexico or Central and South America. Instead it became very clear that AHAA focuses on the United States and Canada.

Let us hope AHAA will be encouraged to develop as a viable organization to respond to its constituency. Certainly AHAA and ALAA should work closely to increase interest in the arts of this hemisphere.

RCA REVIEW

Published in January, April, July and October of each year, the *RCA Review* is available through subscription at \$3.00 per year. © Copyright 1978, Research Center for the Arts, The University of Texas at San Antonio.

NEWS OF THE ASSOCIATION FOR LATIN AMERICAN ART

The new ASSOCIATION FOR LATIN AMERICAN ART (ALAA) has now been formally organized to provide a much needed focus and organizational support for the study of the visual arts of Latin America. By uniting those individuals who, in their professional or private lives, are concerned with Latin American art, the ALAA will increase sensitivity to Latin American materials, promote professional and scholastic studies and research, and provide a forum for the communication of knowledge through meetings and eventual publications.

Some eighty individuals from the United States, Mexico, and South America who are interested in furthering the study and appreciation of Latin American art gathered in Washington, D.C., on February 1, 1979, at an Ad Hoc Meeting of Historians of Latin American Art, held in conjunction with the annual meeting of the College Art Association of America. At this first organizational meeting, working by-laws for the ALAA were accepted by those attending, and officers were elected.

PURPOSES

The purposes of the ALAA, as outlined in the working by-laws, are as follows:

- 1. To encourage the highest standards of scholarship, connoisseurship, and teaching in the history and criticism of the art of Latin America and to further this objective in institutions of higher learning and of public service, such as colleges, universities, art schools, museums, and other art organizations of all nations.
- 2. To publish such journals, monographs, bulletins, papers, or reports as are desirable and feasible to provide for the dissemination of the results of scholarly research, the judgements of critical thought on the fine arts of Latin America, and all other information valuable to the purposes of the Association.
- To hold annual meetings for the purpose of conducting the Association and encouraging discussions concerning Latin American art.
- 4. To encourage and support those groups and activities that serve to evaluate the standards of teaching and curricula, improve the materials of teaching, and advance generally the cause of learning in the art of Latin America at the secondary, undergraduate, and graduate level.
- 5. To encourage professional relationships with other organizations and learned societies that serve similar purposes in the fine arts or other disciplines.
- 6. To examine when appropriate the policies of all governmental agencies with regard to the arts of Latin America and to lend the support of the Association wherever its basic interests are involved.
- 7. To encourage qualified students in the study of Latin American art, and to this end to seek ways and means of establishing scholarships, fellowships, and awards for academic achievement and promise.
- 8. To seek support from foundations, philanthropic organizations, or individuals for specific programs or activities germane to the purposes of the Association.
- 9. In proper instances, to administer funds contributed to the Association in order to finance pertinent conferences, meetings, symposia, surveys, studies, exhibitions, and similar activities.
- 10. To assist members of the profession and institutions in locating and filling positions on the staffs of colleges, universities, art schools, museums, foundations, government agencies or commissions, and other organizations engaged in activities or programs consonant with the purposes of the Association.

EXECUTIVE COMMITTEE

As a scholarly society, ALAA will be guided by a thirteen person Executive Committee, charged with promoting the business and interests of the Association. This Executive Committee is comprised of the President, three Vice-Presidents (one each for Pre-Columbian, Colonial, and Modern art), the Secretary/Treasurer, and eight At-Large Members. Terms of office are three years, established on a rotating basis so that some continuity can be maintained on the Executive Committee. The members of the Executive Committee, as selected at the Washington meeting, are as follows:

PRESIDENT: Jacinto Quirarte, Director of the Research Center for the Arts and Professor of Art History, U. Texas at San Antonio (term ends 1982).

VICE-PRESIDENT FOR PRE-COLUMBIAN ART: George Kubler, Professor of Art History, Yale U. (term ends 1980).

VICE-PRESIDENT FOR COLONIAL ART: Donald Robertson, Professor of Art History, Tulane U. (term ends 1981).

VICE-PRESIDENT FOR MODERN ART: Jorge Manrique, Director, Instituto de Investigaciones Estéticas, U. Nacional Autónoma de México (term ends 1982).

SECRETARY/TREASURER: Elizabeth Boone, Research Associate, Research Center for the Arts, U. Texas at San Antonio (term ends 1981).

AT-LARGE MEMBERS:

Aracy Amaral, Professor of Art, U. São Paulo, and Director, Galeria Municipal, São Paulo (term ends 1980).

Graziano Gasparini, Associate Professor of Architecture, U. Central de Venezuela (term ends 1980).

Nohra Haime, Instituto Colombiano de Cultura (term ends 1980).

Marta Foncerrada de Molina, Researcher, Instituto de Investigaciones Estéticas, U. Nacional Autónoma de México (term ends 1980).

Teresa Gisbert, Director, Instituto de Estudios Bolivianos, U. Mayor de San Andrés-La Paz (term ends 1981).

Elisa Vargas Lugo de Bosch, Researcher, Instituto de Investigaciones Estéticas, U. Nacional Autónoma de México (term ends 1981).

Joyce Bailey, Planning Editor, Center for Planning, Handbook of Latin American Art, New Haven (term ends 1982).

Damián Bayón, Curator of Latin American Art, U. Texas at Austin (term ends 1982).

FIRST MEETING

In conjunction with the election of the Executive Committee and the acceptance of working by-laws, discussion at the First Annual Meeting of the ALAA focused on the means for fulfilling the purposes of the Association. It was clearly felt that a committee should address the stated purposes of the ALAA to determine more precisely the needs of the field and what actions should be taken to respond to these needs. The Executive Committee was charged with this task.

SECOND MEETING

The Second Annual Meeting of the ALAA will be held in New Orleans, Louisiana, in late January 1980 in conjunction with the College Art Association convention there. Every effort will be made to have Latin American sessions scheduled, either within the structure of the CAA or independently.

MEMBERSHIP

Membership in the ALAA is open to all persons and groups in all countries who have an interest in the visual arts of Latin America, upon payment of annual dues. The classes of membership and annual dues (given here in US currency but also payable in the equivalent in other currencies) are as follows:

Individual Member \$10.00 US Individual Sustaining Member \$100.00 US or more Institutional Member \$50.00 US Institutional Sustaining Member \$500.00 US or more Individuals and institutions wishing to join the ALAA may use the form below. Checks should be made payable to the "Association for Latin American Art" and sent to the Secretary/Treasurer, care of the RCA. Inquiries or comments concerning the ALAA should be sent to the President, Jacinto Quirarte (Director of the Research Center for the Arts), or to the Secretary/Treasurer, Elizabeth Boone (Research Associate at the Research Center for the Arts), both at the University of Texas at San Antonio, San Antonio, TX 78285.

MEMBERSHIP FORM — ASSOCIATION FOR LATIN AMERICAN ART

I wish to become a member of the Association for Latin American Art. Enclosed is my check payable to the Association for Latin American Art for the dues for the academic year 1978-1979.

	MEMBERSHIP CLASS	DUES
Name	 Individual	\$10.00 US
Address	 Individual Sustaining	\$100.00 US +
P	Institutional	\$50.00 US
	Institutional Sustaining	\$500.00 US +

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