DIRECTOR'S NOTE:

This is the fifth year of publication of the Review! We wish to thank our subscribers for their continuing support for it has made it possible for us to continue our work. As mentioned in previous issues, we consider communication to be one of the important components of a vital and growing field. Too often in the past, scholars have worked in isolation with little or no knowledge of the work of their colleagues. Such conditions can lead to a duplication of effort. The mainstays of our field - conferences, symposia, and scholarly publications - provide the forum for an extended and sustained exposition of ideas. The Review helps to bridge the intervals between such events by providing information of interest to specialists and students of Latin American art.

In this issue we include two short papers on two relatively unknown artists. Both fit into our format for Volume 5: a focus on modern and contemporary art to include folk art.

Consuelo (Chelo) Gonzalez Amezgua (1903-1975), a self-taught artist and poet, lived and worked in Del Rio, Texas for most of her life. I discuss her use of image and text in one single work and draw parallels in approach if not in meaning and intent, to the “hidden” representations of the earth god Tlalocuhtli on the base of many Aztec sculptures.

Carl F. J. Barnas (1879-1953), a German born and trained artist, lived and worked in Bolivia for many years restoring colonial paintings. He also painted the landscapes of his adopted country Bolivia. The paper was written by Dora L. Skipper, one of his daughters, who now resides in Colorado Springs, Colorado.

Finally, we include a short response by Mardith Schuetz to the recent paper “Notes on the Architectural Design of the San Antonio Mission Churches” by Malcolm H. Kenyon, published in the Review, Vol. 4 Nos. 1-2 pp. 1-9. We believe this type of exchange adds to our knowledge of the material and hope there will be more such responses from our readers.

IMAGE AND TEXT (POETRY) IN THE WORK OF CONSUELO (CHELO) GONZALEZ AMEZCUA, A TEXAS ARTIST (1903-1975)

Jacinto Quirarte
(The University of Texas at San Antonio)

The distinction between image and text is important in Western art. This is particularly true of art related to the Greco-Roman tradition. Images, the carriers of expressive and symbolic meaning, are considered self-sufficient in this view, and indeed are at the core of all meaning in art. Pre-Renaissance art in Europe does not reflect such distinctions.¹

Non-Western societies have not specifically considered image and text as being mutually exclusive. This was particularly true of the Maya groups of southern Mexico, Belize, Guatemala, and Honduras who erected well over a thousand stelas, and countless portable objects with inscriptions as well as images from the third to ninth centuries A.D.² The Maya were not unique in this regard. Other civilizations of the past have combined image and text in painting and sculpture without any apparent qualms.

Contemporary artists who combine image and text in their work are either naive or consciously reacting against the “proper” approach to the creation of a

¹ A good example of this approach is Simone Martini’s “Annunciation”, 1333 in which the words of the angel, Ave gratia plena dominus tecum (Hail thou art full of grace, the Lord is with thee) are an integral part of the painting. See Frederick Hartt, Italian Renaissance Art (New York and Englewood Cliffs, N.J.: Prentice-Hall, Inc. and Harry N. Abrams, Inc. N.D.) pp. 78-85 and Colorplate 9.

² There are numerous publications which deal with this aspect of Maya civilization. For the most comprehensive study of the stelas see Tatiana Proskouriakoff. A Study of Classic Maya Sculpture (Washington, 1950).
work of art. The former are difficult to find since most artists have been able to receive some art training during their formative years and as a result are able to distinguish between what is "appropriate" or "inappropriate" in the creation of a work of art.

One artist who combined images and texts (poetry) as a matter of course was the late Consuelo (Chelo) Gonzalez Amezcuca from Del Rio, Texas. Chelo not only ignored accepted norms in the creation of images by including poems with her works, but also used unorthodox materials. She preferred ball point pens on cardboard instead of canvas or the traditional brushes or pens dipped in ink. According to Chelo ball-point pens have many advantages. No special technique is required. Long continuous lines can be executed without the worry of having to dip the pen in an ink well. Nor is there concern about the spilling of ink. The fine nuances that can be created with pen and ink are not of major importance in her work. There is no great need for any differentiation in thickness or thinness of line. Such subtleties would be lost in her work. Thus, line is used to define all forms, which are part of a series of highly intricate patterns and designs. These are best defined with the uniform type of line that can be obtained with the fine ball-point pens.

Chelo, born in Mexico in 1903, was raised in Del Rio, Texas where she was to spend her entire life. She received a scholarship from the Academy of San Carlos, Mexico City, in the thirties but was unable to attend because of her father's death. As a result, she was completely self-taught as a painter. She remained largely unknown outside Del Rio, Texas until 1968 when her work was shown in San Antonio.

I will discuss "El Mosaico de las Aves" one of Chelo's works in order to demonstrate her unique approach to the creation of an art object. (Fig. 1)

II.

In those works in which Chelo used poems the painting took precedence. A poem could be added while the painting was still in progress or else when it was finished. Rarely did she write a poem and then illustrate it. Each had its own importance.

Sometimes the poem was used as a dedicatory statement and as such was relegated to the back of the drawing in much the same way that a photograph would be signed and given as a momento to a friend.

El Mosaico de las Aves, comprised of several different sized birds within irregularly shaped frames, is a good example of this type of painting. Every portion is covered with black ink. Those areas left untouched bring the various parts of the painting together and function as a number of frames for the representations of the birds. Thus the white, barely allowed to peek through the vast intricate maze of linear design, functions as a ground or negative space as well as a boundary between the related vignettes: birds shown perched on branches, flying and earthbound (the peacock). This purely figurative statement is complemented by the poem written out in longhand on the back of the drawing with a curvilinear frame placed in front of a lady shown in profile with a small bird placed directly above the poem. (Fig. 2)

3 See Jacinto Quirarte, Mexican American Artists (Austin: University of Texas Press), 1973, pp. 44-45, for more information on the artist's work.

4 The artist was interviewed on June 11, 1970. Some of the information obtained at that time was used in a profile article published in Quetzal (Pembroke, North Carolina. Winter 1970-71), pp. 31-36. Information obtained through correspondence starting in 1969 was used for another article in which her work is mentioned. It is titled "The Art of Mexican America," Humble Way (Houston: Humble Oil & Refining Company, Second Quarter 1970). The present article is a revised version of the previously published material cited above.

5 There was no major preparation, either in terms of research or sketches, in Chelo's method of operation. There was instead a great deal of thought and concentration. She worked from an idea, thought it out thoroughly before putting anything down on paper. She rarely used pencil sketches preferring to work directly. Her technique entailed sketching in the outlines of the major forms and figures and then filling in the details. At the beginning she worked with black and white. Later she began to use color. In either case the work was meticulous and painstaking. She worked an average of eighteen days on each painting: three to five hours a day, usually in the late afternoon.

6 Amy Freeman Lee. "The Hidden Eye." Filigree Drawings by Consuelo Gonzalez Amezcuca (San Antonio: Marion Koogler McNay Art Institute, 11 February - 10 March, 1968). A second one man show was held in November 1971. The catalogue was simply titled Consuelo Gonzalez Amezcuca, Introductory notes by Amy Freeman Lee (San Antonio: University of Texas Medical School. No date).

Fig. 1. El Mosaico de las aves. Original de Chelo Gonzalez Amezcuca. Front side, Black ball-point pen on white cardboard. April 19, 1972. 22 x 28 in. (56 x 71 cm.) Private collection.
DIME HERMOSO PAJARILLO
QUE LEVANTAS ALTO VUELO
CUANDO TE VE O PASAR
ES VERDAD QUE VAS AL CIELO?
PAJARILLO = EL CIELO LO TRAIGO DENTRO
SOY DE DIOS EL ESCOGIDO
PARA EL GORJEÓ CON GUSTO
LE CANTO AL FORMAR MI NIDO
Y LEVANTO AL ALTO VUELO
PORQUE EN MIS ALAS LO SIENTO
Y EN EL GOZO Y VIVO
SOY DE DIOS EL ESCOGIDO

Each side of the work can stand by itself; the painting of the birds on the front and the poem with its own illustration on the back. Unlike most artists Chelo was not thinking of exhibiting the work on a wall. For then the image or the poem would have remained hidden from view. In order to appreciate the entire work it would have to be hung from the ceiling so that the observer could walk around it. It is quite obvious that Chelo was not thinking of any of these possibilities. She was involved with doing the work. How it was to be exhibited did not figure in its creation.

The practice of using both sides of a cardboard is reminiscent of the Pre-Columbian (Aztec) artist’s use of portions of a sculptured stone for intricate relief work even though that portion could not be seen by the observer. A good example of this approach is found in the large sculpture of the earth goddess Coalticue, now in the National Museum of Anthropology in Mexico City, whose attributes are further elaborated on the bottom of the sculpture. 7 This part of the iconographic program is not visible yet it remains a most important part of the sculptural program. Obviously, the symbolic aspect of these sculptures were strong determinants of form in contrast to Western oriented approaches to the creation of a sculptural or pictorial form. Since meaning in Western art is to be sought in the art object as an embodiment of the artist’s views, feelings, and points of view, then the entire work must be visible to the observer. “Hidden” images obviously do not fit into this scheme of things. To the Pre-Columbian artist this aspect of the image creation process was relatively unimportant. It was imperative that all the attributes assigned to each deity be included in any representation of it. Thus the placement of some portions that would remain unseen was determined by the entire symbolic program rather than by the artist’s need to “express” himself. Thus, the observer had no need to “see” the entire iconographic and formal program since he “knew” what was involved. (Fig. 3)

Fig. 2. El Mosaico de las aves. Back side with drawing and poem, black ball-point pen on white cardboard. 1972. 22 x 28 in. (56 x 71 cm.) Private collection.

Fig. 3. The base of the Greenstone Xolotl, representing the earth god Tlaltecuhlti; drawing based on a photograph published in Before Cortés, Sculpture of Middle America, Elizabeth K. Easby and John F. Scott (The Metropolitan Museum of Art, New York) 1970 PL. 281. Height of the blue green jadeite sculpture: 11 3/4 in. (29.7 cm.); provenance unknown; Aztec, about 1440-1521; in the collection of the Wurttembergisches Landesmuseum, Stuttgart.

Chelo was not bothered by any prescribed ways of creating images or poetry. If a poem was necessary within the narrative program of the painting then she would include it. Or if additional commentary was needed on the back of the painting then that too was included. So it is in this way that she differed from both the Pre-Columbian and the contemporary artist. She was interested in the exposition of her innermost feelings and points of view but was not hampered by either the needs of the work as in the Pre-Columbian approach or by “proper” ways of doing things in the contemporary sense.

A DUAL CAREER IN ECUADOR

Dora L. Skipper
(Coloano Springs, Colorado)

When the National Socialist government came to power in Germany in the early thirties, many people left that country, going to places where they could live and work in peace and freedom. One of these was the artist Carl F. J. Barnas who emigrated to Ecuador in 1935. He was born in Germany in 1879 and educated in Kassel, Berlin and Paris. In Ecuador he was fortunate in finding a fertile field for his many-faceted talents (drawings, etchings, portraits, landscapes, illustrations, geometric design, heraldic work). One of these, conservation work, provided him with a modest living. He occasionally found time to indulge his own favorite field, that of landscape painting.

The pioneer art historians, Dr. José Gabriel Navarro and Padre José María Vargas, had started the serious study of the colonial art of Ecuador, and Barnas’ expertise contributed to the preservation of many important paintings. The artist worked on the collections of the Convento de San Francisco, Convento de Santo Domingo, La Merced, San Agustín, and for private collectors as well, such as Sr. Galo Plaza Lasso (former president of Ecuador and Secretary General of the Organization of American States), the late Victor Mena, part of whose collection now belongs to the Museo Arqueológico y Galerías de Arte del Banco Central del Ecuador in Quito, various Ambassadors and many others. During his fifteen years of residence in Quito, the artist preserved for posterity approximately four hundred paintings, thereby learning a great deal about the colonial art of his new homeland (he became a citizen there in 1944).

For various reasons modern techniques of restoration (X-rays, etc.) were not available to him and he had to rely on the techniques of the older practitioners of that art. He kept careful records of his work (in the possession of the family) and wrote down some of his opinions on the subject. Unfortunately, he was never able to publish any of his ideas, but since he collaborated closely with Fray José María Vargas, O.P., who published several books on the subject, his knowledge was indirectly made public. One of these books, for which Barnas did the frontis-piece, Arte Quiteño Colonial (1944, Imprenta Romero, Quito) carries this dedication by Padre Vargas: “Al Señor Carlos Barnas, quien ha tenido gran intervención en este ensayo sobre arte quiteño, dirigiendo el gusto del autor. Fray José María Vargas, O.P.”

In his notes Barnas mentions the indescribable condi-

Fig. 1. “The Holy Family”. Unknown master, probably Samaniego. Oil on canvas, 100 x 120 cm. Coll.: Convento de Santo Domingo, Quito. The painting during conservation.
tions of neglect of some of the paintings that came to
his studio (often from very obscure places) and the fact
that sometimes people’s devotion had added to the
great damage done to the pictures. Heat and smoke
from candles placed too close to the canvas are men-
tioned as problems. And much destruction was caused
by “caring hands” with water and soap, by rubbing
with unsuitable oils, by rolling, careless public display
(such as religious pageants, outdoor processions, etc.).
It was interesting, sometimes frustrating, but challeng-
ing work, if also often tedious and tiring. (Figs. 1-3)

For that reason a change of scene, such as an expedi-
tion with geologists and botanists from the Central
University in Quito to remote regions of the country
were a truly refreshing, much needed, interlude for Bar-
as. In this way he was able to travel to parts of the
country rarely seen by tourists, or even citizens, and
where no one had painted in situ before. He thus did for
Ecuador what Jose Maria Velasco did for Mexico: he
painted the country’s scenery for its own sake. In ap-
proximately 150 paintings, most of them very small,
due to the difficulty of travel on horseback, on foot or
by primitive bus, he left a record of Ecuador’s multi-
climatic regions, from the snowline of Mount Chim-
borazo to the rain forests of the Amazonian basin.
Although often diminutive in size, these paintings show
the vastness of the Andean and Amazonian landscapes
in its full dimensions. The artist distilled the macrocosm
into the microcosm. (Figs. 4 and 5)

Much of this work (in the possession of the family)
has never been seen publicly and is, therefore,
unknown in official art circles. Barnas was an ex-
ceedingly modest, self-effacing man, who rarely show-
ed his work to anyone. He was uninterested in pro-
moting himself and in any case much too occupied
making a living. It was, in many ways, a hard life, com-
plicated by often poor health (a legacy of the first World
War). Barnas stayed in Ecuador until shortly after his
wife’s death in 1949, when he came to the United
States to stay with his children and grandchildren. He
died in Houston, Texas, in 1953. According to his
wishes his ashes are buried in Quito.
Response to Malcolm Kenyon’s “Notes on the Architectural Design of the San Antonio Mission Churches”.

Mardith K. Schuetz
Southwest Center
University of Arizona

Mr. Kenyon’s article in Vol. 4, Nos. 1-2, of the Review does a service in pointing out the level of sophistication evident in the design, decorative richness and technical knowledge required to erect the churches of the San Antonio missions. It is encouraging to see an article that addresses questions of building materials, construction techniques and engineering problems connected with colonial monumental building. At the same time, the article contains errors due to the same sort of “uncritical borrowings from earlier secondary sources and a lack of concern for proper documentation” of which Mr. Kenyon complained. Too often what once appears in print becomes imprinted as unquestioned fact in the minds of readers and for this reason, I feel this response is in order.

Had Kenyon reviewed published archaeological reports on excavations at San Juan (Schuetz 1968, 1969, 1974), checked with the architects and archaeologists involved in recent San Juan renovations, inspected the photographic resources of the DRT library, scrutinized 19th century paintings available in the city, made use of the valuable microfilm record of colonial documents at the Old Spanish Mission’s Historical Research Library, or even talked with local conservationists and history buffs, he would have avoided many errors. Instead, he relied on secondary sources - the latest, with one exception - dating in the 1930’s.

In describing rebuilding undertaken at Espada by Father Bouchu in the late 19th century, Kenyon suggests that the front facade and espadaria may have been altered at that time. An inspection of early photographs available at the DRT Library shows the front facade intact while back and side walls are in ruins. A geometric analysis of the building done by Eugene George substantiates the originality of the facade (George, 1980:13-14).

The article suggests that brick used at San José and Espada is attributable to later repairs. Both missions had brick kilns and made far more use of brick than the visual evidence suggests. Brick was used to help form the scrolls that top the pilasters supporting the exterior sacristy wall at San José. In the same structure, bricks formed the cornices around the bases of the three domical vaults. Could we see beneath the plaster, we would likely find brick used to form other cornices at San José and Concepción. In 1772, Espada had about 10,000 bricks in storage. Brick was not only used along with stone to form the espadaria, but also for flooring and roofing. (Inventory 1772).

Only the lime kiln known to be at San José in 1768 is mentioned in the article. However, anybody connected with the missions could have told Kenyon that five lime kilns have been located at Espada and limited archaeological testing carried out. In light of the vast amounts of lime mortar and lime plaster used in construction, it would be surprising if each mission had not had at least one kiln of its own.
The worst errors of the article are in the description of San Juan, the best known of all the churches, because of the archeology and renovation carried out at the mission during the last dozen years. San Juan had three permanent - that is, stone churches. The first, which formed the east wall of the conventos, was excavated in 1771, and its foundation has been left exposed. This appears to have been the structure described by both Father Ortiz in 1756 and Father Dolores in 1762. It was certainly the one in use in 1772 (Schuetz, Unpub.MS). The unfinished church on the east wall, with diagonally opposite baptistry - bell tower and hexagonal sacristy was probably begun shortly after 1762. Archeological evidence suggested that the church had at one time been close to completion and had been used for burials. (Schuetz, 1968:198-201). The church now in use on the west wall is actually the fourth in the sequence, beginning with the first jacoal construction. It is also the most difficult to explain, both in terms of its use and its construction. It was originally a shorter, trapezoid-shaped building, whose long axis corresponded to the five blind ed arches of the facade. The function of the smaller structure is unknown. The building did not serve as a church until the end of the colonial period and after the back wall was rebuilt parallel to the front and the structure enlarged to its current length (Schuetz 1974). Several years ago, Miguel Celorio suggested that the building may have served as an open chapel. Although the hypothesis is intriguing, evidence is to the contrary. It was stated in the archaeological report that, upon examination of the stone wall below the level of the plastered surface, only the second arch from the north end was a true, structural arch. (Ibid: 48). Subsequent to the archeology the plaster was removed from the wall and the archeologist’s identification was confirmed by the architects and masons on the job. Had Celorio checked with any of us involved with the archeology and renovation of the building, it would not be necessary to lay his hypothesis to rest. Whatever its original use may have been, the church’s evolution from the late colonial period is well documented. Gentile painting of the church in the mid-19th century, which was probably based on a stereo-opticon photo, shows a deteriorating gable roof. This roof was torn off during the 1886 hurricane and replaced during the 1907 renovation with a metal one (Schuetz 1961:67). The current flat roof of the building and the sloping buttresses are due to the recent renovation by the architectural firm of Ford, Powell and Carson. Both front and back walls were originally reinforced with flying buttresses (Schuetz 1968: 147 and Plate 5; Schuetz 1974: 47).

Kenyon quite correctly suggests that the San Antonio mission churches themselves are the best record available, attesting to their evident professionalism. “No single name emerges from the records identifiable as an architect or builder: the artists behind these buildings are shrouded in anonymity.” Thankfully, the artisans behind the structures are not as anonymous as he, and everyone else I might add, assume. Many of the professional craftsmen who worked on the San Antonio missions have now been identified by the author and their contributions will be made known in a forthcoming publication. Evidence of other professional craftsmen should emerge from the scrutiny of unused documents. In the meantime discourses on the construction of these monuments, such as Mr. Kenyon’s, will contribute to our growing knowledge of the architecture of New Spain’s borderlands.

**BIBLIOGRAPHY**

George, Eugene


Schuetz, Mardith K.


**THE DECORATIVE AND APPLIED ARTS OF THE SAN ANTONIO MISSIONS**

A nine month project is presently being carried out on the decorative and applied arts of the four San Antonio Missions which comprise the National Historical Park: Mission Nuestra Señora de la Purísima Concepción, Mission San Jose y San Miguel de Aguayo, Mission San Juan Capistrano and Mission San Francisco de la Espada. The project is scheduled to be completed by
June 1982. The work is being carried out under a contract from the National Park Service.

Consultants working on the project are Donna Pierce, Mardith Schuetz, Robert Mullen, Felix Almaraz, Harvey Smith and Lorene Pouncey. Each brings expertise in art and architectural history, history, architecture, and/or bibliographic materials relating to the colonial period of the U.S. Southwest.

COLLECTIONS OF COLONIAL ART, VISUAL MATERIALS, AND BIBLIOGRAPHY IN THE U.S. SOUTHWEST

The final segment of the scholarly events sponsored as part of the project EL MUNDO DE CALDERON, provided the RCA the opportunity to bring together a number of scholars and others interested in Colonial materials to discuss the status and needs of the field.

Two half day meetings were held on October 2-3, 1981 at the Lutcher Center, UTSA. The participants were quite animated and excited about the possibilities of carrying out several projects which would help address some of the needs in the field of Colonial studies. The meetings were particularly interesting because different disciplines and specialties were represented. Along with the art and architectural historians, were historians, iconographers, bibliographers, conservators, photographers, and architects.

The participants elected to serve on committees set up to explore further ways in which the field of Colonial studies could be strengthened. Three major areas were defined as follows:

1. **Collections (Public) of Colonial art in the U.S.**
   The work on private collections was held in obedience pending completion of preliminary work which should be done on public collections.
   Charged with setting up a research model and category system are the following members of this committee:
   1. Barbara Anderson
   2. Gloria F. Giffords
   3. Jacinto Quirarte

2. **Collections of Visual Materials (photographs, drawings, plans and other graphic representations) of Colonial art and architecture in the U.S.**
   Committee members:
   1. Norman Neuerburg
   2. Harvey Smith
   3. Steve Vollmer
   4. Merle Wachter
   5. William Wroth
   6. Marlys Bush Thurber

3. **Bibliography**
   Committee members:
   1. Felix Almaraz
   2. Robert Mullen
   3. Lorene Pouncey
   4. Mardith Schuetz
   5. Dick Woods

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**GRANTSMANSHIP WORKSHOP FOR SCHOLARS IN CENTRAL AND SOUTH TEXAS**

The RCA will administer the Workshop on Grantsmanship under a grant from the National Endowment for the Humanities. The Workshop is scheduled for April 3-4, 1982 at the Menger Hotel in San Antonio, and will be held for approximately 100 attendees from central and south Texas. Specialists from the NEH will conduct the sessions.

For more information contact:
Jacinto Quirarte
RCA, UTSA
San Antonio, TX 78285
(512) 691-4358

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**MEETINGS**

SPECIAL SESSION IN HONOR OF GEORGE KUBLER

At the next Annual Meeting of the Society of Architectural Historians, scheduled to be held in New Haven, Connecticut on April 21-25, 1982, former students of George A. Kubler will present a special session in his honor. The session, to be chaired by Humberto Rodriguez-Camilioni, Tulane University, is entitled Problems on Analysis and Interpretation in Iberian and Latin American Colonial Architecture.

The speakers and the topics are as follows:

**Opening remarks by Humberto Rodriguez-Camilioni**


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**INSTITUTIONS**

LATIN AMERICAN ART TO BE PART OF GUGGENHEIM DECENTRALIZATION PROGRAM

The San Antonio Museum of Art will be one of ten museums in the U.S. to receive works of art on a long term basis (for up to two years) from the Guggenheim Museum. In order to present its audiences a subject of local interest, the San Antonio Museum will borrow a significant group of Latin American paintings. Each of the museum loans will be different in composition and character, suited to the particular goals of the bor-
rrow.

The project will be carried out under a Collection Decentralization Program conceived by Thomas M. Messer, Director of the Solomon R. Guggenheim Foundation.

Loans will last from six months to two years and, upon the initiative of the recipient museum, will be complemented by such educational programs as lectures, symposia, workshops, poetry readings, musical events and film series. The programs will be devised by each institution and will draw upon the expertise of leading professionals in the area. Curators of borrowing institutions will visit New York and work closely with the Guggenheim’s curatorial staff to study and select specific works. Scholarly publications as well as didactic aids will be produced for the benefit of museum visitors and, in some instances, courses based on the loan will be developed at area universities and schools. To cover expenses relating to individual presentations, funding will be sought jointly by the Guggenheim Museum and each of the recipient museums.

The program to date has been funded by a planning grant from the National Endowment for the Humanities and has received support from the Andrew W. Mellon Foundation. Intended as a model for other art museums, the entire project will be evaluated after the initial five-year period, and additional museums will be chosen to participate in subsequent years.

For Further Information contact: Mimi Poser or Jessica Schwartz (212) 860-1355.

NAZCA DRAWINGS AT THE CENTER FOR INTER-AMERICAN RELATIONS

THE NAZCA LINES: ANCIENT PERUVIAN DESERT ART, an exhibition of 60 aerial photographs by the American photographer, Marilyn Bridges, illustrating the gigantic ancient earthworks created on a 30 square mile barren plain southeast of Lima, Perú will be on exhibit at the Center for Inter-American Relations, New York City, from January 20th through February 21st, 1982. Most of these linear designs are contemporary with the Nazca culture (approximately 400 BC to 900 AD) and were executed by pushing and scraping away the red, ironized surface rocks to reveal a white alluvial sub-soil. Their enormous scale led to conjecture after their discovery in 1939, that they were the work of an ancient culture that had also mastered the ability to fly, since the patterns may only be observed from the sky. Geometric motifs abound, such as trapezoids, spirals, zigzags, radial lines and perfectly straight avenues up to 10 miles in length. Birds, insects and animals are also frequently portrayed which relate very directly to the painting on Nazca ceramics of the same period. A group of Nazca pottery, on loan from the American Museum of Natural History, will form part of the Center’s exhibition. Also included will be a high-altitude photograph supplied by NASA.

An extensive lecture program is planned during the exhibition.

For more information contact:
CENTER FOR INTER-AMERICAN RELATIONS
680 Park Avenue (at 68th Street)
New York, New York 10021
(212) 249-8950

GUATEMALAN TEXTILES—AN EXHIBITION AND LECTURE SERIES—AT THE TEXTILE MUSEUM

Those of you who missed the exhibition and accompanying lecture series on Guatemalan Textiles organized by Anne P. Rowe and presented last fall at the Center for Inter-American Relations, will have another opportunity to see the exhibition and attend the lectures this spring at the Textile Museum in Washington, D.C.

The exhibition, A CENTURY OF CHANGE IN GUATEMALAN TEXTILES will be on view from February 25 through June 26, 1982.

The exhibition focuses on eleven villages, representative of the major weaving areas of Guatemala, and includes both older and newer textiles from each order to illustrate the changes. The textiles are shown mounted flat for the most part, but are accompanied by photographs showing how they are worn and used. Photographs from the late nineteenth century and from the thirties are included as well as recent images.

About half of the textiles in the exhibition are drawn from the collection of the late Lilly de Jongh Osborne, who lived all of her long life in Guatemala and published several books and articles on Guatemalan textiles. The remainder are drawn from a variety of Museum and private collections, including that of the Textile Museum. The exhibition was organized by Ann P. Rowe, the Textile Museum’s Curator of Western Hemisphere Textiles for The Center for Inter-American Relations in New York where it was on view from November 11 through January 10. After being shown at the Textile Museum, it will travel to other museums in the United States.

A 152 page catalogue illustrated with 140 black and white photographs and 16 color plates accompanies the exhibit. The text, including introductory material and a chapter on each of the eleven towns, is by Anne Rowe and there is a preface by Junius Bird. The price of the catalogue is $18.95 ($16.50 members) plus $2.75 for postage and handling.

LECTURE SERIES ON GUATEMALAN TEXTILES

"Guatemalan Textiles" is the topic of a five-part lecture series being co-hosted by the Textile Museum and the Pan-American Development Foundation on five consecutive Tuesdays, March 9th through April 6th at 6:00 p.m. Organized to complement the concurrent exhibition, "A Century of Change in Guatemalan Textiles", these lectures approach the subject from cultural, historical and technical viewpoints as detailed below.

Tuesday Mar. 9 Pre-Hispanic Survivals in Guatemalan Indian Clothing: 450 Years of Costume Change, Dr. Patricia Anawalt, Consulting Curator of Costumes and Textiles, Museum of Cultural History, U.C.L.A.

Tuesday Mar. 16 Supplementary Weft Pattern Weaving, Marilyn Anderson, Visual Arts Mentor, Empire State College (SUNY), Rochester, N.Y.
Tuesday
Mar. 23  Textiles from the Guatemalan Maya Linguistic Groups, Pamela Hearnes, graduate student in Cultural Anthropology, University of Pennsylvania.

Tuesday
Mar. 30  Spanish Influences on Guatemalan Textiles, Dr. Hilda Pang, Professor of Anthropology, Indiana State University.

Tuesday
Apr. 6  A Century of Change in Guatemalan Textiles, Ann P. Rowe, Curator of Western Hemisphere Textiles and curator of the concurrent exhibition: The Textile Museum.

For more information contact:
"Programs Office"
The Textile Museum
2320 "S" Street N.W.
Washington, D.C. 20008
(202) 677-0441

THE SALITILLO SARAPE AND PHOTOGRAPHS BY MANUEL ALVAREZ BRAVO AT THE SANTA BARBARA MUSEUM OF ART

The Saltillo Sarape exhibition (through September 20) presents thirty Saltillo sarapes created during the eighteenth, nineteenth and twentieth centuries. Organized by the Santa Barbara Museum of Art, this exhibition has been touring nationwide and returns home to showcase one of the great achievements in the history of textile art. Several examples of Rio Grande and Navajo weaving, as well as of post-classic Mexican sarapes, have been included. The focal point of the exhibition is the classic Saltillo sarape of the eighteenth and first half of the nineteenth centuries. Catalogue available.

The Photographs by Manuel Alvarez Bravo (March 20 through April 25) are from the museum’s and artist’s collection.

For further information contact:
The Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California 93101
(805) 963-4364

ACTIVITIES

Willy Aranguren, a Venezuelan bibliographer has been working on a long range bibliography project since 1978 on works published in his country, in other Latin American countries and in the U.S., on nineteenth and twentieth century art of Venezuela. The project includes painting, sculpture, drawing and prints and is sponsored by the Galería de Arte Nacional (GAN de Venezuela.)

Aranguren saw the need for a bibliography in 1978 when he worked as the Curator of the Documents Sec-

tion of GAN. He began work at this time on a project which he is now completing entitled: Bibliografía de las Bellas Artes Venezolanas (1954-1979). Crítico de Arte Juan Calzadilla. He has compiled some 1300 references on and by Calzadilla (books, catalogues, magazine and newspaper articles and other documents), as well as an introductory text, a chronology relating to Calzadilla, and an alphabetical index in a 360 page typescript (to be published by GAN).

Upon his arrival in the U.S. in January 1980, Aranguren continued the research he had begun in Venezuela, this time aimed at locating books and catalogues on Venezuelan art produced in this country or in other Latin American countries.

In June of 1981 Aranguren presented a 70 page report to the GAN which contains the following points: 1. Introduction. 2. Brief Historical Review of Bibliographies on the Fine Arts (with an emphasis on Latin America). 3. Coverage. 4. Methodology followed. 5. Locations where work has been carried out. 6. Bibliographies consulted in carrying out the work.

7. The Outline of the Publication which contains:
   (Part One)
   a. Bibliographies on the Fine Arts
   b. Dictionaries
   c. Encyclopedias
   d. Directories
   e. Museum Manuals and Guides
   f. Catalogues of Retrospective Exhibitions or Important Exhibitions
   g. Indexes
   h. Short essays found in books, cultural themes which include information on the Fine Arts in Venezuela, art criticism, other unclassifiable materials from other sections.

   (Part Two)
   a. Painting. 19th Century
   b. Sculpture. 19th Century
   c. Drawing and Prints. 19th Century

   (Part Three)
   a. Painting. 20th Century
   b. Sculpture. 20th Century
   c. Drawing and Prints. 20th Century
   d. Integration of the Arts (the experience of C.R. Villanueva. Central University of Venezuela).

   (Part Four) Indexes by author, title, subject or publisher

8. An example of the research carried out. 9. Initial bibliography consulted or to be consulted (not necessarily included in the earlier item).

Aranguren plans to stay in the U.S. until December 1982 during which time he will concentrate on identifying works in English as well as in Spanish from other Latin American countries except Venezuela (which he plans to work on starting in January 1983).

Aranguren has described and included 220 references in the first three parts of his project. He plans to finish the project (which includes only books and catalogues) by 1984.

RESEARCH AWARDS

Jeanette C. Gadt (California Institute of the Arts,
Valencia) NEH. To produce four pilot courses in arts criticism.

Aida García (Good Neighbor Settlement House, Brownsville, TX) NEH. To enable youth to plan a study of Chicano culture and history. Participants will work with humanities professionals, take oral histories and use the information they gather for presentation in dramatic or written form.

Clara Lipson (Center for Inter-American Relations, (NYC) NEH. To plan a temporary interpretative exhibit on the art, religion, technology and life styles of the ancient Maya of Belize.

Jane S. Permaul (U. of California, Los Angeles) NEH. To conduct a pilot series of three sequential theoretical and applied humanities courses providing interdisciplinary perspectives on the historical role and status of Mexican-Americans in southern California.

SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS
(whose deadlines fall between Feb. 15 and July 1)

NEH, Division of Fellowships and Seminars:

James Blessing, Director (202) 724-0238

a. Fellowships for Independent Study and Research Fellowships are awarded to scholars, teachers and other individuals to undertake independent, full-time studies. Deadline: June 1, 1982 for project beginning after Jan. 1, 1983. Contact: David Coder (202) 724-0333

b. Fellowships for College Teachers
Awards are made to teachers in two, four and five-year colleges or universities for advanced study and research when no institutional funds are available. Deadline: June 1, 1982 for projects beginning after Jan. 1, 1983. Contact: Karen Fuglie (202) 724-0333

c. Summer Seminars for College Teachers
Allows teachers at two and four year colleges to participate in humanities studies at designated institutions in eight-week summer seminars. Deadline: April 1, 1982 for projects beginning after Summer 1982. Contact: Dorothy Wartenberg (202) 724-0376

NEH, Division of Fellowships and Seminars:

Harold Cannon, Director (202) 724-0226

a. Basic Research Program
For support of research in all aspects of the humanities, including archaeology, by institutions, educational organizations and individuals. Deadline: April 1, 1982 for project beginning after Jan. 1, 1983. Contact: John Williams (202) 724-0276

b. Research Materials: Translations
Grants support annotated English translations of significant foreign language humanities documents. Awards are made to institutions, nonprofit professional associations and societies, and individuals. Deadline: July 1, 1982 for projects beginning after April 1, 1983. Contact: Susan Mango (202) 724-1672

Write: Division of Fellowships and Seminars or Division of Research Programs National Endowment for the Humanities Washington, D.C. 20506

REQUEST FOR INFORMATION

THE SPANISH PAINTER RAMON CASAS

Carmen B. Lord, a graduate student in art history at Tulane University is requesting information on the works of the Spanish painter Ramon Casas (1866-1932) who visited the U.S. in 1907 and in 1924. Ms. Lord is doing research on the drawings and paintings by this artist for publication. She believes a few works have ended up in Latin America.

Should you have information on the works by this artist please contact Ms. Carmen B. Lord; 1514 Joseph St., Apt. F, New Orleans, LA 70115.
NEW AND REVISED 1981 EDITION of the
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Ellen Taylor Baird
207 Woods Building
University of Nebraska
Lincoln, NE 68588

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