



RESEARCH CENTER FOR THE ARTS REVIEW

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SPANISH PAINTING FROM 1500-1800: AN ALTERNATIVE APPROACH TO TEACHING ART HISTORY

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(University of Hartford)

"Academic instruction at all levels must make greater, not less, use of original material in teaching."¹

On Saturday, March 18, 1978, ten students, a friend and I boarded Iberia Flight 951 for Madrid, Spain to study art history "in Situ." The eight-day field trip to Madrid, Toledo, and Seville was part of a three-credit hour course in Spanish painting offered by the College of Basic Studies at the University of Hartford. The purpose of the course, entitled Spanish Painting from 1500-1800, was to give students an opportunity to come in contact with original works of art, to experience directly a culture other than their own, and to understand these works of art as products of this culture.

For the above reasons, the trip and the classroom experience were irrevocably intertwined. The field trip provided on-site learning experience within the framework of an academic situation (slide lectures, assigned readings, independent research projects). Each complimented the other. For example, familiarity with Goya's painting, "The Shooting of May 3, 1808," originated within an academic situation (slide or prints). The original, however, was much more vivid than any slide or print. The drama seemed real and the learning experience felt complete. Consequently all students who registered for the course went on the field trip, and no students participated in the trip without the full responsibilities of the academic portion of the course.

The College of Basic Studies is a two-year program at the University of Hartford, leading to an A.A. degree. The students are freshman and sophomores from upper middle class families. Most of these students had had some significant travel experience prior to their entrance into this program.

Spanish Painting from 1500-1800 with a required field trip to Spain was introduced into the Basic Studies curriculum as a special topics course.² Prerequisites were Art 110 (the introductory course in art history) or permission of the instructor. In the early fall, a letter explaining the course was sent to all parents of eligible students, along with a field trip itinerary and a student course outline. The estimated cost of the trip was five-hundred dollars.³ This figure did not include

tuition. A one-hundred dollar deposit was required of each student prior to Thanksgiving vacation.

After registration, a second letter was sent to all parents of students registered for the course explaining travel insurance policies, mentioning drug laws in Spain, and reinforcing the fact that their child was considered to be, in all instances, a mature, young adult. This letter clarified the University's position regarding student behavior on the field trip. In short, the University was responsible only for the academic portion of the course (in the classroom or in the field).

Each student then received a general information sheet (travel insurance, drug laws, advice regarding packing, money needs, etc.) and a passport application. Payment in full for the trip was due the first day of classes, spring semester.

The class met twice a week during the semester and covered pertinent aspects of Spanish history, Spanish culture and specific artists working in Spain in the 1500-1800 time period. Prior to the trip each student worked to focus on an independent research project that would coordinate outside readings and class lectures with the actuality of the field trip. Some projects fell into place more easily than others. Each student project needed to be carefully blocked out before the trip so specific recommendations could be made as to the location of original works relating to each project.

Two weeks before the trip, each student received his ticket, a city map of Madrid, Toledo, and Seville, as well as a floor plan of the Prado Museum and a list of necessary Spanish words and phrases. None of the students spoke Spanish. Paintings by major Spanish artists and Bosch, Raphael, Rubens, and Titian were pinpointed on the floor plan of the Prado Museum. Our hotel was within walking distance so that each student could visit this outstanding museum on an individual basis. It was beneficial to be centrally located so that most of the major art monuments were also within walking distance.

After the field trip, the next six class meetings were used for conferences with the students to review their experiences on the trip and to finalize their research projects. Their job was to gather all they had learned from class lectures, outside readings, and the field trip to Spain with regard to a specific topic and present it to me in written form (often with pictorial references).

In using a long term independent project as the major academic assignment in the course, a maturity on the part of the students was assumed that simply did not exist. Freshmen and sophomore students at the College of Basic Studies need more assignments of a varied nature. An independent research project is recommended for upperclassmen, art history majors, and graduate students in conjunction with field experience. The same course will be offered again this year with a field trip to Madrid, Toledo, and Barcelona. Modifications will be made in the nature and frequency of academic assignments.

The travel feature of the course was immensely successful. It pulled everything together and made the academic portion of the course come alive. It created a keener appreciation of the art works, a real feeling for viewing originals, and an increased understanding of Spanish culture.

¹ Sherman E. Lee, "Life, Liberty, and the Pursuit of . . . What?," *The College Art Journal*, vol. 37, no. 4, 1978, p. 326.

² After three successful years under a special topics number, this course will be processed and become part of the regular course offerings at the College of Basic Studies. At that time, it will receive an ARB number (Art history/Basic studies). In both cases, the course has a catalogue listing and description.

³ The final cost was \$508.00.

As human beings, ten diverse individuals blended into a considerate, sensitive family group for eight days. They were good traveling companions.

Integrating travel experience with academic content can be implemented on a small or large scale in almost any art historical situation. It appeals to all types of students and can be adapted easily to specific programs. However, it is necessary in organizing a travel course to make long-range plans of a fairly specific nature, to choose carefully a travel agent, and to have full administrative support and cooperation.

U.S. UNIVERSITIES AND LATIN AMERICAN ART HISTORY

Elizabeth Hill Boone
(U. Texas, San Antonio)

In the second issue of this *Review*, Joyce Bailey presented some very interesting insights into the history in the U.S. of the study of Latin American art, particularly regarding the growth of the field during a period when little recognition was accorded it by the College Art Association. ¹ Her article might

U.S. Universities Awarding Degrees in Latin American Art History

Name	Degree/Date	Topic	Area	Name	Degree/Date	Topic	Area
UCLA				McElroy, K.	PhD 1977	19th C. Peru	C/M
Goldman, S.	PhD 1977	Contemp. Mexico	M	Baird, E. T.	PhD 1979	Sahagún	PC/C
Reichert, R.	PhD 1977	Recuay	PC	Bogard, D.	ABD	Cathedral of Durango	C
Esser, J. B.	PhD 1978	Michoacan	F	Briggs, P.	ABD	Panama	PC
Vexler, J.	ABD	?	?	Brown, D.	ABD	Teotihuacan	PC
U CHICAGO				Holmes, V.	ABD PhD 1979	Col. New Mexico	C
Wilson, R. D.	PhD 1977	Col. Mexico	C	Pierce, D.	ABD	Col. Mexico	C
COLUMBIA U				Raish, M.	ABD	Izapa	PC
Markman, S.	PhD 1941	?	?	CUNY			
Russell, S.	PhD 1968	Mesoamerican Murals	PC	Barnitz, J.	ABD	Matta	M
Pasztor, E.	PhD 1971	Teotihuacan	PC	NEW YORK U			
Scott, J.	PhD 1971	Monte Alban	PC	Duncan, B.	MA 1968	Torres-García	M
Klein, C.	PhD 1972	Aztec	PC	Jones, J.	MA 1961	?	?
Cohodas, M.	PhD 1974	Chichén Itzá	PC	U PENNSYLVANIA			
Milbrath				Grieder, T.	PhD 1962	Maya	PC
(Pelliza), S.	PhD 1975	Olmec	PC	Kampen, M.	PhD 1969	El Tajín	PC
Braun, B.	PhD 1977	Cotzumalhuappa	PC	Loten, S.	PhD 1970	Tikal	PC
Carrera, M.	PhD 1978	Aztec	PC	Simpson, E.	ABD	Maya	PC
Goldstein, M.	PhD 1978	Jaina	PC	U TEXAS			
Fane, D.	ABD	16th C. Mss.	PC/C	Boone, E.	PhD 1977	16th C. Mss.	PC/C
Umburger, E.	ABD PhD	Aztec	PC	Favela, R.	ABD	Rivera	M
U DELAWARE				Miller, V.	ABD Ph.D	Maya	PC
Ahlborn, R.	MA 1958	Col. New Mexico	C	Paul, A.	ABD Ph.D	Paracas & Nazca	PC
U GEORGIA				TULANE U			
Doyon-Bernard, S.	ABD	Chavin	PC	Ramsey, J.	PhD 1975	Mixtec	PC
HARVARD				U WISCONSIN			
Gómez-Sicre, J.	PhD 1941	?	?	Hurlburt, L.	PhD 1976	Siqueiros	M
Baird, J.	PhD 1951	Spain & Mexico	C	YALE			
Lynch, J.	PhD	Orozco	M	Kubler, G.	PhD 1940	Col. New Mexico	C
Miller, A.	PhD 1969	Teotihuacan	PC	Robertson, D.	PhD 1956	16th C. Mss.	PC/C
Coggins, C.	PhD 1975	Tikal	PC	Smith, M. E.	PhD 1966	Mixtec Mss.	PC
Townsend, R.	PhD 1975	Aztec	PC	Bailey, J.	PhD 1972	Tikal	PC
U MARYLAND				Anderson, B.	ABD	Col. Mexico	C
Mullen, R.	PhD 1971	Col. Oaxaca	C	Berlo, J.	ABD	Teotihuacan-Maya	PC
Daniel, S.	ABD	Olmec	PC	Clancy, F.	ABD	Tikal	PC
U NEW MEXICO				Kowalsky, J.	ABD	Uxmal	PC
Palmer, G.	PhD 1973	Col. Quito	C	Miller, M.	ABD	Maya	PC
Montequin, F.	PhD 1974	Col. Cities	C	Rodríguez-			
Brown, B.	PhD 1977	16th C. Calendars	PC/C	Camilloni, H.	ABD	Archit. of Lima	C
Furst, J.	PhD 1977	Mixtec Mss.	PC	Taylor, D.	ABD	Maya	PC

PC = Pre-Columbian. C= Colonial. M = Modern. F = Folk. ABD = All but dissertation completed.

be considered the first in a recent series of evaluations on the development of the history of Latin American art, for it seems we are now becoming introspective in a healthy way and examining the roots and nature of our field.

An important new essay by Pál Kelemen, *Stepchild of the Humanities. Art of the Americas, as Observed in Five Decades*, falls also along this line.² In it, Kelemen answers for himself a question implied in Bailey's article: Why has research in Latin American art seemed to have dried up in the last 30 years? Kelemen's is a personal and very revealing discussion, coming from one whose first venture into the study of Latin American art came in the early 1930's, when the field still did not exist.

A paper presented by Cecelia Klein at the 1979 Latin American Studies Association meeting also addresses our need to understand our disciplinary past, but focuses more precisely on Pre-Columbian art history.³

¹ Joyce Waddell Bailey, "The Study of Latin American Art History in the United States: the Past 40 Years," *Research Center for the Arts Review*, vol. 1, no. 2, 1978, pp. 1-3.

² Pál Kelemen, *Stepchild of the Humanities. Art of the Americas, as Observed in Five Decades*, Tucson, Southwestern Mission Research Center, 1979.

³ Cecelia Klein, "The Effects of the Social Sciences on Pre-Columbian Art History," paper presented at the meeting of the Latin American Studies Association, Pittsburg, 1979.

These essays, talks with Kelemen and Klein, and the act of compiling the *Directory of Historians of Latin American Art* have raised questions in my mind concerning the commitment U.S. universities have had to our field. Specifically: What universities in the U.S. have awarded doctorates in Latin American art history? To whom, when, and in what areas?

The chart presented here is a preliminary answer. Data in it come primarily from the *Directory*, and although it may be incomplete, the chart itself is useful in giving a general picture of the academic sources for the field. Some patterns seem to emerge.

A glance indicates that graduate activity has been particularly strong in the Northeast, with the University of New Mexico the only comparable center in the Southwest.

From 1940 to 1960, Yale and Harvard appear to be the only institutions granting doctorates in Latin American art history: to Kubler in 1940, Baird in 1951, and Robertson in 1956. With the 1960's, the University of Pennsylvania and Columbia joined Yale and Harvard in awarding six PhD's, and New York University produced two MA's. Thus, between 1940 and 1969, only a few U.S. institutions produced the scholars who now enjoy a long standing in our field. Or course, other art historians like Jacinto Quirarte went outside the U.S. for their training and degrees, and still others specialized then in non-Latin American materials. But it seems incredible to me that in the 30 years before 1970, only four U.S. universities awarded some nine doctorates in our field; our field is so surprisingly young! It is no wonder the broad community of art historians has traditionally accorded little recognition to Latin American specialists.

The situation changed dramatically with 1970, however. In this present decade alone, 24 historians of Latin American art have received "terminal degrees" from U.S. institutions, and 23 others have all but completed their dissertations. This is truly a spectacular increase.

The increase comes not only in the number of graduates and candidates, but also in the number of schools giving Latin American degrees. In the 1950's and 60's, the four universities with Latin American programs were clustered in the Northeast. With the early 70's, this clustering held only slightly. Columbia, Harvard, Pennsylvania, and Yale continued to train scholars, but Maryland, New Mexico, and Tulane also produced PhD's. The spread westward has continued, and what may appear as an Eastern domination of the field before 1975, has since been challenged by universities in the Southwest. Columbia, which has been prolific in graduating scholars in the 70's, and Yale, which currently has many students in the final stages of completion, can now look to New Mexico as another center of great activity. Harvard seems to have dropped out of the picture altogether.

One might forecast that relatively more young doctorates will be coming from schools in the Southwest, where cultural ties with Latin America are strongest and where Spanish is the second language. This will depend, however, on New Mexico continuing with its strong program and on the relatively new programs being developed at UCLA and Texas, all institutions normally associated with Latin American studies.



RCA NEWS

DIRECTORY OF HISTORIANS OF LATIN AMERICAN ART

For those of you who slipped through the reaches of our mailing list, the long promised *Directory of Historians of Latin American Art* is out. The *Directory*, seen as a guide to art historians who work with Latin American materials and to graduate degree programs in Latin American art, contains information on over 200 art historians and twenty-four university art departments. The name, address, and institu-

tional affiliation of each art historian are listed with his areas of specialization, current research, publications, and professional background. For the degree programs, the *Directory* includes information on the resident and affiliated art historians of Latin American art and scholars in related fields (such as anthropology and history), the names and interests of the graduate students, and an assessment of library holdings and financial assistance. An index to the art historians, by area of interest, helps one locate easily scholars with a given specialty.

Shortly after the data for the *Directory* were compiled and sent to press, it became apparent that some information was already in need of revision. Fortunately our field is not so static that a single guide will remain forever accurate, but more people moved, changed positions, or graduated than was anticipated. An addenda and errata supplement will therefore be issued in late summer or early fall to all who purchase the *Directory* to make it as current as possible for the 1979-80 academic year. Additional art historians, on whom we earlier had little information, will also be included.

The *Directory* is available now from the RCA for \$5.00 U.S. currency. After you have reviewed your copy, please notify us of any changes that should be made and send us the names and addresses of other art historians or departments who should be covered.



MEETINGS/EXHIBITIONS

SIXTEENTH CENTURY VESPERS MUSIC

A vespers service as it was celebrated around the end of the sixteenth century especially in Colonial Latin America was held on March 30 at St. David's church in Austin, Texas. The music for the service had been reconstructed by *Robert Snow* (music, U. Texas-Austin) from original sources preserved in cathedral archives in Spain and Central and South America. The University of Texas-Austin Chamber Singers performed the service, accompanied by instrumentalists on the organ, cornetti, alto cornetto, and tenor sackbut.

It is hoped that the special service will become an annual event and can be recorded and videotaped for distribution. Dr. Robert Snow can be contacted at the Department of Music, The University of Texas at Austin, TX 78712, for more information on the service and his plans for future performances.

INDIAN ARTS OF THE AMERICAS

The Arts Study Collections program of the University of Illinois Chicago Campus sponsored an exhibition this spring titled *INDIAN ART OF THE AMERICAS: THE LOPEZ-MAJANO COLLECTION*. The collection is on loan from Dr. Vincent López-Majano, Chairman of Nuclear Medicine at Chicago's Cook County Hospital, and was displayed from April 30 through June 15.

In preparation for the exhibition, an introductory course, "Indian Arts of the Americas," was taught by *Virginia Miller* (art history) at the Chicago Circle campus, in which the students did original research on objects from the collection. The catalogue accompanying the show is largely the result of these student efforts to identify and date the pieces. Copies of this catalogue are available from the Curator, Arts Study Collections, 1900 University Hall, UICC Box 4348, Chicago, IL 60680.

HUICHOL ART

THE ART OF BEING HUICHOL, a major traveling exhibition of more than 150 objects of Huichol Indian art, opened May 5 at the Field Museum in Chicago and will

continue there through September 3. The show was organized by the Fine Arts Museums of San Francisco and is sponsored by a grant from the National Endowment for the Arts and by the Museum Society of the Fine Arts Museums of San Francisco. Included in the exhibit are costumes, votive objects, weavings, embroidery, beadwork, and yarn "paintings." The Public Relations Manager at the Field can provide more information: Mary A. Cassae, Public Relations Manager, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.

NEW AZTEC DISCOVERIES

On May 12 the University of California at Los Angeles held a program on the recent archaeological discoveries pertaining to the Aztecs. The session was conducted by *Augusto Molina* of Mexico's Instituto Nacional de Antropología e Historia and *H. B. Nicholson* (anthropology) of UCLA. It focused on the important new finds in the excavation of the Templo Mayor in Mexico City and especially on the finding of the monumental Coyolxauhqui piece. Write the Department of Humanities and Social Sciences, University of California, Los Angeles, CA 90024, for details.

AZTEC WRITING

Chicago State University held a lecture series this spring on THE SOPHISTICATION OF AZTEC PHONETIC WRITING: NEW INSIGHTS. *Joaquín Galarza* (ethnohistory) of the Musée de l'Homme, Paris, presented four illustrated lectures as follows:

- May 23 — The Evolution of Aztec Picture Writing
- May 24 — A Comparison of Aztec Codices and Maps
- May 31 — The Spanish Conquest Viewed Through Aztec Documents
- June 1 — Pre and Post Conquest Aztec Writing

The lectures were free and open to the public. Dr. Victor Sorell, Coordinator of the Hispanic American Cultural Enrichment Programs, of which the series is a part, can be reached for more information at: HACEP, Chicago State University, Ninety-Fifth Street at King Drive, Chicago, IL 60628.

IV CONGRESO PERUANO

The IV CONGRESO PERUANO DEL HOMBRE Y LA CULTURE ANDINA was held recently in Cusco, on June 3-9. Although we never did receive complete information on the Congreso, you might have better luck in obtaining definite information on the symposia and paper topics. The chairman of the organizing committee, *Zenón Guzmán Pinto*, can be reached at Casilla 664, Cusco, Peru.

RAFEAL CALZADA AND TITERES

The Promoción de las Artes, A.C., of Monterrey, Nuevo León, Mexico, has announced two exhibitions this summer, PINTURA RECIENTE DE RAFAEL CALZADA and an exhibition of TITERES DE ROSETE ARANDA, both of which opened on June 4.

LUIS BARRAGAN

The Mexican Museum, San Francisco, announced the June 28 opening of an exhibition of the ARCHITECTURAL WORKS OF LUIS BARRAGAN. The show is a photographic survey of one of Mexico's leading architects and originated with an exhibition presented earlier this year for the "Mexico Today Symposium." Special material from the Collection of Sra. Adriana Williams has been added for the San Francisco show, however. For more information, write or call the Mexican Museum at 1855 Folsom, San Francisco, CA, 415/621-1224.

MODERN MEXICAN ART

The McNay Art Institute in San Antonio is currently exhibiting MEXICAN ART: SELECTIONS FROM THE MUSEUM OF MODERN ART. The show, beginning a national tour, is comprised of more than 80 paintings, drawings, and prints.

XLIII ICA

The XLIII INTERNATIONAL CONGRESS OF AMERICANISTS will be held this August 11-17 in Vancouver. The University of British Columbia and Simon Fraser University are local sponsors. It seems that each ICA is larger and more overpowering than the last, and this meeting appears to be no exception. There is an incredible range of symposia and general sessions planned, most concerning the humanities. Those of potential interest to art historians or musicologists comprise a quite extensive list, as follows:

SYMPOSIA

- Highland/Lowland Andean Interaction Spheres
- Andian Myths and Religion
- Interregional Relationships in the Prehispanic Andean World
- Aymara Indians of Lake Titicaca Basin
- Moche Iconography
- West Indian Ethnohistory
- Mesoamerican Ethnohistory
- New Directions in Mesoamerican Archaeology
- Toltecs and Pre-Toltecs
- Problems in the Iconography of Postclassic Mesoamerican Art
- The German Puebla-Tlaxcala Project
- Interdisciplinary Approaches to Maya Studies
- The Cuella and Corozal Projects, Northern Belize
- Lamanai, Belize: A Major Lowland Maya Postclassic Centre
- Space and Time in the Cosmivision of Mesoamerica
- The Contact Period in Mesoamerica
- Pre-Columbian Architecture and Urban Planning
- Masks and Masquerade in the Americas
- American Indian Rock Art
- Heritage of Conquest
- History of Ideas in the Americas
- Metaphors and Meanings in the Americas
- North American Indian Basketry as a Fine Art

GENERAL SESSIONS

- Archaeology
- Ethnohistory/History
- Art
- Pre-Columbian Intellectual Culture

In addition to these scholarly sessions, several tours and a host of social events have been organized. Four museums are also sponsoring exhibitions in conjunction with the meeting, as follows:

- Northwest Coast Cultures — Museum of Anthropology, University of British Columbia
- Repatriated Canadian Indian Artifacts — Museum of Archaeology and Ethnology, Simon Fraser University
- Inuit Graphics — Simon Fraser Art Gallery
- Degikup: Washoe Basketry from 1895 to 1935 — University of British Columbia Art Gallery.

The Congress itself will be held on the U. British Columbia campus, where dormitory housing is available. Pre-registration closed June 1, but fees for regular registration are \$90 US and include the volume of paper abstracts and the published proceedings. Student registration is \$30 US. Coor-

dinators for the ICA are *Alfred H. Siemens* (geography, U. British Columbia) and *Marilyn Gates* (sociology and anthropology, Simon Fraser U.), but registration information should be obtained by writing: XLIII International Congress of Americanists, c/o Venue West Ltd., No. 1704-1200 Alberni Street, Vancouver, BC V6E 1A6, Canada.

MEXICAN MESA REDONDA

On September 10-15 the 16th MESA REDONDA of the SOCIEDAD MEXICANA DE ANTROPOLOGIA will be held in Saltillo, Coahuila. The theme of this Mesa Redonda is "Routes of Exchange in Mesoamerica and Northern Mexico." *Jaime Litvak King*, Sociedad Mexicana de Antropología, Apartado Postal 660, Mexico 1, DF, can provide details.

DUMBARTON OAKS

RITUAL SACRIFICE IN PRE-COLUMBIAN MESO-AMERICA is the theme of this year's Dumbarton Oaks conference, held by the Center for Pre-Columbian Studies. *Jacques Soustelle* will chair the October meeting, which will include papers by *Nigel Davies*, *Munro S. Edmonson*, *Eduardo Matos Moctezuma*, *Linda Schele*, and *S. Jeffrey K. Wilkerson*. In keeping with the nature of the conference, attendance is by invitation only, but the proceedings are traditionally published and available from Dumbarton Oaks.

ETHNOMUSICOLOGY MEETING

The SOCIETY FOR ETHNOMUSICOLOGY will hold its 24th Annual Meeting in Montreal this year, on October 11-14. Those interested in attending can get more information by writing *Timothy Rice*, Faculty of Music, University of Toronto, Toronto, ON, Canada M5S 1A1.

NATIVE AMERICAN ART

The University of New Mexico will hold a major three-day symposium, NEW DIRECTIONS IN NATIVE AMERICAN ART, on October 24-26. Plans are being made for formal papers, panels, and sessions of open discussion. More information may be obtained from *S. G. Kenagy*, Art Department, University of New Mexico, Albuquerque, NM 87131.

PERUVIAN TOUR

Chicago's Field Museum is offering a 20-day tour to Peru from October 27 through November 25, to include trips to Manchu Picchu, Chan Chan, Pachacamac, Purgatorio, and other archaeological sites. The Plains of Nazca (viewed from low-flying aircraft), the Guano Islands, and the Pisac Indian Fair will also be visited. The group is limited to 20 and will be led by *Michael Moseley* (Field Associate Curator of Middle and South American archaeology and ethnology) and *Robert Feldman* (Assistant in archaeology).

The cost of the tour is \$2,998, but appears to include every conceivable expense after the group leaves Chicago (all meals, transportation, fees, taxes, tips, . . .). An advance deposit of \$250 is required. For more information and reservations contact *Michael J. Flynn*, Field Museum Tours, Roosevelt Rd. at Lake Shore Drive, Chicago, IL 60605 (312/922-9410).

SPAIN AND THE U.S.

The Center for Latin American Studies and the Center for Florida Studies at the University of Florida, Gainesville, are co-sponsoring a symposium, SPAIN AND THE UNITED STATES: A PANORAMA OF RELATIONS, on December

3-7, 1979. Accompanying the symposium will be a film festival and a print exhibition by contemporary Spanish artists. Those interested in the symposium should write *Dr. Terry McCoy*, Center for Latin American Studies, University of Florida, Gainesville, FL 32611.

1980 SAA

The SOCIETY FOR AMERICAN ARCHAEOLOGY has announced that its 1980 meeting will be held at the Sheraton Hotel in Philadelphia from April 30 to May 3. Suggestions for symposia are now being sought and are due by October 1. Completed symposium proposals and abstracts of contributed papers and research reports would then be due by October 31. The Program Chairperson is *Ernestene Green*, Federal Building, Recreation and Land Division, U.S. Forestry Service, Missoula, MT 59801.

MESA REDONDA DE PALENQUE

The CUARTO MESA REDONDA DE PALENQUE will be held next year on June 8-14, 1980, in Palenque, Chiapas. As usual, the Mesa Redonda is sponsored and organized by the Pre-Columbian Art Research Center, directed by *Merle Greene Robertson*. Further information on the meeting will be mailed out sometime this fall. If you are interested in attending, you should have your name placed on the mailing list by writing *Lawrence W. Robertson*, Apartado Postal 22, Palenque, Chiapas, Mexico.

1980 LASA MEETING

The ninth national meeting of the LATIN AMERICAN STUDIES ASSOCIATION will be held in October 1980 in Bloomington, Indiana. Proposals for panels, workshops, roundtables, and papers are now being accepted by the Program Committee. Some topics relating to musicology and art history have already been suggested:

English Speaking Caribbean: Dance, Art, Literature,
Social Structure
Modern Latin American Art
Latin American Modern Art: Availability of
Courses for Graduates and Undergraduates
La Nueva Canción Latinoamericana
Use of Music in Teaching Latin American
History/Civilization

Other topics should clearly be included, however. Individuals interested in coordinating one of the above topics or one of your own should contact the Program Committee soon. Suggestions for sessions will be accepted through October 1. Contact the LASA Program Coordinator, *Hernan Vidal*, Department of Spanish and Portuguese, 4 Folwell Hall, University of Minnesota, MN 55455, for details.



SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between July 1 and Dec. 31)

American Council of Learned Societies:

- a. Grants-in-Aid, to advance specific programs of humanistic research in progress by contributing to the scholar's essential personal expenses for that purpose, to \$2,500, PhD or ability to demonstrate scholarly maturity required.
Deadline: September 30 and February 15.
- b. Fellowships, to enable scholars to engage in research in the humanities (including art history and musicology) for 6 to 12 uninterrupted months, to

\$12,000, PhD or ability to demonstrate scholarly maturity required.

Deadline: October 15.

- c. Study Fellowships, to assist young scholars (under 36 years of age) to enlarge their range of knowledge in disciplines other than their present specialization, to \$10,000, PhD or ability to demonstrate scholarly maturity required.

Deadline: November 1.

Write for all: Office of Fellowships and Grants; American Council of Learned Societies; 435 East 46th Street; New York, NY 10017.

John Simon Guggenheim Memorial Foundation:

Guggenheim Fellowships to assist research and artistic creation, in the fine arts (including music), with demonstration of an unusual capacity for productive scholarship or unusually creative ability.

Write: John Simon Guggenheim Memorial Foundation; 90 Park Avenue; New York, NY 10016.

Deadline: October 1.

Rockefeller Foundation:

Humanities Fellowships, for scholars in the humanities who would illuminate contemporary values, \$10,000 to \$15,000 for one year.

Write: Humanities Fellowships; Rockefeller Foundation; 1133 Avenue of Americas; New York, NY 10036.

Deadline: October 1.

NEH, Division of Fellowships:

- a. Summer Stipends, for two months of study for college and university teachers and other humanists, to \$2,000.

Deadline: early October.

- b. Fellowships in Residence for College Teachers, for teachers in undergraduate and two-year colleges, for study in residence at designated universities, to \$20,000. Descriptions of the programs are now available from the NEH.

Deadline: November 13.

Write for both: Division of Fellowships, MS 101; National Endowment for the Humanities; 806 15th Street, NW; Washington, DC 20506.

George A. and Eliza Gardner Howard Foundation: Howard Foundation Awards, to assist individuals in projects contributing to knowledge, aesthetic enrichment, or human welfare, excepting work towards an academic degree; open to individuals between the ages of 30 and 40 who are nominated by their institutions or an outstanding person in the field; between \$3,000 and \$6,500.

Write: George A. and Eliza Gardner Howard Foundation; Graduate School; Brown University; Providence, RI 02912.

Deadline: November 1 for nominations, December 15 for completed applications.

Social Science Research Council:

- a. Fellowships for Doctoral Dissertation Research in Latin America and the Caribbean, for a year of dissertation research abroad in the humanities and social sciences.

Deadline: November 1.

- b. Grants for Research on Latin America and the Caribbean Area, to social scientists and humanists for research related to cultural, economic, political, social, or scientific development in the 19th and 20th centuries, for 3 months to one year, PhD required. Collaborative Research Grants and grants for Commissioned Group Research Projects also

available.

Deadline: December 1.

Write for both: Fellowships and Grants; Social Science Research Council; 230 Park Avenue; New York, NY 10017.

Danforth Foundation:

Kent Graduate Fellowships, to support graduate study in all fields, nomination by a Kent or Danforth Fellow, a member of the Society for Religion in Higher Education, or a member of a graduate faculty required.

Write: Kent Fellowship Program; Danforth Foundation; 222 South Central Avenue; St. Louis, MO 63105.

Deadline for requesting endorsement form: December 1.

American Association of University Women:

Dissertation and Post-doctoral Fellowships, for dissertation work from \$3,500 to \$7,000 and for post-doctoral research to \$9,000.

Write: American Association of University Women Educational Foundation Programs; 2401 Virginia Avenue, NW; Washington, DC 20037.

Deadline: December 15.

Organization of American States:

OAS Fellowships, for advanced study, training, or research in any field in an OAS member country for 3 months to 2 years.

Write: OAS Fellowships Program; Pan American Union; Washington, DC 20006.

Deadline: December 31 and June 30.



PEOPLE

RESEARCH AWARDS

Congratulations go to the following individuals as recipients of research grants:

Magali Carrera (art history, Southeastern Massachusetts U.) — NEH Fellowship in Residence for College Teachers for 1979-1980, to participate in the NEH Seminar "Primitive and Civilized in the History of Religion," directed by Charles H. Long (religion) at The University of North Carolina. Dr. Carrera's individual study project will be "The Primitive versus Civilized Bias in the Study of Mesoamerican Art and Religion."

Ramón Favela (art history doctoral candidate, U. Texas-Austin) — Samuel H. Kress Dissertation Research Fellowship for 1979-1980 to work on Rivera's European period.

Susan Milbrath (art history, U. Florida) — Tinker Post Doctoral Fellowship, for residency at Yale University in 1979-1980.

Anne Paul (art history, U. Texas-Austin) — Dumbarton Oaks Fellowship for 1979-1980.

John Schechter (ethnomusicology doctoral candidate, U. Texas-Austin) — Fullbright-Hays Fellowship for 1979-1980 in Ecuador to study the style, function, and symbolic value of Quechua vocal music.

David L. Simon (art history, SUNY Cortland) — Post doctoral research fellowship of the Joint United States-Spanish Committee for Educational and Cultural Affairs, for research on the sculptural program of Jaca Cathedral.

Emily Umberger (art history doctoral candidate, Columbia U.)
— Metropolitan Museum of Art Fellowship for
1979-1980 for a study of the Museum's Aztec sculpture.

ACTIVITIES

Barbara Anderson (art history doctoral candidate, Yale U.)
will be a visiting professor in art history at The University of Texas at Austin this fall. A specialist in Latin American colonial art, she will be teaching a graduate seminar entitled "Studies of Form and Content in Mexican Baroque Architecture and Sculpture."

Hermilio Rosas (Museo Nacional de Antropología y Arqueología, Lima) is in residence at the Smithsonian's Museum of Natural History to assist with the Museum's exhibitions and education programs. His residency will continue through this August.



INSTITUTIONS

DIRECTORY OF MESOAMERICANISTS

Hal Ball (Institute of Maya Studies, Miami) reports that the Universidad del Valle de Guatemala is presently organizing a roster of Mesoamericanists, as part of the activities planned for the 30-year review of *Heritage of Conquest*. Interested persons may obtain registration forms by writing the University at Apartado 82, Guatemala City, Guatemala, C.A.

MEXICON

Karl Herbert Mayer (anthropology, Austria) recently forwarded to us an announcement for MEXICON (= Mexico + icon), a newly founded newsletter on Mesoamerican anthropology published in Berlin. The international newsletter, edited by Mayanist *Berthold Riese* (anthropology, Hamburg) with the help of other scholars in Europe, Mexico, and Guatemala, promises to be very important for the field. It is primarily oriented to new developments in Mesoamerican studies and includes news, short articles, and contributions on new findings, new evaluations, and new thinking. Six 12-page issues will be published annually.

Although the publication is primarily intended for German-speaking readers, many original articles are published in English and Spanish, and all other long texts are accompanied by Spanish and English summaries. *Mexicon* proposes to present an international market for new ideas, welcoming any contribution that introduces for discussion a previously unpublished theme on Mesoamerica. Manuscripts for articles published in *Mexicon* should not exceed twelve pages, including notes and bibliography.

Volume 1, Number 1 was issued this past March and included the following article and research notes: *William Brern Murray* (humanities, U. Monterrey), "Description and analysis of a petroglyphic tally count stone at Presa de la Mula, Nuevo León, Mexico;" *D. J. Stone* (St. David's College, England), "A new correlation number: 615,824;" *Karl Herbert Mayer* (INAH, Cancún), "Ausgrabungen in Playa del Carmen, Quintana Roo, Mexico — vorläufiger Bericht;" *Helga-Maria Hartig*, "Datiertes Lintel in Playa del Carmen."

Yearly subscriptions to *Mexicon* are DM 30 or \$17 U.S. (for air mail service to the U.S., add DM 5 or \$3.00 U.S.), payable by cash, check, or (preferably) money order to *Mexicon*, K. F. von Flemming, Katharinenstrasse 20, D-1000 BERLIN 27, Germany.

HAITIAN ART

For those who specialize or have an interest in Caribbean

art, the HAITIAN ART NEWSLETTER may be of great interest. It is now in its third year of publication, disseminating six issues a year that focus on Haitian art, artists, and cultural forms. A typical issue includes short articles on the origin and development of Haitian art and culture, profiles of prominent artists, and information on exhibitions. A year's subscription to the Newsletter is priced at \$5.00. Subscriptions can be begun by contacting *Gladys Racine*, the Editor-Publisher, at Haitian Art Newsletter, Inc., P.O. Box 4115, Silver Spring, MD 20904.

U. TEXAS ART-MUSIC PROJECT

The Institute of Latin American Studies at The University of Texas at Austin has been awarded a substantial grant from the National Endowment for the Humanities for its project, LATIN AMERICAN ART AND MUSIC HISTORY PROJECT FOR TEACHERS AT THE PRE COLLEGIATE LEVEL. It will be headed by *William P. Glade*, director of the Institute.

This is the third in a series of NEH-funded projects at ILAS for teachers at the precollegiate and junior college level. The first two were concerned with Latin American culture in general. Through a series of conferences, a course, and a summer workshop, the project will attempt to promote a greater understanding and appreciation of Latin American art and music among teachers and to develop a series of printed and audio-visual curriculum materials for their use. For more information contact Dr. William P. Glade, Director, Institute of Latin American Studies, The University of Texas at Austin, Austin, TX 78712.

UNION OF LATIN AMERICAN AND CARIBBEAN MUSEUMS

The UNION OF LATIN AMERICAN AND CARIBBEAN MUSEUMS (UMLAC) was recently created with its primary purpose to begin a Latin American circuit for art exhibitions. In April at Villa de Leiva, Colombia, a meeting was held of directors of museums and similar institutions belonging to ten Latin American and Caribbean countries to establish a basis for the creation of a continental exhibition circuit. This new entity (UMLAC) will pursue "mutual recognition of the cultural setting of American countries as an indispensable step in the search for cultural identity."

UMLAC is addressing the need for increased circulation of Latin American sponsored exhibitions within Latin America itself. Presently (according to UMLAC) one most frequently finds that exhibitions of Latin American art travelling in Latin America were organized by European or U.S. institutions. This has been brought about by and has in turn caused closer collaborative ties between Latin American and European museums than those existing between the Latin American museums themselves. UMLAC seeks to change this by fostering increased cooperation in each of the preparatory stages of a travelling exhibition and in the realm of technical information.

Organizationally the UMLAC will be comprised of a General Membership (to meet yearly); a five-member Board representing Central America, Andean America, the Caribbean, the South Cone, and Brazil; an Honorary President nominated by the Board; an Advisory Counsel; and an Executive Director. Offices of the Union will be located in the Museum of Modern Art of Bogotá. *Gloria Zea de Uribe* (Directora, Instituto Colombiano de Cultura) was elected Honorary President of UMLAC. The first Board also includes: *Aracy Amaral* (Directora, Galería Municipal de São Paulo), *Manuel Espinoza* (Director, Museo Nacional de Arte, Caracas), *Fernando Gamboa* (Director, Museo de Arte Moderno, Mexico), and *Angel Kalenberg* (Director, Museo Nacional de Artes Plásticas, Montevideo).

PERUVIAN CULTURE

A new ASSOCIATION OF PERUVIAN CULTURE has been founded as an interdisciplinary group devoted to research on Peruvian literature, art, and history. *Julio Ortega* (Spanish, U. Texas-Austin) has been named President. Peruvianists and others can get more information on the association by writing Dr. Ortega at the Department of Spanish, University of Texas at Austin, Austin, TX 78712.

NEW YORK UNIVERSITY

New York University's center for Latin American and Caribbean Studies has received a two-year NYU Curricular Development Challenge Grant to improve its eight course MA program in Latin American and Caribbean Studies. Three new seminars will be introduced, including one focusing on the arts, "Contemporary Latin America: the Arts and Civilization." The Center also intends to expand its publication series and sponsor lectures and research conferences. *Christopher Mitchell*, Director, Center for Latin American and Caribbean Studies, New York University, New York, NY 10003, can provide additional information on the Center's programs and new direction.

ARCHITECTURAL RECORDS

The COMMITTEE FOR THE PRESERVATION OF ARCHITECTURAL RECORDS is an organization dedicated to locating, identifying, and making accessible the graphic and written records of the built environment. It was established in 1973 by a group of architectural historians, librarians, preservationists, architects, archivists, and museum curators who gathered in New York and addressed themselves to the problems of locating and making accessible architectural records in America.

The Committee has defined its purposes as follows:

- To serve as a national clearing house of information, encouraging the preservation of records of architecture and the building arts.
- To locate, record, and index the contents of collections of such records, including both written and graphic material.
- To work toward the formation of a nationwide information center and a uniform system of recording these records.
- To cooperate with other organizations having similar objectives, and to encourage the formation of a committee in each state.
- To encourage the preservation of records threatened with loss or destruction.
- To disseminate pertinent information to all interested parties through a quarterly newsletter and other means.
- To start a national catalogue or index of American architectural records and welcome additions to this growing file.



RESEARCH CENTER FOR THE ARTS REVIEW

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The Committee encourages the establishment of local and state-wide groups with goals similar to its own, offering guidelines and advice for the formation of such groups. A newsletter is also available. Write *Catha Grace Rambusch*, Executive Director, Committee for the Preservation of Architectural Records, Inc., 15 Gramercy Park South, New York, NY 10003.

HUMANITIES ASSOCIATION

A new, independent humanities organization, the AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF THE HUMANITIES, has been formed to "invigorate the humanities in the U.S." Begun with grants from the Ford, Rockefeller, and Exxon Educational foundations and Dyson-Kissner, Inc., the association will represent the field before government agencies, seek better press coverage, and promote the teaching and increased funding of the humanities. Dues of \$25 will support most of its operations; a chronicle, *The Humanities Report*, will be published. *James M. Banner* (Princeton) chairs the Association, but inquiries can be addressed to 198 16th Street, NW, Suite 601, Washington, D.C. 20006.

LATIN AMERICAN DIGEST

The LATIN AMERICAN DIGEST, a publication in its thirteenth volume, is soliciting manuscripts of a scholarly nature but oriented to the general academic and public reader. Articles may be on any topic in Latin American studies including the humanities, should be between 6 and 10 pages in length, and may be accompanied by appropriate illustrative material. Manuscripts should be sent to Juan Perez Aldape, Editor, *Latin American Digest*, Center for Latin American Studies, Arizona State University, Tempe, AZ 85281.

POPULAR CULTURE

The JOURNAL OF POPULAR CULTURE is also soliciting manuscripts of up to 20 pages for a future issue containing a major section on "Latin American Popular Culture." Topics may be on comics, pulps, radio, television, tabloid press, carnivals, sports, popular music, cinema, *fotonovelas*, cartoons, popular poster or wall art, and other such popular culture subjects. Papers must be completed by January 1, 1980, but one or two page proposals should be submitted soon to the guest editors. Write *Harold E. Hinds, Jr.*, Division of Social Sciences, University of Minnesota, Morris MN 56267, or *Charles Tatum*, Department of Foreign Languages, New Mexico State University, Las Cruces, NM 88003.

RCA REVIEW

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