

# RESEARCH CENTER FOR THE ARTS REVIEW

Director and Review Editor:  
Jacinto Quirarte

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## DIRECTOR'S NOTE:

Our apologies to Malcolm Kenyon for not giving his affiliation when we presented his fine paper on the San Antonio missions. Readers have been requesting his address so here it is:

Professor Malcolm Kenyon  
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Bellingham, WA 98225

Once again, circumstances force us to alter our stated policy of devoting each volume of the *Review* to a given epoch of the arts of Latin America. Aside from the restrictive aspects of this policy, we find that some of the articles submitted to us for review and consideration are too lengthy in text and notes. These articles would be more appropriate for a journal than a review/newsletter. While we ponder what to do about this situation - whether to edit down to "fit" the *Review* format or to include such articles in a publication devoted exclusively to research papers - we have decided to forego the lead article in this issue, which should have been on Colonial art of Latin America or on the coeval art of Spain, and decided to 1) include some notes on the use of terms to describe the art of the U.S. Southwest dating from the same time and 2) to include a short paper on a Pre-Columbian object found in Xochimilco. While these appear to depart from our stated aims, they do provide, nonetheless, some discussion of the problems in our field regarding nomenclature - what terms should we use to encompass the colonial arts of northern New Spain, now the U.S. Southwest? And, what do we do with the many hundreds of uncatalogued portable objects found in private and public collections of Latin American art (particularly of the Pre-Columbian epoch, and to some extent of the Colonial period, as well)?



**SPANISH AMERICAN ART OF  
THE SOUTHWEST  
A MISNOMER FOR MEXICAN  
COLONIAL ART?**  
JACINTO QUIRARTE

Mexicans do not get overly concerned with labeling art and architecture produced before Mexican independence as Mexican. Other terms of political and economic derivation are also used, such as colonial or viceregal, but these are preceded by the national designation "Mexican colonial art and architecture". While such national designations may be used, without reservation, to encompass Spanish colonial art in that country, Spanish American or Hispanic American is used in the U.S. to describe one variant of that style. This is confusing and misleading. These do not represent two distinct bodies of work. What was built in New Mexico, Texas, Arizona and California during the 17th and 18th centuries was modelled on Mexican colonial architecture. It is a variation on Mexican not Spanish models. The differences particularly in New Mexico are due to distance from the central part of New Spain and the response to local conditions. These stylistic references are not to Iberian but to Mexican models since the latter were the most immediately accessible.<sup>1</sup>

The confusing array of hyphenated names for the viceregal art of New Mexico and other borderland provinces - Spanish American, Hispanic American, or Spanish colonial - makes it difficult to place it within a proper stylistic and historical context. All such designations leave out a major component generally conceded to be Mexican. Another problem has to do with defining the New Spanish artistic manifestations of Mexican culture to which New Mexicans and other northern New Spaniards are related.

The exact definition of the architectural styles in New Spain, particularly the 17th and 18th century Baroque, has not been satisfactorily formulated. There is still great controversy regarding the exact nature of this art in relation to the coeval styles of Spain and other parts of Europe.<sup>2</sup> Spain's American dominions, among them New Spain, built upon Spanish and other European models, but produced solutions which are unique to their respective regions. This is as true of the material found in Central Mexico as it is of New Mexico, the northernmost province of New Spain.<sup>3</sup>

My main concern for the moment, however, has to do with establishing an appropriate term for the arts of northern New Spain and the survivals of that tradition in New Mexico. Hispano which is free of the connota-



tions attributed to the hyphenated names mentioned above is suggested for these arts. The time frame for the use of this term can be extended back to the earliest European artistic manifestations in those areas now known as Texas, New Mexico, Arizona, and California. It would apply to art produced by New Spaniards or *Novo Hispanos* during the 17th and 18th and part of the 19th centuries. In addition, it could be used to encompass the arts of their descendants in one part of the northern borderlands - modern New Mexico. Otherwise, it would be necessary for the sake of accuracy to speak of such art initially as New Spanish, then Hispanic Mexican, and finally Hispanic American. Although it would reflect the political changes of the 19th century, it would not be very informative.

Thus, the term Hispano can be used when reference is made to work produced primarily in New Mexico during Spanish, Mexican and American domination. It can also include the art of viceregal or colonial California, Arizona, and Texas. This is an acknowledgement of the Hispanic cultural tradition in those areas.

The literature on Hispano or Novo Hispano art - Missions and Santos - is extensive and well known. Missions have always been considered worthy of study even when they were in a bad state of disrepair. Fortunately, this did not keep admirers from writing extensive studies about them.

The Santos can be considered in the same way. Thanks to the efforts of many students of this art among them the late E. Boyd,<sup>4</sup> these portable sculptures have been studied extensively. Others have followed her lead in studying these materials.

In almost all cases the studies of Santos have centered around efforts to determine the names of the Santeros and beyond that to dwell on technical and formal matters. No major efforts have yet been made to establish the relationship these might have with similar sculptures produced in the southern part of New Spain. Part of the problem is that there is no major study of the Santos' equivalents in Mexico, a most necessary step in this process. What is needed is a study which would incorporate the materials produced in the entire area encompassed by New Spain. Only partial views are available in monographs dedicated to specific parts of the whole.

This is an excerpt from "Hispano-Chicano Arts", an unpublished paper presented at the Annual Meeting of the Southwestern Anthropological Association held in Santa Fe on March 27-29, 1975. The paper was prepared for a symposium on the "Arts of the Southwest", chaired by Marianne Stoller of Colorado College, Colorado Springs, Colorado.

<sup>1</sup> See my *Mexican American Artists*, University of Texas Press, Austin, 1973, p. 18 and note 9.

<sup>2</sup> Yves Bottineau in the introduction to his book, *Iberian-American Baroque*, Grosset & Dunlop, New York, 1970, reviews the problems revolving around questions of definition and antecedents for Spanish Colonial architecture (Baroque and Rococo). George Kubler first called attention to this problem in 1957 and later in 1959 in his works entitled *Arquitectura española 1600-1800*, Madrid, 1957, and *Art and Ar-*

*chitecture in Spain and Portugal and their American Dominions* 1500 to 1800, London, 1959. He cautioned against the use of Baroque for Iberian-American architecture since it did not correspond in plan and mass to European architecture of the 17th and 18th centuries. Graziano Gasparini has supported Kubler's thesis and gone beyond his cautionary note by addressing the question initially in 1964 when the Center for Historical and Aesthetic Studies at Caracas was established under his direction and in subsequent years, culminating with his book *America, Barroco, y Arquitectura*, Caracas, 1972.

<sup>3</sup> For a discussion of this issue see my *Mexican American Artists*, 1973, pp. 16-26.

<sup>4</sup> See the following for a list of major works by E. Boyd: \_\_\_\_\_, *The New Mexico Santero*. Santa Fe: Museum of New Mexico, 1969.

\_\_\_\_\_. *Popular Arts of Colonial New Mexico*. Santa Fe: Museum of New Mexico, 1959.

\_\_\_\_\_. *Saints and Saintmakers of New Mexico*. Santa Fe: Laboratory of Anthropology, 1946.



## A CARVED BONE *PISCADOR* FROM XOCHIMILCO, D. F., MEXICO

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Center for Archaeological Research  
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Research Center for the Arts  
The University of Texas at San Antonio

Artifacts are oftentimes discovered not only as the result of controlled field investigations or deliberate treasure hunting activities but also due to the mundane excavation activities essential to building a foundation footing for a new structure, repairing an underground sewerage or water pipe or other activities of a similar nature. Such was the case in 1958 when a citizen of Xochimilco uncovered an ancient grave in his back yard that contained the carved *piscador* described and illustrated in this brief paper (Fig. 1). Upon discovering the grave, he turned over at least part of its contents to a local school teacher who showed the bone object to Folan for purposes of identification.

Although artifacts of this type are frequently classified as awls used to work leather and other such soft material, many are *piscadores* designed to harvest corn by slitting open the dried husk before separating an ear from the stalk and placing it into an *ayate*, a carrying device woven of maguey fibers. Although the *piscador* described in this article is probably of Mexican origin, the Otomi of Dongu, *Municipio of Acambay, Estado de México* recognized it immediately as a variety of bone instrument used by them to harvest corn before being replaced by an easier to obtain, sturdier and sharper metal substitute made from a piece of steel of like thickness and length. The butt of these steel tools is drilled through to permit the passing of a short length of twine to form a loop that facilitates the holding of this simple but effective instrument during usage.



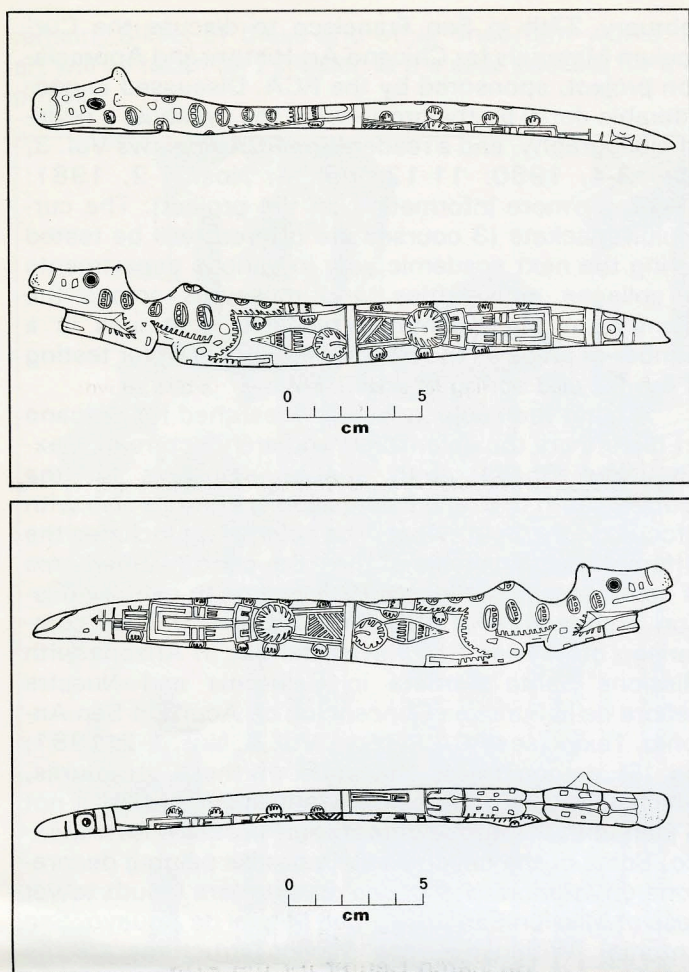


Figure 1. Upper view shows the top edge and one side of the *piscador* while the lower view shows the other side and bottom of the same object (Drawing by Derek Ford).

The Xochimilco *piscador*, 24 cm in length, is carved on all sides from what has been identified tentatively as an ulna probably obtained from a jaguar or other feline common to Mexico (Anne Rick and Elizabeth Cantu Frkuska, personal observation). What seems to make this identification especially appropriate is the rendition of a crouching feline figure at the butt end of this pointed object. Although the spots of this mammal seem jaguar-like, the fangless mouth and what appear to represent paws formed of split hooves more closely approximates a deer or other such animal. The tail, however, appears to be of the proper length and thickness to belong to a feline with the tip banded in a fashion similar to the tail of a jaguar costume depicted in the Codex Vindobonensis (in Sten 1974:86). The round objects suspended from the underside of the jaguar tail resemble blossom flowers. A design separate from and below the jaguar tail seems to represent a flower motif with the lower section of the bud resembling the objects hanging from the tail of the jaguar.

Although the zoomorphic figure seems to represent a jaguar more than any other known animal, Jacinto Quirarte (personal communication) has suggested that it resembles the Mesoamerican "Earth Monster" motif depicted as a spotted saurian, crocodile-like creature (Codex Nuttall 1902:5). This large headed, long fanged mythological animal is associated with a segmented tail as is the animal depicted on the *piscador*

while triangular shaped spikes protruding from its hide resemble somewhat the rectangular protrusions lining the underside of the Xochimilco figure. Our identification of the flower motif on the *piscador* is reinforced by similar blossoms forming part of a Teotihuacan mural in conjunction with morning glories and a Tlaloc figure (Miller 1973: Fig. 85).

An additional motif on the *piscador* below the flower represents a long, rectangular shaped, banded object divided down the center that resembles the principal component of the lower section of the *piscador*.

A narrow band separates the upper component of the *piscador* from the lower register. The latter features a woven pattern element crowned by a flower and what seems to represent a three tiered composite object. The latter is made up of three triangular shaped elements flanked by attached blossoms identical to those adhering to the underside of the jaguar/saurian tail. As a whole, this element may be considered a variant of a penitential or a *tlachinolli* "burnt offering" glyph thought by Townsend (1979:58) to be a visual indicator of rulership, authority, wisdom and command. Furthermore, this glyph is often depicted as being pierced by what are described as awls or spines which at times resemble the *piscador* from Xochimilco as well as the dart-like element protruding from the penitential motif forming most of its lower register (see Townsend 1979: Fig. 17, 22, 25).

The identification of the jaguar/saurian motif forming the upper register of the artifact with a *tlachinolli* variant in the lower register is somewhat strengthened by the association of a decorated bone, awl-like object protruding from a *tlachinolli* shaped headdress ornamented by what seem to be flower-like motifs worn by a *Tepeyollotl* "heart of the mountain" jaguar-costumed dancing figure depicted in the Codex Borbonicus reproduced in Townsend (1979: Fig. 25). Although the tip of the *piscador* from Xochimilco has been worn through use, enough remains to record what must have been a ring of six circular objects possibly representing jade beads framed on both sides by an undecorated double band. Furthermore, the narrowed and somewhat pointed tip of this artifact suggests that at one time it had been longer and sharper than at present.

## DISCUSSION

That the carved bone artifact from Xochimilco is a *piscador* used to harvest corn is attested to by its identification as such by Otomi respondents and the worn area and striations near its point. To facilitate its use as a *piscador* it was supplied with an opening passing through the jaguar/saurian mouth and emerging from the bottom of the head at a point between its two front paws. This opening was provided to permit the passage of a length of twine to form a loop similar to those attached to historic and modern *piscadores*. That this object was used as an awl is also a distinct possibility given its shape and wear patterns.

The association of this artifact with blood letting ceremonies is illustrated by a stone carving showing the Aztec Rulers *Ahuizotl* and *Tizoc* with a penitential artifact between them set with two elaborately carved bone objects similar to the one from Xochimilco. Both



dignitaries are shown piercing their ears with a large mammal bone instrument probably formed of a human femur (Elizabeth Cantu Frkuska). Blood is shown flowing from their self inflicted wounds in thick streams toward the open jaws of the Mexican Earth Lord, *Tlaltecuhltli*, who also receives a flow of fresh blood from the base of a penitential bundle (Townsend 1979: 41-42, Fig. 12).

In that there is a close relationship between blood letting, horticulture harvesting and saurian monsters and in that the former activity is essentially a fertility rite linked with crop production, it seems fitting and proper that the ritual relied on to guarantee the success of the crops also include the piscador used to harvest them. Additionally, it can be inferred that the burial discovered in Xochimilco during modern times and a prehistoric individual charged with these ancient responsibilities may be one and the same. If this is the case, it can be suggested that we have tentatively identified this prehistoric personage with a particular set of sacred and secular activities essential for the survival of his society in an area long known for its dedication to intensive farming activities from earliest times to the present.

## BIBLIOGRAPHY

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Sten, Maria

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Townsend, Richard Fraser

- 1979 State and Cosmos in the Art of Tenochtitlan. *Studies in Pre-Columbian Art and Archaeology*. Number Twenty. Dumbarton Oaks, Washington, D.C.

We would like to thank Profesora María Augusta Lescale de Soto for making available the bone artifact illustrated and identified in this paper and Lynda M. Florey Folan and Elizabeth Cantu Frkuska for valuable research assistance. Also to be recognized are the efforts of Derek Ford toward drawing the artifact under the supervision of John T. Dewhirst, National Historic Parks and Sites Branch, Parks Canada.



## RCA NEWS

### CHICANO ART CURRICULUM

Specialists on Chicano art met for the entire day on

February 27th in San Francisco to discuss the Curriculum Materials for Chicano Art History and Appreciation project, sponsored by the RCA. Discussed in considerable detail by the group were the syllabus, a revised bibliography, and a reader (See *RCA Reviews* Vol. 3, Nos. 3-4, 1980: 11-12; Vol. 4, Nos. 1-2, 1981: 11-12 for more information on the project). The curriculum packets (3 courses are offered) will be tested during the next academic year in various departments of colleges, universities, and museums across the country. In the meantime, research continues in a number of areas as the packets are prepared for testing in the fall and spring of 1981-82.

Among the subjects being researched for Chicano art history are the colonial art and architecture of Mexico (New Spain), with special emphasis on the southwestern U.S. and Depression era murals also with a focus on the Southwest. The colonial art includes the different regional styles of the 16th century *conventos* of central Mexico and the 17th and 18th century mission architecture of the southwestern U.S. A comparison of Mission San Xavier del Bac in Arizona with Missions Santa Barbara in California and Nuestra Señora de la Purísima Concepción de Acuña in San Antonio, Texas (see *RCA Review*, Vol. 4, Nos. 1-2, 1981; Fig. 3) demonstrates the style of these structures, which contrasts in terms of materials and profile, if not in plan with the adobe churches of northern New Mexico. Some of the buildings still possess painted decorations on interiors and traces on exteriors (south tower base of Mission San Jose y San Miguel de Aguayo, San Antonio). Within the New Mexico structures are the carved and painted images or *bultos* and the painted panels or *retablos* of Santos.

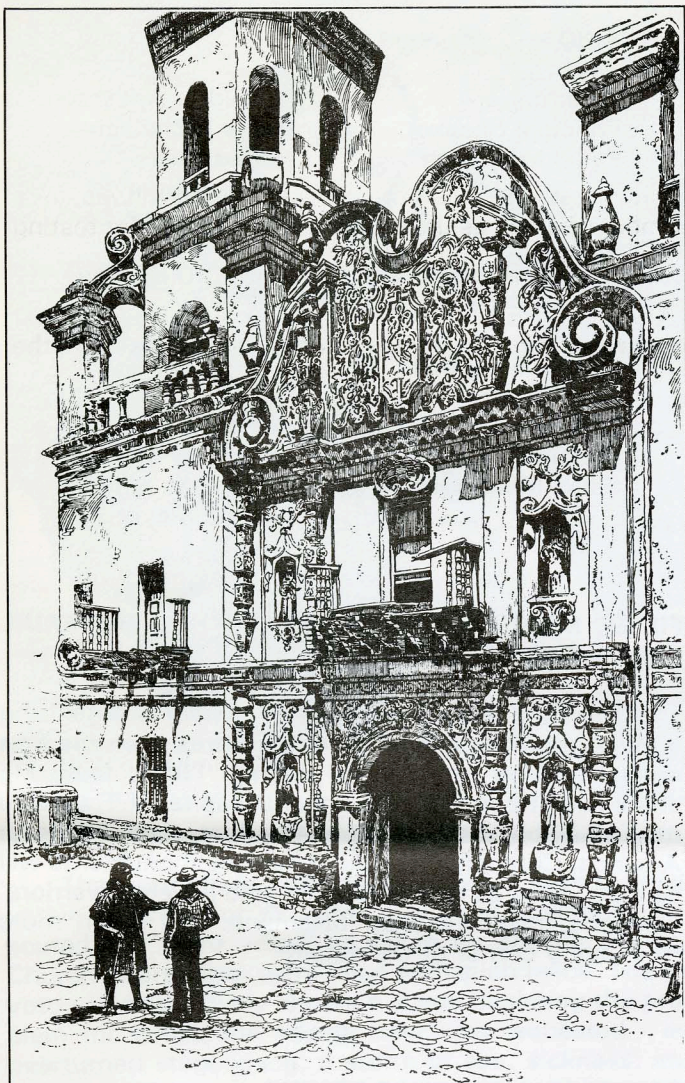


Santa Barbara Mission, from William Henry Bishop's *Old Mexico and Her Lost Provinces*. Harper & Brothers, New York, 1883: 455.

In the search for Hispanic artists who might have painted murals during the 1930's, a request for information was sent to the U.S. Postal Service because most of the well known mural projects were carried out in U.S. post offices. The Postmasters and other postal employees were most cooperative and enthusiastic. They supplied photographs, xeroxed materials, useful tips, and other aids. Nine Hispanic muralists were found. Research continues to see which of their murals



remain. Slides of these and other important works of art will be taken for inclusion in the slide packets for the project.



Exterior of Mission Church of San Xavier del Bac, from William Henry Bishop's *Old Mexico and Her Lost Provinces*. Harper & Brothers, New York, 1883: 505.

### SPANISH-AMERICAN BAROQUE ART SYMPOSIUM

The last scholarly event of *El Mundo de Calderón*, a project sponsored by the RCA to celebrate the Spanish/Mexican heritage of San Antonio, was on Spanish American Baroque art and architecture. In addition to the six speakers from the U.S., Mexico, and Bolivia, there were a number of other Latin Americanists present, among them Barbara Anderson, Donna Pierce, Lorene Pouncey, Richard Woods, and Carmen Perry. The presentations were enthusiastically received by a large audience. Donald Robertson gave the introductory lecture on the first day, entitled "The Gilded Retablos of New Spain," followed by Teresa Gisbert de Mesa with a paper on "Spanish American Art: Form and Meaning" (with special emphasis on Bolivian art), and Keith McElroy with a paper on the "Santos of New Mexico." Papers presented on the second day were by Elisa Vargas Lugo "Baroque Art of New Spain (Mexico): Iconography"; Merle Wachter "Painting of New Spain (Mexico)", and Robert Mullen "Mission Architecture of the Southwest (New Spain)."

As a result of the enthusiastic response by the participants and audience at the Symposium and because several invited speakers were not able to attend at the last minute (Graziano Gasparini and Elizabeth Weismann), a decision was made to hold a second symposium in the fall on the same general topic of Spanish American art and architecture of the 17th and 18th centuries. Plans are underway to define the focus and the topics, and to select the speakers for the event with a view toward publishing the papers. Definite dates are October 2-4, 1981 in San Antonio. Efforts will be made to make this an interdisciplinary event at which literature specialists, musicologists, and others will be asked to present papers along with the art historians. This would be fitting for an event designed to commemorate the tricentennial of the death of Pedro Calderón de la Barca.



## MEETINGS/EXHIBITIONS

I

### TARASCAN SYMPOSIUM AND MEXICAN MASKS IN CONTEXT

A symposium on "Tarascan Studies: The State of the Art" will be held during the meeting of the American Society for Ethnohistory on October 29 -November 1, 1981 in Colorado Springs, Colorado. Janet Brody Esser, who is organizing the symposium, asked for titles and descriptions of papers by May 20 (too late by the time you read this) and abstracts by August 20, 1981.

Janet also provides information on an exhibit entitled "Faces of Fiesta: Mexican Masks in Context" announced for October 23 to November 21, 1981 in the University Gallery, San Diego State University.

For further information on the symposium and the exhibit write to:

Janet Brody Esser  
c/o Department of Art  
San Diego State University  
San Diego, CA 92182

### PRE-COLUMBIAN ART IN ST. LOUIS

A permanent exhibition of Pre-Columbian art from the Morton D. May and the St. Louis Art Museum collections is now on view at the museum. The comprehensive collections of over 500 objects are from Mexico, Central America and South America. The exhibition catalog may be ordered (for \$29.95 plus \$2.25 postage and handling) from:

The St. Louis Art Museum  
Forest Park  
St. Louis, MO 63110

### ART, RELIGION AND MEDICINE IN PRE-COLUMBIAN SOCIETY

There will be an important conference and accompanying exhibition entitled "The Pre-Columbian Syn-



thesis: Art, Religion and Medicine in Pre-Columbian Society" in San Antonio in the Fall of 1981. The conference will take place November 20-21 at The University of Texas Health Science Center and the Witte Memorial Museum. The exhibition, which is also being held at the Witte during the entire month of November, will display artifacts that reveal various illnesses and health practices of the Pre-Columbian era. Outstanding collections in the U.S. and abroad are to be represented.

The objective of the program is to enlarge the awareness of the roles of art, religion and medicine in enhancing and maintaining the quality of life. It is seen that modern man needs to seek a greater synthesis of the areas into which his consciousness has been fragmented: the scientific approach to the material world, the aesthetic or sensual response to the environment, and the spiritual and philosophical approach to life. These relationships will be explored in an examination of another society where a closer synthesis may be said to have existed.

The "Pre-Columbian Synthesis" is sponsored by the following institutions and organizations:

The University of Texas Health Science Center  
at San Antonio  
The San Antonio Museum Association  
The University of Mexico  
The Ecumenical Center for Religion and Health  
The San Antonio Art Institute  
The P.I. Nixon Medical Historical Society  
The University of Texas at San Antonio  
Research Center for the Arts  
The University of Texas at San Antonio  
Center for Archeological Research

### CONFERENCE SCHEDULE

Friday, November 20, 1981

2:00 - 5:00 p.m.

Introductory Remarks and Conference Overview  
David Kronick

First Session: PRE-COLUMBIAN ART AS A MIRROR OF LIFE

Chairman:	Helmuth Naumer
Principal Speaker:	Jaime Litvak-King
Panel Members:	Francis Robicsek Jacinto Quirarte Harry Wilmer

All sessions will be held at the Auditorium of The University of Texas Health Science Center at San Antonio unless otherwise indicated.

Subscription Dinner at the Witte Museum

7:00 - 10:00 p.m.

Chairman:	Raul Galarza
Principal Speaker:	Ignacio Bernal
	ART AND THE QUALITY OF LIFE

Saturday, November 21, 1981

Second Session: PRE-COLUMBIAN RELIGION AND THE HEALING ARTS

9:00 - 12:00 noon

Chairman:	Donald L. Anderson
Principal Speaker:	Henry Nicholson
Panel Members:	Harold Haley Thomas Greaves Amy Freeman Lee

Third Session: PRE-COLUMBIAN MEDICINE AND THE PERSISTENCE OF FOLKLORE

2:00 - 5:00 p.m.

Chairman:	William Sinkin
Principal Speaker:	Francisco Guerra
Panel Members:	Richard E. W. Adams George Meyer

### FIELD MUSEUM ORGANIZING THE "IMPERIAL TREASURES OF TIWANAKU"

The Field Museum of Natural History is organizing a major traveling exhibition of treasures from the first native Andean empire, for spring, 1983. Imposing stone sculptures from the imperial capital of Tiwanaku itself will be displayed for the first time in North America. Composed around these key monuments will be such items as royal diadems, gold jewelry, warriors' weapons, medicine man talismans, and much more from every corner of the empire.

### II

### RETABLOS AND TEXAS TOWNS

Saints remembered in Texas place-names are featured in an exhibition of Mexican retablos at The Institute of Texas Cultures, San Antonio, Texas, August 3 - October 1, 1981. The collection displayed in the "Saints Preserve Us" exhibit numbers 36 subjects, among them San Antonio, San Benito, San Diego, Santa Elena, Santa Gertrudis, and Santa Rita.

Retablos are religious folk paintings of saints or of religious scenes. Most retablos serve as domestic altar-pieces. They are usually patterned after fine paintings or drawings found in prayer books. One of the most popular Spanish saints among farmers is San Isidro, represented by several paintings in this collection. He lived from 1070 to 1130 A.D., a farmer in an area that has now become part of Madrid. His day, May 10, is celebrated in many Texas farming communities. He is usually pictured at prayer while angels plow his fields with a team of oxen. Another favorite subject is *Nuestra Senora del Refugio de Pecadores*. An 18th century painting of her is said to have been copied and brought from Europe to Zacatecas, Mexico, by a Jesuit missionary in 1719. The *Refugios* found in retablo art often imitate that painting.





*Nuestra Señora del Refugio.* Mexican Retablo oil on sheet tin.

The word *retablo* also may be used to refer to small votive paintings or *ex votos*. These are paintings executed as "thank-yous" to saints for specific favors. Church doors often were filled with such relics. The ex voto painting usually shows a scene depicting the problem for which the saint's help was requested - an overturned stagecoach, a storm at sea, sickness, imprisonment. The person who commissioned the painting is shown praying to the saint, who hovers above on a cloud. Beneath the figures is written an account of the miraculous event.

The exhibition is from a private collection and was assembled as a graduate art research project by a student of the University of Texas at El Paso. Research on place-names was assisted by Professor Lurline Coltharp of the same university who, at that time, was national president of the American Place-Name Society.

#### FOUR HUNDRED YEAR ANNIVERSARY FOR EL PASO DEL NORTE

During 1980-81 El Paso, Texas and Juarez, Mexico are observing 400 years of history for El Paso del Norte. The observance, "4 Centuries 81," highlights four major historic events: the first exploration of the Pass in 1581 by Spanish priests and soldiers; the Pueblo Revolt nearly a hundred years later with the settling of refugee Spaniards and Christian Indians from New Mexico along the river by 1681; the building of what are now the oldest missions in Texas - Ysleta and Socorro; the arrival by 1781 of soldiers, settlers, and vaqueros in El Paso del Norte with the irrigated fields

and vineyards protected from the Apaches by the *Presidio San Elizario*, constructed in the 1780s; and finally in 1881 the building of the railroad and the arrival of gamblers, girls, merchants, bankers, and schoolmarms.

The arts have received special attention in this celebration, with mural painting, postermaking by Mexican artist Sergio Chavez Dominguez, the visiting artists in the schools, and special musical and dramatic presentations. *Rosa Guerrero Folklorico Internacional* has taken dance programs to a number of schools.

July, 1981, (the birthday month) will be the high point of the celebration but Latin Americanists will enjoy visiting El Paso and neighboring Juarez at any time. Among the attractions are the Presidio, the missions, the Tigua Arts and Crafts Center at the Indian reservation, the El Paso Museum of History, and the Juarez Custom House, a Spanish Colonial structure which houses a museum of the Mexican Revolution.

### III

#### NINETEENTH CENTURY MEXICAN PAINTING AT THE MCNAY

The McNay of San Antonio has been selected to exhibit nineteenth century paintings of Mexico from the great collections of the *Banco Nacional de México* and *Seguros América Banamex*. Washington, D.C. and Birmingham, Alabama are the only other cities to have this exhibition of 62 paintings. At the McNay the exhibition will open July 23 and extend into September. On July 24 there will be a series of lectures given by scholars from the U.S. and Mexico.

The exhibition portrays 19th century Mexico not only by its own artists of the period but by European artists who were captivated by the beauty of the land and its people. Such European artists as the Englishman Daniel Egerton and the Frenchman Edouard Pingret, influenced Mexican artists to regard their surroundings with new interest. A whole new field of genre opened up and culminated in the landscapes of José María Velasco.



*Popular Market Scene.* Augustín Arrieta. Oil on canvas.





People from Topilejo. Edouard Pingret. Oil on canvas.

## HISTORICAL AND CONTEMPORARY TEXTILES

The Textile Museum, Washington, D.C. is presenting (until August 1, 1981) an exhibit named "Old Traditions/New Directions," which explores the links and continuity between historical structural techniques and contemporary American fiber art. Historical textiles from Peru, Ecuador, Bolivia and other weaving cultures in the world are combined with contemporary examples of the burgeoning fiber arts movement. Among the lectures given in connection with the exhibit was one by Junius Bird, textile archaeologist, entitled "Pre-Columbian Textiles as Examples of Primary Fabric Structures." A catalog is available (for \$6.00 plus \$2.75 for postage and handling.)

The Textile Museum  
2320 "S" Street, N.W.  
Washington, D.C. 20008

## HISPANIC DAYS AT THE WITTE MUSEUM

During the summer of 1981 the Witte Museum of San Antonio will have an audio-visual presentation of the history of Hispanic culture in the city. The presentation, called *Mil Colores*, will commence showing on June 13. At the same time the museum will display Mexican costumes, sarapes, saddles, spurs, chalices -many examples of Mexican folk art. There also will be an exhibit of documentary photographs of the Mexican Revolution.

## CONTEMPORARY SPANISH ART IN THE U.S.

A new show of contemporary Spanish art has been touring U.S. museums. The Guggenheim Museum organized "New Images from Spain," the first exhibition of contemporary Spanish art circulated in the U.S. since 1960. The paintings and sculptures reveal the influences of Spanish folk art, the new Realism, the fascination of archaeology and the mystery of the bull ring among others.

## CARLOS MERIDA GRAPHICS AT CENTER FOR INTER-AMERICAN RELATIONS

A retrospective exhibition of the graphics of Carlos Merida, one of the greatest living Latin American artists, is on view from April 28th - June 14th, 1981 at the Center for Inter-American Relations at 680 Park Avenue, New York City.

Merida, born in Guatemala of Maya-Quiché descent, moved at 28 to Mexico where he came to be known as a Mexican artist. In his formative years he lived in the art capitals of Europe, associating with artists such as Modigliani and Mondrian but also with fellow Latin Americans Rivera and Torres García. As a result of these influences, his works show a fusion of Indian heritage and Cubism.

## THIRD INBO BIENNIAL TO BE HELD IN LA PAZ

An important cultural event, the III INBO Biennial, will take place in La Paz between June 4th and July 30th, 1981. It actually will be 3 exhibitions in one for, in addition to the competition for Bolivian artists, two other prestigious Bolivian artists, not competing, will be showing their work in a separate space, and finally there will be a showing of 50 works of art from 14 countries. Representing their countries will be: Marcelo Bonevardi and Antonio Seguí of Argentina; Alejandro Otero of Venezuela; Armando Morales of Nicaragua; Edgar Negret of Colombia; Claudio Bravo and Mario Toral as well as Esteben Perez of Chile; Fernando de Szyszlo of Peru; and Alejandro Obregón of Colombia. Conceptual art in audio visual technique will be presented by Juan Downey, Gonzalo Mezza and Cecilia Vicuna of Chile and Regina Vater of Brazil.

The 2 Bolivians honored by a special exhibition are the painter María Luisa Pacheco and the sculptor Marina Nuñez del Prado.

Judges named for the Bolivian competition are: Dr. Eric McCreedy, Director, University Art Museum at Austin, Texas; Marta Traba, Colombian writer and art critic; John Stringer, Director of the Visual Arts Program at the Center for Inter-American Relations; Luis Perrin, Bolivian art critic, and Barbara Duncan, New York art critic.

The Biennial will be housed at the *Museo Nacional de Arte*, a restored palace of the Marquesses de Villaverde of Spanish royalty.

Support for the INBO Biennial comes from a dynamic group of young industrialists (*Inversiones Bolivianas*), who assist contemporary arts in this manner.





## PUBLICATIONS

### LATIN AMERICAN MUSIC REFERENCE

The *New Grove Dictionary of Music and Musicians*, a 20 volume work, was recently published by Macmillan Publishers Ltd., London. The extensive section on Latin America was edited by Gerard Behague, University of Texas - Austin. It includes articles by Gilbert Chase, University of North Carolina.

### THE LATIN AMERICAN ART MARKET

Mary-Anne Martin, Senior Vice President at Sotheby Parke Bernet, has written a timely and knowledgeable article on modern Latin American art for the current (and, unfortunately, the last) issue of the *National Arts Guide*, Vol. III, No. 2. The market for Latin American art is vigorously climbing, not only due to the efforts of newly wealthy Latin Americans to buy more of the work of their countrymen, but also to Europeans and Americans. Martin gives reasons for the increasing appeal and gives good advice to collectors.

### NEW SERVICE FOR LATIN AMERICAN PUBLICATIONS

Inter-American Arts Consultants, Inc. is commencing a new service, the distribution of books, art magazines, and catalogs of Latin American art and artists. Several lists of publications are ready now. Subscriptions and back issues of *Arte en Colombia* and *Artes Visuales* (Mexico) may be secured through them. The address is:

Inter-American Art Consultants, Inc.  
45 East 89th Street  
New York, N.Y. 10029



## BOOK REVIEWS

### A SURVEY OF CLASSIC MAYA RELIEF COLUMNS

The indefatigable Karl Herbert Mayer has published his third book on Maya monuments with Acoma Books; the fourth is on its way. *Classic Maya Relief Columns* is a general survey of the columnar supports found in the Northern Lowlands, especially the northern part of the Yucatan Peninsula. This is a part of Maya sculpture that has received little attention, except by Proskouriakoff (1950) who has published or mentioned 25 examples (Mayer 1981:1). Research has been concentrated on altars, stelae, and lintels.

Mayer organizes Maya sculpture into clear categories so that there is no confusion in classification of a particular sculpture. This classification begins with a differentiation of minor, portable sculpture from the major, non-portable sculpture usually called monuments. Stone monuments are seen as either (a) freestanding, individual monuments which include stelae, Chac Mools, altars, and others or (b) architectural monuments or elements. In the second category

are the stone supports, which are the subject of this book, along with such carvings as lintels, ball court markers, steps and stairs.

The Yucatec relief columns are defined as monolithic, more than 110 cm. high, and in bas relief or high relief. They are architectural supports found in doorways and include both columns (oval or circular in cross section) and pillars (square or rectangular). Only those supports with figurative or hieroglyphic decoration are included in this survey.

After the definition of the subject, Mayer briefly discusses: Previous Investigations, Typology, Dimension and Mass, Distribution, Iconography, Epigraphy, and Chronology. In the Summary Mayer states that this sculptural type is rather rare, that it occurs primarily in the Puuc Zone, and that dating is probably Late Classic.

Further information concerning individual monuments is contained in Appendix 1 which lists 90 examples and in the illustrations. There are 30 plates, often with 2 monuments on 1 plate. Three maps show distribution of the columns.

Mr. Mayer is performing a great service for Mayanists interested in epigraphy, iconography and style. He has made many more sculptures at least partially accessible to them for their studies. However, one wishes for the days of less expensive publishing costs when there could be several photographs or fine drawings of each sculpture.

This book and the others on Maya sculpture by Mayer should be on every Mayanist's library shelf next to sculptural studies by Proskouriakoff, Morley, Graham, Maudslay, Maler, Pollock, and others. (Bibliography. 56 pages. 8 x 11. 30 plates, 3 maps. paper. Acoma Books, Ramona, Calif. \$9.95.)

### WOOD CARVERS OF CORDOVA, NEW MEXICO Review by Ann Schlosser, Research Associate

Charles L. Briggs has a prize-winning book in the *Wood Carvers of Cordova, New Mexico: Social Dimensions of an Artistic "Revival"*, U. of Tennessee Press, 1980. Briggs recently won the James Mooney Award, sponsored by the Southern Anthropological Society. As a cultural anthropologist Briggs examines a broader socio-cultural context for the production and interpretation of wood carvings than is usually found. He is particularly interested in the relations between the image producer and his audience.

The study is organized into three parts, with Part I being concerned with the general background of the carved images in the traditional Hispanic culture and the development of the modern industry through following the career of José Dolores López and his successors. Part II, focusing on production and marketing, discusses technology and also the differing conceptions of the art by the Hispano artists and their predominantly Anglo-American patrons. Unlike the past, the neighbors of the carvers do not patronize them. Outsiders, usually not Catholics nor New Mexicans, are the buyers. A number of them perceive of the carvings as curios which should be of small monetary value. Other patrons, more knowledgeable (from publications and exhibitions), value them as a mode of artistic expression.

Of particular interest is the play-like setting which



Briggs describes for the selling of the carvings in the home of the carver. Outside the home there are numerous signs which prepare the customer to accept the home as a selling place. Inside the home are the carvings on a table behind which members of the family stand. The table, therefore, acts like a counter in a store. The stage is thus set and the dialogue which goes on is predictable--the result of years of interaction between the carving families and the tourists.

In Part III, the author discusses how the carvings function in the cultural milieu of the producers by examining plastic, graphic and spiritual inspirations. Although the carvers are well aware of outside influences on their industry, they still emphasize their ties with the old *santeros*. However, many Hispanos see the contemporary carvings as something decidedly different. Briggs contends that the images have always served as powerful mediators and do so today. In the 18th and 19th centuries they bridged the gap between man and God, European and Mexican iconography, and local traditions and other religious and sociocultural forces. Now they link individuals of different cultures.

In concluding Briggs sees the increasing use of the images as symbolic of Hispano ethnicity. Images sold to "believers" are sometimes painted, like the old bultos, rather than being left unpainted like the tourist type. And again, some artists are actively seeking to have their work used in Catholic worship. There is, then, a desire on the part of the Hispanos to free their art from Anglo-American control.

This well-researched and well-illustrated book is a must for lovers of Southwestern art. Moreover, it also has implications for those interested in any contemporary "people's art", variously called "tourist art", "airport art" or whatever. (246 pages. 7 x 10 1/4 inches. 109 black and white, 4 color illustrations, 2 maps. \$19.95).



## INSTITUTIONS

### SAN ANTONIO MUSEUM OF ART ACQUIRES CRUCIFIXION

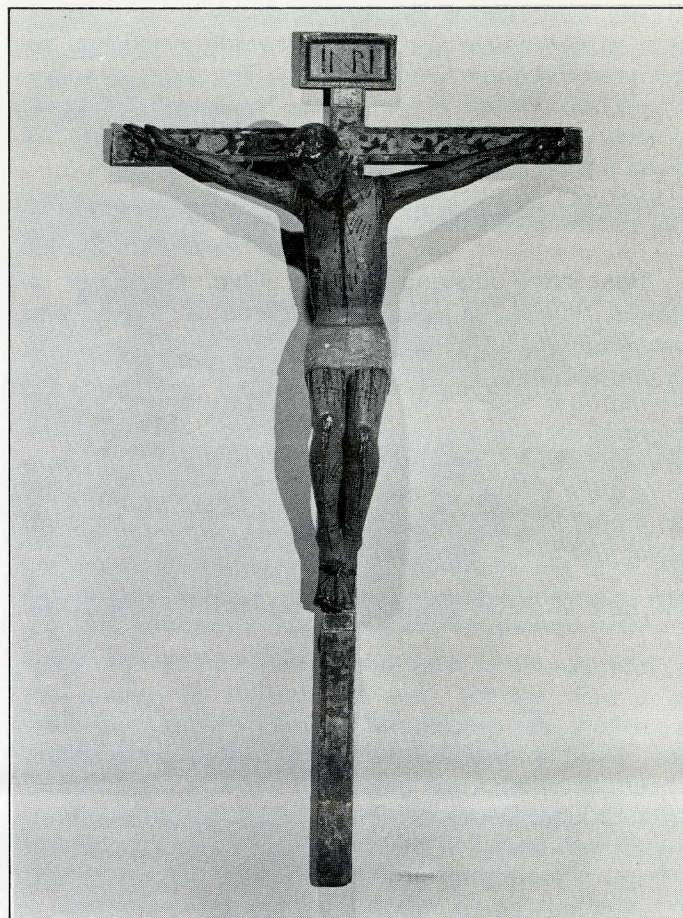
The San Antonio Museum of Art has acquired a handsome Crucifixion by an unknown Mexican Indian sculptor of the 16th or 17th century. The gesso covered wooden sculpture is 7 feet in height. The style, skin color, and anatomy indicate that this crucifixion is probably from Guanajuato.

The Crucifixion is on display in the new Museum of Art which opened March 1, 1981 to 13,000 avid art seekers. (The attendance for the month of March was a surprising 40,000.) The Museum was originally a brewery with turrets and towers. However, with a light hand and good taste applied, it successfully made the transformation to museum. None of its old charm was lost, it just gained more by the addition of such features as lighted glass and chrome elevators which were designed as kinetic sculptures.

One of the Museum's most notable aspects is that all signs and labels are in both Spanish and English. So too, are the computer terminals which offer informa-

tion on the artists and art works to the patrons. The San Antonio Museum of Art is the first fully bilingual major museum in the U.S.

Of particular interest to *Review* readers are the following collections: Pre-Columbian art, Mexican Folk art, and Spanish Colonial art.



Crucifixion. 16th or 17th century. Unknown, Mexico. Wood, Gesso.



## PEOPLE

### GRADUATE DEGREE AWARDED

Janet Catherine Berlo (art history, Yale U., Ph.D.)  
Dissertation title: "Teotihuacan Art Abroad: A Study of Metropolitan Style and Provincial Transformation in Incensario Workshops".

### FELLOWSHIPS AND GRANTS RECEIVED

Gerard Béhague (music, U. of Texas - Austin) NEH grant to conduct an 8 week seminar on music in Latin American Society.

Peter Briggs (art history doctoral candidate) - First Bainbridge Bunting Fellowship, University of New Mexico.

Robert M. Carmack (Research Foundation of SUNY, Albany) - NEH grant to excavate the Quiché-Maya capital of Utatlan in conjunction with historic and ethnographic studies of pre-Hispanic kinship and domestic life in Quiché Society.



## OBITUARY

Bainbridge Bunting died on February 13, 1981 in Beverly, Mass., where he had been living while teaching at M.I.T. Dr. Bunting had retired from the University of New Mexico where he had been a professor of architecture and art history for 30 years.



### SCHOLARSHIPS, FELLOWSHIPS, GRANTS (whose deadlines fall between Oct. 1 and Dec. 31)

#### NEH Division of Research Programs Research Materials Program

Editions

Research Tools and Reference Works

Deadline: October 1, 1981

Write: Assistant Director,  
General Research Program  
Mail Stop 350  
National Endowment for the  
Humanities  
Washington, D.C. 20506

#### NEH Division of Fellowships and Seminars Fellowship Program

Summer Stipends for 1982

Deadline: October 13, 1981

Call: Mollie Davis (202) 724-0333

#### Social Science Postdoctoral Grants for Research - Area Studies (Social Sciences & Humanities) Latin America

Deadline: December 15, 1981

Write: Social Science Research Council  
605 Third Avenue  
New York, NY 10016

Tinker Postdoctoral Fellowships: To promote better understanding among peoples of Ibero-América.

Deadline: October 30, 1981

Write: The Tinker Foundation  
645 Madison Avenue  
New York, NY 10022

Guggenheim Awards: To citizens and permanent residents of the Americas and the Philippines.

Deadline: October 1, 1981 U.S. and Canada  
October 15, 1981 Western  
Hemisphere and Philippines

Write: Guggenheim Memorial Foundation  
90 Park Avenue  
New York, NY 10016



## PROPOSALS

We have been receiving information on so many proposals relating to Iberian and Inter-American arts - the focus of the R.C.A. - which include literature and broad areas such as culture, that we thought our

readers would be interested in knowing about some of these rather ambitious projects.

## THE BORDER ANTHOLOGY PROJECT

The Border Anthology Project (BAP) is an effort by academic and cultural leaders in both the United States and Mexico to institutionalize research, publication, and critical study of the literature of the Borderlands. These goals, it is thought, can begin to be accomplished by involving scholars, writers, and cultural leaders in the publication of a bilingual anthology of the poetry and short fiction originating in or concerning the Borderlands. The BAP would be a binational, parallel planning and development effort.

A group of scholars and cultural leaders met in San Diego, California in December to discuss parallel objectives, planning, and implementation of an anthology of poetry and short fiction originating in or pertaining to the U.S.-Mexico Borderlands.

The Project has four main objectives:

1. To stimulate scholarly and critical research in the literature of the Borderlands through parallel institutionalization of the Project at academic, public or private centers along the Borderlands.
2. To compile, edit, critique and publish an anthology of poetry and short fiction originating in or pertaining to the border regions between the United States and Mexico. The anthology, in addition to providing contemporary original source material for scholars, will also serve as a seminal text for college-level classes in Mexican and American literature throughout both nations, and in other Spanish or English speaking nations (Latin America, Europe).
3. To compile, edit and publish a bibliography of the poets and short fiction writers of the Borderlands.
4. To develop and employ mass media adaptations of the literary materials to disseminate the creative and critical work binationally and internationally: telecommunications and film.



## OPEN LETTER

This is the second time this section has been used, having been introduced with Dr. Alana Cordy-Collins' letter calling for papers which appeared in the July and October issue of 1980 (Vol. 3, Nos. 3-4: 16). The notice to archaeologists by Daniel Schávelzon, of interest to all Pre-Columbianists as well, is as follows:

Dear Colleague:

We are pleased to announce to all Mesoamerican specialists and archaeologists, that work is underway on a catalogue of all archaeological site plans dating from the 19th century to the present. Each will be classified by site, culture, region and area encompassed. This work, aside from its obvious cataloguing function, will also serve for comparative purposes and on the basis of more recent planimetric studies, the tracking of the proper historical development of Mesoamerican archaeology; it will make it easier to locate monuments (stelas, altars, constructions, etc.) no longer extant, and will be useful for other purposes as well.



The collection of materials, started in 1975, contains at present several hundred plans from the 19th century and more than a thousand from the 20th. Included along with site plans (and here, this designation varies because it is based on what the investigator meant by a "site"), sectional views of a considerable number of structures and mounds, and regional maps, which include more than one archaeological site.

We seek information from archaeologists and others who may have carried out or know of Mesoamerican site plans, published or unpublished, especially for the period 1850-1950, and ask that they get in touch with us. Each plan will include the reference to the person who made it available, and the proper credit will be given. All collaborators will receive a free copy of the published catalogue.

All materials and information should be submitted to:

Arq. Daniel Schávelzon  
Reforma #60-5  
Casilla de Correo 21-198  
Coyoacán  
México 21, D.F. MEXICO  
Telephone: 554-03-11



#### ASSOCIATION FOR LATIN AMERICAN ART

The 3rd annual meeting of the Association for Latin American Art took place in San Francisco on February 26, 1981. The meeting was immediately preceded by a Round Table discussion entitled "Pre-Columbian Art in Cross-Cultural Perspective".\* The Round Table featured John Scott, Peter Briggs, Janet

Catherine Berlo, Janet Brady Esser, Jeanette Peterson, George Kubler, and Merle Greene Robertson as speakers, with Carolyn Tate and Lee Anne Wilson as discussants.

Elected to vacant posts in the A.L.A.A. were Betty Brown, Secretary-Treasurer; Elisa Vargas Lugo, Vice President for Colonial Art; and Keith McElroy and Janet Catherine Berlo, Members-At-Large.

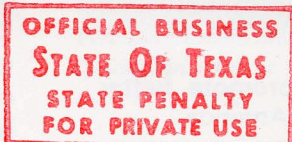
A lengthy discussion was held on the refusal of the College Art Association to allow the A.L.A.A. to affiliate. It was the general consensus of opinion that not to affiliate would be divisive and would also create a financial hardship if attendance at a separate meeting place and time would be required. A list of special interest groups, such as Marxism and art, South Asian Art, and art education, already affiliated, indicated that A.L.A.A. affiliation was not against C.A.A. policy. A letter writing campaign to the C.A.A. membership was suggested as a helpful move. A committee was appointed to investigate more fully the issue of affiliation and to draft a letter outlining the A.L.A.A.'s interests. On the committee are Keith McElroy, Shifra Goldman, and Nohra Haime.

The 4th annual A.L.A.A. meeting will be held in conjunction with the C.A.A. in New York in 1982.

\*The session was organized and chaired by Betty Brown.

#### RCA REVIEW

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REVIEW

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