



RESEARCH CENTER FOR THE ARTS

REVIEW

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Volume 1, Number 4
October, 1978

ART STYLES IN HISPANIC LATIN AMERICA: AN IDENTITY CRISIS

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The great debate among art historians during the last decade centered on the question: Can the art and architecture of colonial Latin America be classified as Baroque? The very fact the question was posed belies some misgivings.

The pioneer art historian of colonial Mexico, Manuel Toussaint, was reared, as all good art historians, in the traditions and vocabulary of Western Europe. When, in the 1940's, an attempt was made for the first time to organize the vast visual heritage of colonial Mexico, he quite naturally used (*had to use*) standard terminology. Consequently chapter headings in his *Colonial Art of Mexico* carry such familiar titles as "Medieval, Renaissance, Baroque, Provincial (that outside Mexico City) and (one intriguingly captioned) The Climax of the Baroque in Mexico." To the latter period (1730-1781) he applies the sobriquet "Churrigueresque," stating that he prefers that word "to Ultra-Baroque because the very word, so complicated and emotional, seems to evoke the mad and fantastic expression of eighteenth-century art" (Toussaint 1967: 275).

Kubler, writing in the 1940's on sixteenth-century architecture in Mexico, alludes to styles as Renaissance or Plateresque (Kubler 1948). McAndrew, writing in the mid 60's on the phenomenon of open-air churches of sixteenth-century Mexico, analyzes the styles somewhat uneasily as Gothic, Renaissance and Plateresque, noting "the terms properly used for European styles do not always apply accurately in the New World" (McAndrew 1965: 170). A few pages later he makes a significant observation: "The freshness and aesthetic novelty — and because they are not measurable is no reason to assume they do not exist — come from new combinations of old elements rather than from any invention of new ones. Although there is no new language, there are striking new statements compounded of old words" (McAndrew 1965: 174).

The great master, Justino Fernández, in his overview of Hispanic art styles of Mexico also used European-derived terms such as Renaissance and Baroque (Fernández 1969). He too found the latter wanting and, like his mentor Toussaint, found it necessary to use subdivisions such as Early and Late Baroque and, of course, Churrigueresque.

Graziano Gasparini touched off a decade of debate when, casting his eye over all of colonial Latin America, he questioned the extent to which the Baroque style can be found there. That great debate ended in an agreement to disagree. Elizabeth Wilder Weismann, after providing full citations to the "exhaustive inquiry into the meaning of

Baroque in the Americas," aptly summed up a decade of discussion thereon. In her classic review of the history of art in Latin America during the past decade she writes, "It may be that for the Americas 'styles' are unsuitable criteria, especially styles described in Europe" (Weismann 1975: 18,19).

In my book (Mullen 1975) on Dominican Architecture in sixteenth-century Oaxaca, I found it necessary at times to trace certain architectural sculptural features as being derived from Plateresque or Renaissance motifs, yet I carefully avoided classifying buildings in that manner, using instead basic distinctions in plans, e.g., single nave, cruciform, crypto-collateral, etc. This approach was taken in my first such venture because of an abiding sense of uneasiness about the limited applicability of stylistic labels derived from, for, and about Europe to the Latin American scene.

Subsequent teaching experience, especially a graduate seminar devoted exclusively to the question of Baroque in Latin America, has strengthened my conviction of the inappropriateness of applying European labels to the art and architecture of colonial Latin America. It appears that the very premise that led to the great debate on Baroque architecture may be at fault, possibly irrelevant. What is this thing called Baroque, precisely? Are we assigning works under the rubric Baroque that pertain more to a slice in time than intrinsic style? And when we come to the Americas are we taking fully into account that it was operating on quite a different "frequency" than the Spanish mainland? If one does elect to use Churrigueresque as a definition of style, can it be applied to all mid eighteenth-century Mexico or to all of the rest of Latin America?

These ambiguities can be made clearer when focusing, for the moment, on Baroque architecture.

Baroque, with a capital "B", architecture is epitomized in the works of Borromini. Here we find: a) façades which have a multi-planar depth, versus the single plane of the Renaissance, and a totality of design versus a multiplicity of units; b) plans with a continuous, singular design within an envelope rather than a cellular pattern; and c) interiors which display a single, whole space in place of juxtaposed boxes, and interpenetrating spatial zones, both vertical and horizontal, rather than staggered modules. I would also contend there are few architects other than Borromini who can qualify under all these principles. Are we then perhaps somewhat inexact when labelling so much European architecture of the seventeenth and eighteenth centuries as Baroque? One can look in vain for a Saint Ivo in Spain!

Let me suggest another "baroque", this one with a small "b". It is that art and architecture which, following the guidance of the Council of Trent, sought to stimulate the worshipper, in other words an art which appealed to the emotions more than the intellect. It becomes apparent, with a moment's reflection, that "small letter baroque" fits a great deal of 17th and 18th century European architecture more

comfortably than the capitalized word. The totality of visual delight, a vision of Paradise created by the most ingenious devices of *trompe l'oeil* is, I suggest, a more universal synthesis of baroque architecture than the more constrained, yet exacting, traits of planar depths and interpenetrating spaces.

The most striking feature of architecture in Latin America from the sixteenth to eighteenth centuries are the richly decorated surfaces — façades and interiors. To the peoples of this world, imbued with a long pre-Hispanic heritage of textured, sculpted surfaces, the instinct remains with a surface which delights the eye. The visually appealing, far more than the functional, architectural statement is the quintessence of architecture in pre-Hispanic, Hispanic, and even contemporary times, especially outside the large urban centers. To one not greatly concerned with interiorized architecture, ornamenting the walls was more important than defining space. The shape of the interior is not important — it never had been in pre-Hispanic times — but its surface treatment is something else. How else can one explain the phenomenon of hundreds of churches lined with *retablos* standing shoulder-to-shoulder along the nave walls?

This essay makes no attempt to analyze the *process* by which the art and architecture of colonial Latin America came into existence. Only the results are of concern here. Even while grappling with more precise and perhaps new definitions and terminology, we can at least organize the painting, sculpture and architecture of Latin America into one of the three colonial centuries. Locations may at times be confusing but seldom are the characteristics which distinguish the century in a particular country or region. Seldom can the work be properly classified as Renaissance, Baroque, or Late Baroque, principally because, in most instances, the hands which formed the work were being guided by perceptions, attitudes, understandings, and leanings quite different from those which shaped the original European form.

While art forms of colonial Latin America still await their own stylistic identity, the crisis aspect can, I believe, be alleviated by eliminating ambiguities. Roman art and architecture is not labelled with Greek tags even though the derivation is clear. Certain sculptures of India are not identified as Hellenistic even though traits are quite evident. On the other hand the purely temporal appellation of style, the Quattrocento, is universally accepted. Following these parallels in Latin America will reduce some of the verbal pollution when dealing with its colonial art and architecture. These art forms should be seen at this moment primarily as chronological phenomena and identified simply as the art or architecture of sixteenth, seventeenth, or eighteenth century X (the country being discussed). When necessary the century can be divided into halves, even quarters. How fitting it would be should a scholar from Latin America provide us, by reason of total immersion in that culture, with a new vocabulary of analytical and stylistic tools.

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RCA NEWS

WORKSHOP ON LATIN AMERICAN ART

An informal Workshop on Latin American Art was held on July 24 and 25 at the Lutchter Conference Center in San Antonio. Sponsored by the RCA, the Workshop brought together ten historians of Latin American art to discuss the state of art historical studies of Latin America and outline steps that should be taken to resolve some of the problems in the field. Attending the workshop were *Jacinto Quirarte*, *Elizabeth Boone*, and *Kazuya Sakai* (U. Texas at San Antonio), *Merle Wachter* (Southwest Craft Center, San Antonio), *Donald Goodall* (U. Texas at Austin), *Joyce Bailey* (Harvard U.), *John Hoag* (U. Colorado), *Donald Robertson* (Tulane U.), and *Marta Foncerrada de Molina* and *Jorge Manrique* (Instituto de Investigaciones Estéticas, Mexico).

Joyce Bailey, when asked about the proposed "Handbook of Latin American Art," reported at the Workshop that a planning grant from the Research Tools Program of the Research Division of the National Endowment for the Humanities had been received to plan and to prepare a grant application to the NEH for a multi-volume Handbook of Latin American Art. The Handbook is seen as a ten to twelve volume study, to include analytical and comparative essays by region and period, a guide to visual and textual resources, and high quality illustrations. The project's duration is estimated at ten years.

Participants at the Workshop also addressed the feasibility of a number of projects, including a bibliography of Latin American art, catalogues of collections of these materials, and a conference series on Latin American art. It was felt that the bibliography should be geographically and temporally comprehensive and include all writings on objects of Latin American production that are considered works of art; it should additionally be annotated, including comments on the quality of the various illustrations, and be kept current with supplements issued every several years. The need for catalogues of public and private collections was seen as being particularly critical for the Pre-Columbian field, with such catalogues being thematically focused. In addressing the idea of a conference series, the Workshop participants felt a series of workshops would be most beneficial if these focused on unresolved art historical issues and sought to identify research priorities in Latin American art.

Perhaps the major accomplishment of the Workshop was the establishment, on an interim basis, of an Association of Latin American Art (ALAA), seen as a means of strengthening the field by bringing together museum curators, private collectors, interested persons, and scholars who have similar interests. ALAA was established with the unanimous passing of the following motion by Joyce Bailey:

I move that this ad hoc group form an Association for Latin American Art (ALAA) with an interim executive committee composed of those present (see list of Workshop participants), who will meet with other interested persons in Washington at the College Art Association meetings (January, 1979) to approve by-laws and to elect officers from a slate proposed by the interim executive committee.

Jacinto Quirarte was selected to chair this interim executive committee, until a ten-person Executive Committee could be selected in January 1979. It was also agreed that the *RCA Review* would serve as the principal vehicle for disseminating information on ALAA until the Association could organize its permanent structure and institute its own publication. For more information on ALAA, see page 8 of this *Review*.

MEETING OF HISTORIANS OF LATIN AMERICAN ART AT 1979 CAA CONVENTION

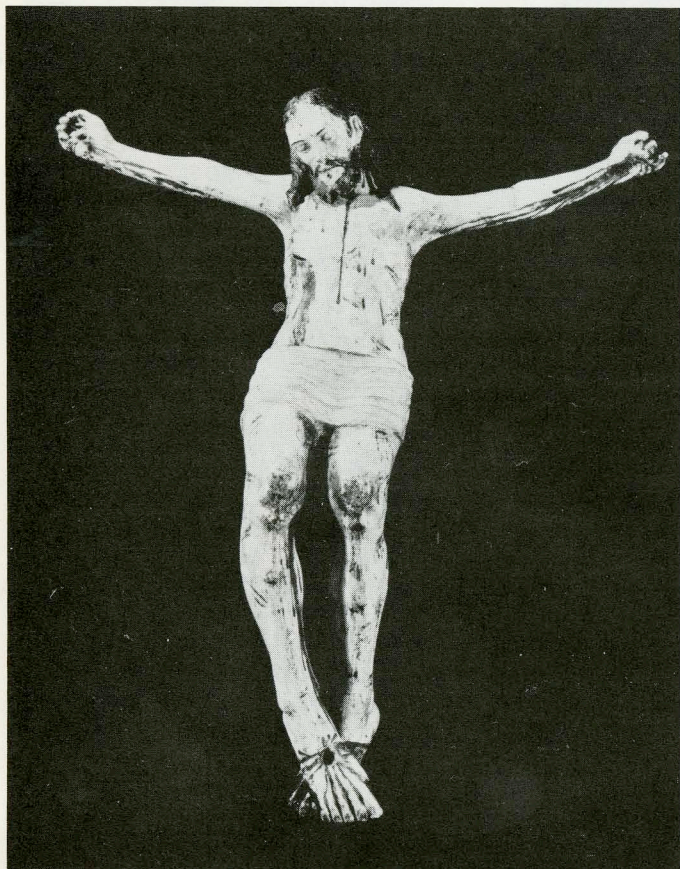
The RCA has received confirmation that time will be set aside at the 1979 meeting of the College Art Association for an ad-hoc meeting of Historians of Latin American Art. At this meeting, art historians will approve by-laws and elect officers for the newly established Association of Latin American Art. The exact time of the Latinamericanists meeting will appear in the CAA preliminary program and/or will be announced in the December CAA *newsletter*. The CAA will be meeting at the Washington Hilton (D.C.) on January 31 - February 3.



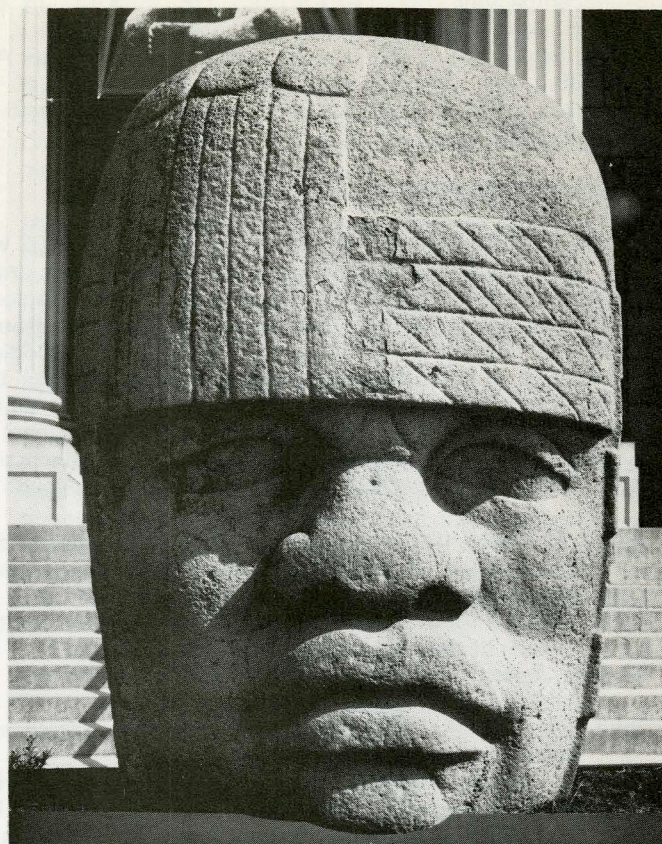
MEETINGS/EXHIBITIONS

TREASURES OF MEXICO

An unprecedented exhibition of nearly 200 art treasures from the National Museums of Mexico has been on display in Washington, New York, and Los Angeles this year. *TREASURES OF MEXICO FROM THE MEXICAN NATIONAL MUSEUMS* was brought to the United States by The Armand Hammer Foundation in cooperation with Mexican President José López Portillo and the Mexican National Museums. It was



Christ without a cross by an anonymous Mexican artist of the 17th century, from the Treasures of Mexico exhibition. Height, 32 in. Photo courtesy of the Los Angeles County Museum of Art.



Olmec Colossal Head from San Lorenzo, Veracruz, dating 1000-600 B.C. from the Treasures of Mexico exhibition. Height, 5 ft. 2 in. Photo courtesy of the Los Angeles County Museum of Art.

shown at the Smithsonian Institution's National Museum of Natural History and Hirshorn Museum and Sculpture Garden, at the Knoedler and Hammer Galleries in New York, and at the Los Angeles County Museum of Art. The exhibit displayed the cultural and artistic legacy of 12,000 years of Mexican history and featured many objects which had never before been seen outside Mexico.

The show's temporal range covered a sacrum of an ancestor of the camel carved in the form of an animal head (10,000 B.C.) to a 1966 painting of "Zapata" on horseback by Siqueiros. Featured also were 100 Pre-Hispanic objects, including an Olmec colossal head from San Lorenzo, one of the Chac-mool figures from Chichén Itzá, the monumental ceramic "Seated Woman" from Nayarit, and examples of Mixtec gold jewelry from Tomb 7 at Monte Albán.

The radical change that took place in Mexico following the Spanish Conquest in 1521 was reflected in paintings and sculptures by some of the outstanding anonymous Indian artists who were taken into the service of Spanish missionaries and officials, adapting European models. Works by the best known artists of the 16th through 19th centuries, including Ibia, Correa, Cabrera, Tolsa, Estrada, Cordero, and Velasco, were on view along with a group of prints by José Guadalupe Posada that signal the beginning of the modern era in Mexico. Representing the emergence of an active group of young artists working during and after the Revolution of 1910 who were dedicated to using their art to express the values of a new society, were paintings and drawings by Atl, Kahlo, Orozco, Rivera, and Siqueiros.

The exhibition was supplemented by photomurals of Pre-Conquest sites, Viceregal architecture, and the murals of Orozco, Rivera, and Siqueiros. A 206-page bilingual catalogue with 110 pages of color and black-and-white illustrations, featuring an introduction by noted Mexican writer, poet, and philosopher Octavio Paz, is available at \$6.95 along with a full color poster at \$2.00.

Accompanying the TREASURES OF MEXICO in Los Angeles were lectures by *Jacinto Quirarte* (art history, U. Texas, San Antonio) "Mexican Muralist Influence on U.S. Art, 1930-36, and Chicano Art (1970-present)," and *H. B. Nicholson* (anthropology, UCLA) "Recent Developments in Mexican Archaeology."

FIRST MIXTEC ROUND TABLE

The FIRST ROUND TABLE OF MIXTEC STUDIES was held in the Museo Regional in Oaxaca June 26-27, 1978, under the sponsorship of the Centro Regional del Instituto Nacional de Antropología e Historia. The formal subtitle of the Round Table was "Nuevas perspectivas en el análisis de los Códices Mixtecos y su relación con la investigación arqueológica," but codex papers dominated overwhelmingly. The three codex sessions were chaired by *Barbro Dahlgren* (Museo Nacional de Antropología); the archaeology session and general discussion were chaired by *Ignacio Bernal*. The papers were as follows:

Nancy P. Troike (U. Texas, Austin) "Recent changes in the interpretation of the Mixtec codices" and "The political and religious context of 8 Deer's rise to power."

Emily Rabin (South San Francisco) "The necessity for the revision of the chronology in the Mixtec codices."

Maarten Jansen (U. Leyden) "Los señores de la Mixteca, su status y origen."

John Pohl (UCLA) "The interpretation between sacred and secular authorities in the Mixteca."

Wigberto Jiménez Moreno (Instituto de Antropología e Historia) "Nuevos hallazgos en el desciframiento de los jeroglíficos de nombres de lugares en los códices mixtecos."

Ross Parmenter (Oaxaca and New York) "The implications of knowing that Lienzo 'Antonio de León' comes from Tlapiltec."

Enrique Méndez (Centro Regional del INAH, Oaxaca) "Fuentes históricas del Ramo de Tierras para la Mixteca."

Margarita Gaxiola (Centro Regional del INAH, Oaxaca) "Revisión de las investigaciones arqueológicas del postclásico en la Mixteca."

A detailed summary of all the Round Table papers will be published in a Mexican journal as soon as possible, and plans are being made for the publication of all the papers in one volume in Mexico.

MUSIC IN LATIN AMERICAN SOCIETY

A NEH Summer Seminar on MUSIC IN LATIN AMERICAN SOCIETY: PAST AND PRESENT was directed by Gerard Béhague this summer at the University of Texas at Austin. The seminar was an intensive study of oral and written traditions in Latin American music, combined with an analysis of the socio-cultural functions of these traditions in given cultural areas and periods. The methodological approach was diversified, combining traditional historical methods of investigation when dealing with the written traditions of Latin American music, and ethnomusicological methodology applicable to the oral traditions of folk and popular music. Music was seen as an integral part and function of culture.

Another primary concern of the seminar was the relationship of folk and popular musics to the art-music tradition of a given country or cultural area. Musical nationalism as a major motivating force in the creation of music in Latin America from the 1860s to the 1950s was studied, and the emergence of new urban popular musical forms and the rapid change of older folk music styles were related to current political events which helped shape and develop the commitment of Latin American composers to strictly national values. Special attention was given to Mexico, Cuba, Puerto Rico, Peru, Chile, Brazil, and Argentina.

The study of Colonial music involved the examination of music manuscripts available in microfilm and analysis of scores and sound recordings in determining the place and function and music in the Colonial church and the relationship of Latin American and European styles.

CLETO PEREIRA EXHIBIT

BRAZIL: MYSTICISM AND COLOR, an exhibition of paintings by Brazilian Cleto Pereira, was shown July 11-28 in the Human Rights Corridor of the Boston City Hall. The show was presented by the Mayor's Office of Cultural Affairs and the Pan American Society of New England.

FRIDA KAHLO EXHIBIT

Frida Kahlo's bizarre self-portraits were among the 45 of her works on exhibit in the Michener Gallery at the University of Texas at Austin from August 20 - September 18. Kahlo, the wife of Diego Rivera, painted an unusual number of self-portraits, most dealing with the subject of physical or psychological pain. The exhibit was of her works done between 1926 and 1954 and included several still lifes.

LA MUJER AND MOMPO

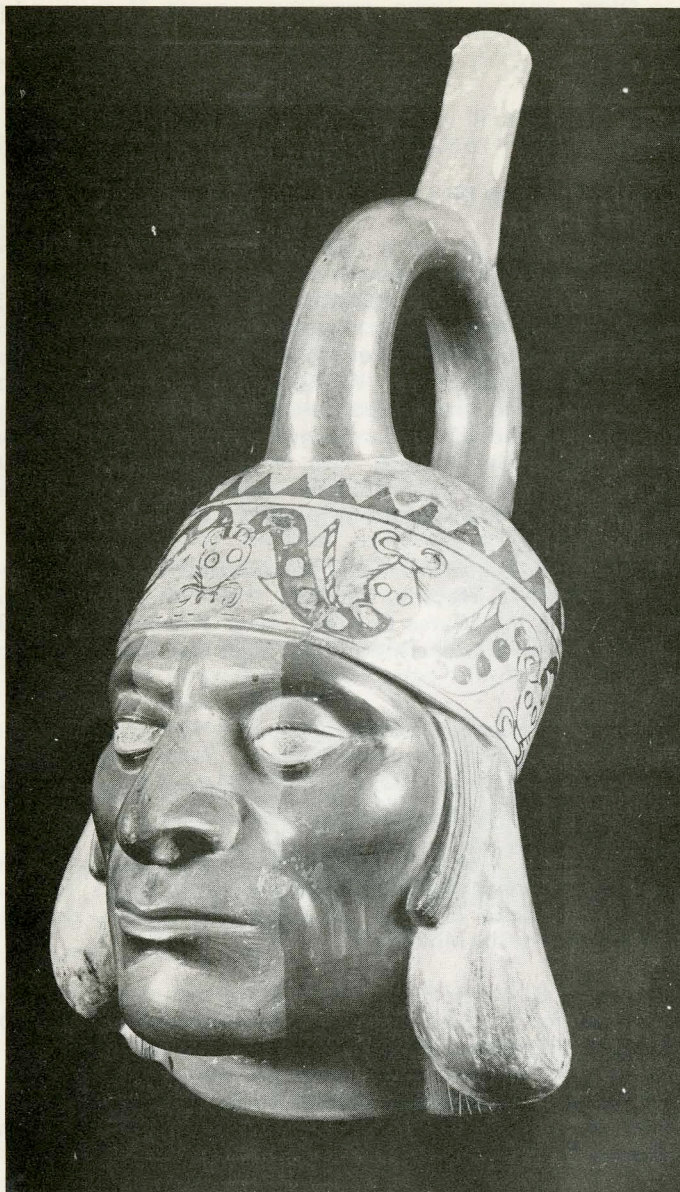
Two exhibitions opened on September 18 at the Promoción de las Artes in Monterrey, Nuevo León, Mexico. Recent works by the Spanish painter MANOLO H. MOMPO are on exhibit, as well as the show, LA MUJER, which focuses on the theme of women in Pre-Hispanic Mexico. The latter show contains pieces from the collections of the Fundación Cultural Televisa and the family of Juárez Frías.

MOCHE ART OF PERU

A major exhibition devoted exclusively to the art and culture of the Moche civilization opened October 10 at



Moche stirrup spouted owl jar from Moche Art of Peru. Photo by Robert Woolard courtesy of the UCLA Museum of Cultural History.



Moche portrait head jar from Moche Art of Peru. Photo by Robert Woolard courtesy of the UCLA Museum of Cultural History.

UCLA's Frederick S. Wright Art Gallery where it will continue through November 26. The show, **MOCHE ART OF PERU: PRE-COLUMBIAN SYMBOLIC COMMUNICATION**, has been organized by *Christopher B. Donnan* (Anthropology, UCLA) to include objects of the highest quality and to demonstrate how the study of Moche art has enhanced our understanding of the Moche culture and how art and iconography serve as a means of communication.

Included among the 225 pieces are stirrup spouted jars modeled as portraits or covered with painted images. Of special interest are sixteen ceramic pieces on loan from the Museo de Antropología in Lima which are seldom seen outside Peru and thirty-five pieces from German museums, some of which have never before been on public display. Other objects in the exhibit are on loan from the Tropenmuseum in Amsterdam, the American Museum of Natural History in New York, the Metropolitan Museum, the Brooklyn Museum, the Field Museum in Chicago, the Chicago Art Institute, the Peabody Museum, the Smithsonian Institution, and other public and private collections.

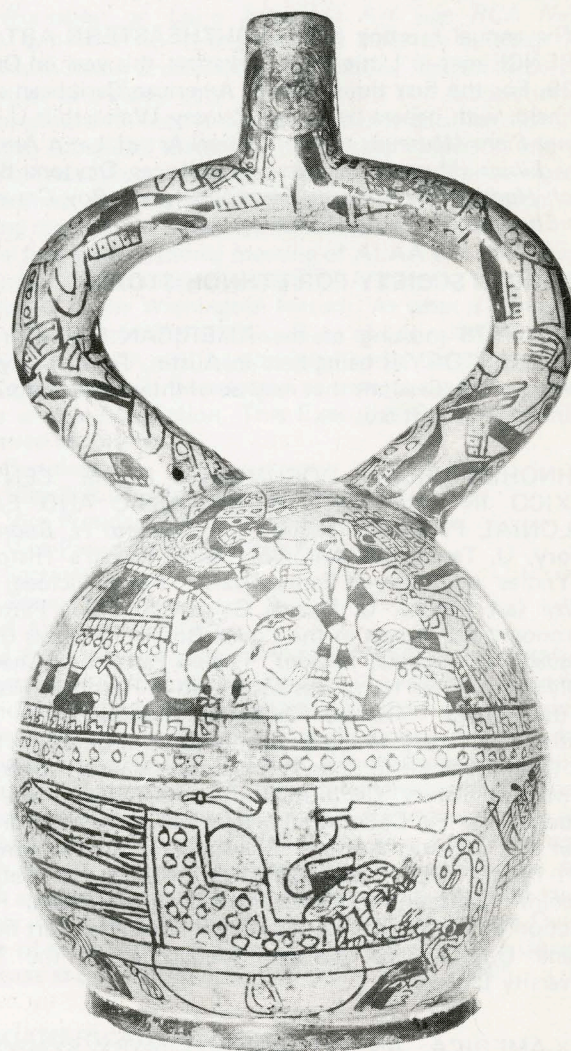
In addition to a full range of ceramic art, the exhibit includes examples of Moche gold and metalwork, woodcarving, and textiles. The objects are accompanied by interpretive material including maps, color slides, and documentary film

footage showing modern inhabitants of northern Peru engaged in activities similar to those pictured on many of the vessels. The exhibition also includes a full scale reconstruction of a Moche burial typical of those that have yielded most of the objects in the show. A 200-page catalogue, written by *Christopher Donnan* and including illustrations of all 225 pieces in the show, is available.

MOCHE ART OF PERU is sponsored by the UCLA Museum of Cultural History and supported by grants from the National Endowment for the Humanities, the National Endowment for the Arts, and AeroPeru. After leaving UCLA, it will travel to the Heard Museum in Phoenix (January 12 to March 12) and to the Denver Art Museum (April 9 to May 27).

SOUTHWEST SPANISH TEXTILES

A major exhibition of **SOUTHWEST SPANISH TEXTILES** is now at the Museum of International Folk Art in Santa Fe, where it remains through January 1, 1979. The exhibit presents some 70 textiles assembled from collections across the country. Mounted textiles in the show begin with the simplest band and stripe designs, then progress to the introduction of decorative motifs like hourglasses, chevrons,



Moche stirrup spouted jar with fineline drawings from Moche Art of Peru. Photo by Robert Woolard courtesy of the UCLA Museum of Cultural History.

serrated figures and the central diamond of the Saltillo *sarape*. Also included are floral *colcha* embroideries and plaid floor coverings known as *jergas*. Textiles are further identified according to dye and yarn analysis and fabric structure. Almost all are 19th century pieces from the Rio Grande Valley of New Mexico and the San Luis Valley of southern Colorado.

The exhibition is the culmination of more than ten years of research by museum staff members and participating textile scholars into the cultural and technical aspects of Rio Grande weaving. The project has been sponsored by the National Endowment for the Arts and the International Folk Art Foundation. After the show leaves Santa Fe, it will travel to the Taylor Museum in Colorado Springs, the American Museum of Natural History in New York, and the Smithsonian Institution in Washington. An accompanying book, *Spanish Textile Tradition of New Mexico and Colorado*, will be published in December by the Museum of New Mexico Press.

ETHNOMUSICOLOGY MEETING

The SOCIETY FOR ETHNOMUSICOLOGY is meeting this year in St. Louis, Missouri on October 26-29. For more information, write the Society at Room 513, 201 S. Main Street, Ann Arbor, Michigan 48108.

SOUTHEASTERN ART CONFERENCE

The annual meeting of the SOUTHEASTERN ART CONFERENCE met in Little Rock, Arkansas, this year on October 28-29. For the first time a South American/Caribbean session was held, with papers by *James Ramsey* (Vanderbilt U.), *José Gómez-Sicre* (Museum of the Modern Art of Latin America), *Gary Libby* (Museum of Arts and Sciences, Daytona Beach), *Ralph Hudson* (U. Alabama, Huntsville), and *Roy Craven* and *Bob Ebersole* (U. Florida Galleries).

AMERICAN SOCIETY FOR ETHNOHISTORY

The 1978 meeting of the AMERICAN SOCIETY FOR ETHNOHISTORY is being held in Austin, Texas, this year on November 2-4. Sessions that may be of interest to historians of Latin American art are:

ETHNOHISTORICAL DOCUMENTS FROM CENTRAL MEXICO IN THE LATE POST-CLASSIC AND EARLY COLONIAL PERIODS; chaired by *Elizabeth H. Boone* (art history, U. Texas, San Antonio) "Diego Duran's 'Historia de las Yndias' as a Copy of Earlier Drafts." Papers include: *Susan Pelliza* (art history, U. Florida Gainesville) "Day Patrons as Astronomical Symbols in the Codex Borgia;" *Frances Gillmor* (language, U. Arizona, Tucson) "Typical Patterns of Change in Orally Transmitted Narratives Evidenced in Recorded Histories of the Aztecs;" *Frances Karttunen* (linguistics, U. Texas, Austin) "'Literacy' in the Mesoamerican and European Senses and their Synthesis in Sixteenth Century Mexico;" *Betty Ann Brown* (art history, California St. U., Northridge) "European Influences in the Codex Borbonicus;" *Elizabeth Wilder Weismann* (art history, Austin) "Eleven Trees for the Emperor: 1551-1553;" *Ellen Taylor Baird* (art history, U. Nebraska, Lincoln) "Sahagún's *Primeros Memoriales*: A Partial Reconstruction of the Prototype(s);" *Donald Robertson* (art history, Tulane U.) "A New Sahagún Manuscript in the Tulane University Library."

MEX-AMERICA: AN INTERDISCIPLINARY SYMPOSIUM IN HONOR OF DR. WIGBERTO JIMENEZ MORENO is being chaired by *Nancy P. Troike* (anthropology, U. Texas, Austin). It will include a number of sessions pertaining to the areas in which Dr. Jiménez Moreno has conducted research. One session will focus on Mixtec Codices.

Other sessions being organized concern Maya glyphic decipherment and ethnohistory. The meeting will be held at the Sheraton-Crest Inn in Austin. For more information, write or call *Nancy P. Troike*; Institute of Latin American Studies; The University of Texas at Austin; Austin, Texas, 78712; (512) 471-5551.

WORKSHOP ON MIXTEC CODICES

The College of Social and Behavioral Sciences and the Institute of Latin American Studies at the University of Texas at Austin will sponsor a WORKSHOP ON MIXTEC CODICES to be held in Austin on the evenings of November 6-9 in the East Campus Lecture Hall of the LBJ Library complex on the University campus. The Workshop will be non-technical introduction to the various areas of study within these manuscripts and will be conducted by seven experts from the US, Mexico, and Holland. Two lectures will be given each night at 6:00 and 7:30. The Workshop is open to the public free of charge. The schedule of speakers is as follows:

November 6: *Wigberto Jiménez Moreno* (Instituto Nacional de Antropología e Historia, Mexico) "How Interest Arose in Deciphering the Mixtec Codices;" *Mary Elizabeth Smith* (U. New Mexico) "Decipherment of the Signs that Represent Place Names."

November 7: *Carlos Aróstegui* (Yale U.) "The Reconstruction of Mixtec Social Structure;" *Emily Rabin* (Instituto de Estudios Oaxaqueños, Mexico) "The Revised Chronology of the Mixtec Historical Codices."

November 8: *Nancy P. Troike* (U. Texas at Austin) "The Political Context and Consequences of 8 Deer's Rise to Power;" *Maarten E. R. G. N. Jansen* (U. Leyden, Holland) "The Lords of the Mixteca."

November 8: *Nancy P. Troike* (U. Texas at Austin) "Research Methods for Studying the Mixtec Codices;" *John M. D. Pohl* (UCLA) "The Use of Film for Codex Interpretation."

For more information, contact *Nancy P. Troike*; Institute of Latin American Studies; The University of Texas at Austin; Austin, Texas 78712.

ANDEAN MEETING

The Nineteenth Annual Meeting of the INSTITUTE OF ANDEAN STUDIES will be held on January 5-6 in Kroeber Hall at the University of California, Berkeley. Persons interested in presenting papers, either formal ones or informal accounts of recent research, should notify *John H. Rowe* no later than December 1. Topics should be in the field of Andean archaeology or related fields. Participation is open to all persons, whether members of the Institute or not, and student participation is particularly welcomed. For more information, contact *John H. Rowe*, President of the Institute of Andean Studies, at P.O. Box 9307, Berkeley, CA 94709.



SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between Jan. 1 and April 1)

Samuel H. Kress Foundation:

Dissertation Research Grants, for doctoral candidates in art history, archaeology, and conservation.

Write: *Mary M. Davis*; Executive Vice-President; Samuel H. Kress Foundation; 221 West Fifty-seventh Street; New York, NY 10019.

Deadline: January 1.

United Educators, Inc.:

Tangley Oaks Graduate Fellowships, for work generally in the fields of education and librarianship at any location; to \$3,000.

Write: E. E. Sentman; United Educators, Inc.; Tangley Oaks Educational Center; Lake Bluff, IL 60044.

Deadline: January 1.

Danforth Foundation:

Graduate Fellowships for Women, to assist prospective secondary school or college teachers whose academic preparation has been postponed or interrupted; to \$3,000 plus tuition and fees annually; renewable.

Write: Graduate Fellowships for Women; Danforth Foundation; 222 South Central Avenue; St. Louis, MO 63105.

Deadline: January 11.

Committee on Institutional Cooperation:

Minority Student Fellowships, for graduate work in the humanities at the "Big Ten" universities and the University of Chicago; tuition plus \$4,000 for each of two academic years with additional continuing support from the university.

Write: Committee on Institutional Cooperation Minority Fellowships Program; Kirkwood Hall 111; Indiana University; Bloomington, IN 47401.

Deadline: January 15.

Intercollegiate Studies Institute, Inc.:

Richard M. Weaver Fellowship Awards, for holders of a BA who intend to teach; to study any subject at the Institute (in Bryn Mawr, PA) for one year; \$2,000 plus tuition.

Write: Intercollegiate Studies Institute, Inc.; 14 South Bryn Mawr Avenue; Bryn Mawr, PA 19010.

Deadline: January 15.

Smithsonian Institution:

Smithsonian Fellowships, to support independent research in association with the Smithsonian staff and using Smithsonian museum collections and other facilities; pre-doctoral at \$7,000 and post-doctoral at \$12,000 per year plus research allowance.

Deadline: January 15.

American Philosophical Society:

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

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

Deadline: about February 10 and April 7.

American Council of Learned Societies:

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

Deadline: February 15 and September 30.

Sinfonia Foundation:

Research Assistance Grants, for research in American music or music education; to \$1,000.

Write: Grant Committee; Sinfonia Foundation; 10600 Old State Road; Evansville, IN 47711.

Deadline: March 1.

PEOPLE

RESEARCH AWARDS

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

Miguel A. Bretos (Latin American Studies, U. of New South Wales) - NEH grant for 1976-80 for research on the ecclesiastical art and architecture of Colonial Yucatan.

Christopher Jones (archaeology, Museum, U. Pennsylvania) - ACLS Grant-in-Aid for post-doctoral research on the East Plaza of Tikal.



INSTITUTIONS

ASSOCIATION OF LATIN AMERICAN ART

An international ASSOCIATION OF LATIN AMERICAN ART (ALAA) has been formed to provide a focus and organizational support for the study of the visual arts of Latin America. Founded on an interim basis by participants at the July Workshop on Latin American Art (see *RCA News*), ALAA will seek to strengthen the field by uniting those scholars, museum professionals, collectors, interested persons, and artists who study Latin American art. The Association will be concerned with increasing the sensitivity of all art historians to Latin American materials, promoting scholastic and professional standards, offering a forum through meetings and publications for the communication of information, and assisting research by students and scholars.

The first organizational meeting of ALAA will take place in Washington D.C. during the 1979 CAA meeting (January 31 - February 3 at the Washington Hilton). At what is being billed as an ad hoc gathering of "Historians of Latin American Art," by-laws for ALAA will be approved and a ten-person Executive Committee will be selected to control the standards and future of the Association. This Executive Committee will be comprised as follows:

President
Vice President for Pre-Columbian Art
Vice President for Colonial Art
Vice President for Modern Art
Secretary
Treasurer
4 At-Large Members

ALAA's interim executive committee is now drafting a proposed slate from which officers will be elected. Suggestions of individuals particularly qualified to serve on the Executive Committee are being sought and should be sent before November 1 to *Jacinto Quirarte*, the chairman of the interim executive committee. All persons interested in helping to organize this long needed association are encouraged to attend the Latinamericanists gathering at the next CAA meeting. The *RCA Review* will serve to disseminate information on ALAA until a separate newsletter is needed and considered feasible.

For more information on ALAA, write: Jacinto Quirarte, Dean of the College of Fine and Applied Arts, The University of Texas at San Antonio, San Antonio, Texas 78285.

MESOAMERICAN CALENDAR

The first issue of the MESOAMERICAN CALENDAR will be out this fall, published by the Institute of Latin American Studies at the University of Texas at Austin. The *Calendar* is a schedule of events of interest to Mesoamericanists, listing dates of conventions, symposia, meetings, lectures, museum exhi-

bits, and similar occurrences in the U.S. and elsewhere. As space permits, each notice will include as much information as possible about the Mesoamerican aspects of the events and names of the persons to contact. Listings for events outside the U.S. are particularly welcome.

There is no charge for the *Calendar*, which can be sent to institutions or individuals. It will be published each September, January, and June. Subscription requests and full details on events to be included in the listings should be sent to *Nancy P. Troike*, Editor, *Mesoamerican Calendar*, Institute of Latin American Studies, The University of Texas at Austin, Austin, Texas, 78712.

REPRODUCTIONS INDEX

The E. S. Bird Library at Syracuse University has been compiling an index to reproductions of modern Latin American paintings (19th and 20th centuries). *Daniel Raposo Cordeiro*, Bibliographer for Latin America, Spain and Portugal, reports that reproductions in books and selected periodicals are being indexed as follows: artist, country of birth and/or affiliation, title of opus, medium, year of execution, and institution where original is housed (when known). For more information on the project, contact Daniel Raposo Cordeiro at the Syracuse University E. S. Bird Library, Syracuse, NY 13210.

HANDBOOK OF LATIN AMERICAN ART

A grant has been awarded by the National Endowment for the Humanities for the planning of a multi-volume **HANDBOOK OF LATIN AMERICAN ART**. The planning period, beginning in October, includes a planning conference to be

held in 1979. The *Handbook* of approximately 10 volumes would have a broad range of usefulness to humanists, social scientists, curators and general readers and would define the contours of what is known in the three periods of Latin American art (ancient, colonial, modern). The project was proposed by an Interim Board of 15 scholars who have defined the scope of the study as follows:

- a. preparation of analytical and comparative essays on architecture, painting, sculpture, graphics, minor arts, criticism, methodology and bibliography by region and/or period;
- b. a guide to visual and archival resources in public museums, libraries, private collections (secular and ecclesiastical) in Latin America and the United States;
- c. publication of the above with illustrations of high quality.

The accomplishment of the research will be divided into three components: Archives and Collections, Bibliography (including computerized data), and Contents. Inquiries may be addressed to *Joyce W. Bailey*, Planning Editor; Center for Planning: Handbook of Latin American Art; Box 2987; New Haven, Connecticut 06515.

RCA REVIEW

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



RESEARCH CENTER FOR THE ARTS REVIEW

a newsletter published by
Research Center for the Arts
College of Fine and Applied Arts
The University of Texas at San Antonio
San Antonio, Texas 78285

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