



RESEARCH CENTER FOR THE ARTS REVIEW

Director: Jacinto Quirarte
Review Editor: Elizabeth H. Boone

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THE STUDY OF LATIN AMERICAN ART: HOW DID WE GET THIS WAY?

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The study of the pre-columbian, colonial, modern and contemporary arts of Latin America continues to be of peripheral importance within the discipline of art history in U.S. colleges and universities. It has suffered from neglect as pointed out in essays and surveys published in several issues of the *RCA Review*. The first of these was a survey done by Elizabeth Boone to determine how many of the articles published in the *Art Bulletin* (1957-1977) and how many of the sessions held during the annual meetings of the College Art Association (1967-1978), dealt with Iberian and Latin American art (*RCA Review*, vol. 1, no. 1, 1978, pp. 4-5). This was followed by Joyce Bailey's essay "The Study of Latin American Art History in the U.S.: The Past 40 Years."¹ Boone again addressed the problem by concentrating on U.S. universities to determine which ones "have awarded doctorates in Latin American art history, to whom, when, and in what areas" (pre-columbian, colonial, or modern).²

Boone emphasizes the effects and not the causes of the neglect of Latin American art by U.S. art historians. Bailey firmly states that the neglect is due to "the attitudinal stance of the leadership within the profession toward the study of Latin American art." She further points out that changes in the political climate between the U.S. and Latin America were the primary causes for its emphasis in the 1940's (to counter Nazi and fascist influence in this hemisphere). The lack of interest in the area starting in the mid 1950's and continuing up to the present is again due to the "profession." Although Bailey does not explore the reasons for the profession's "attitudinal stance," She does quote Berenson's negative views of Latin American art (pre-columbian and Diego Rivera's work) to emphasize her point.³

Part of the problem is certainly due to the views of a few outspoken art historians, who have exerted great influence on the development of the discipline, as was the case with Berenson. This is also one of the reasons many art historians do not even think of Latin American art one way or the other. The attitudes can thus be aggressively negative or simply indifferent.

In my view, the main causes for the "neglect" are to be found primarily within the field itself. That "neglect" is due to the incomplete use of a) the process by which materials are selected for study purposes, and b) the conceptual frameworks used to study those materials. Failure to apply these methods and procedures objectively has had far reaching effects on the history of Latin American art as a discipline and to the creation of knowledge through research. In addition, these views have adversely affected the study of these materials in our universities and colleges. Few graduate students will study a body of materials considered peripheral to the field.

a) Selection of Materials:

What makes a body of material appropriate for art historical study? Who determines what is to be studied, and for what reasons? Most historians of Western art simply do not concern themselves with such questions. The primary interests of any specialist in this field revolve around the area selected for study and not its selection. Beyond that, questions relating to a work of art, such as when and where was it created, are crucial to the studies of the art historian. Questions, such as how, why, and by whom was the area selected are not posed, because few art historians consider selection of the material a problem. This lack of concern has led to the "neglect" of Latin American art.

The selection of materials is presumably based on notions of artistic and historic value. Such notions lead to a rating of the materials in terms of quality and by extension importance. Under this scheme some bodies of material are more central to the concerns of the art historian than others.⁴ The importance given the art of

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

² Elizabeth Hill Boone, "U.S. Universities and Latin American Art History," *Research Center for the Arts Review*, vol. 2, no. 3, 1979, pp. 2-3.

³ Bailey, "The Study of Latin American Art History," p. 3.

⁴ From here on in, all references to "art historians" will mean historians of Western art, particularly those who specialize in the art of the Italian Renaissance. In Bernard Berenson's extreme point of view, any art that does not have a direct bearing on Italian Renaissance art or "mainstream art" should not be included in a history of art. He thus excluded Spanish, Dutch, and

the Italian Renaissance by the profession has been clearly shown by Boone's survey of the 1957-1977 publication record of the *Art Bulletin* (239 articles and notes for this area and only 2 for Latin American art). Latin American art obviously does not fit within the "acceptable" territories with recognized stylistic and temporal boundaries which were long ago placed within the province of the art historian's work.

What is at the root of this situation? What, after all, legitimizes a body of material? The immediate answer is that a body of work should be authentic; it should be of quality within a given tradition; it should have a unique form; in short, it should be part of a style worthy of study. According to this view, the colonial art of Latin America would not be worthy because it is seen as a "variant" or "derivative" of a major body of material such as Spanish and Portuguese art of the sixteenth through the eighteenth centuries. The modern and contemporary arts of Latin America are viewed in the same way, only the sources change. For those bodies of work that do not fit the variant or derivative model, such as pre-columbian and Mexican muralist art, the lack of quality or aesthetic value is used to justify its designation as peripheral or simply not worth the trouble.

Although such value judgements are made with regard to Latin American art, questions of artistic value are usually skirted by the art historian. These are the concerns of the aesthete. For the art historian the mere selection of materials for study purposes is sufficient evidence to indicate that aesthetic value is involved. Essentially, the art historian concerns himself with questions of provenance and dating of works of art. The work of the connoisseur with problems of attribution and the iconographer's work with problems of content are used by the art historian along with other sources to place works of art within temporal and spatial contexts.

Implicit in the art historian's approach is the notion of precedence in the creation of a work of art. It is recognized that an artist builds on the works of his predecessors yet departs from those sources and creates something new. By definition such a work is not derivative, regional, provincial, or otherwise peripheral.

b) Generating Centers:

A work of art and other related works of art generate echoes around their periphery as other artists use that art for inspiration or as models for their own work. This scenario is considered representative of the standard internal development of a style and does not cause any concern among art historians. It simply reflects the view that styles have duration and location. A style is created, nurtured, and developed in a specific place or within a cluster of places. Finding that place of origin for a style or its "center" and setting its temporal limits are important in the history of art. Finding its antecedents as well as its successors are standard avenues of inquiry in the history of art. In this "generating center" model, the successors are located in ever widening temporal and spatial circles. Within this scheme, the colonial art of Latin America is on the periphery with Spain and Portugal at the center. Thus, it becomes a part of but is not central to Spanish or Por-

tuguese art.

The generating centers model for the period of domination by Spain and Portugal in the New World, fits particularly well for the period from the sixteenth through the seventeenth centuries. Peninsular artists and architects worked in the major centers of New Spain and Peru during that time. But by the eighteenth century, centers like Mexico City and Cuzco developed arts which in turn established them as generating centers whose architectural forms were echoed throughout their respective peripheries.⁵

The modern art of Latin America demonstrates that there have been a number of generating centers around which such arts have clustered. Mexico alone developed generating center status with its muralists from the early 1920's to the late 1930's. Their influence, although short-lived, was felt throughout the U.S. and South America during that period.⁶

Almost all other Latin American countries and the U.S. reacted to the Paris-based movements throughout the first half of the twentieth century. The U.S., of course, reached generating center status following World War II. Countries such as Venezuela, Argentina, Colombia, and others, continue to form part of a Paris school. That is, the art of those areas can only be understood in relation to the art of Paris and, to some extent, the U.S. since World War II. They are part of an "International" style.

There is no way that pre-columbian art can be relegated to the periphery within the generating centers model, however. It is not derivative or a variant of a style or styles found in the Old World. But this has certainly not deterred scholars in the field from relegating it to the periphery in terms of artistic value. Since it was not even considered art at the time such objects began to be collected, most public collections of pre-columbian art are presently housed in museums of natural history, anthropology, history, ethnography and so forth.⁷

Summary:

Some of the reasons for the neglect of Latin American art can be ascribed to the origins of the discipline in the U.S. European scholars played a key

German art and even Italian art after Caravaggio from this scheme because of their peripheral importance. See Bernard Berenson, *Aesthetics and History*, Doubleday & Company, Inc., Garden City, NY, 1954, p. 258.

⁵ George Kubler lists three architectural productions in Iberian America that achieved prime status: "the buildings of Cuzco and Lima from 1650 to 1710; Mexican viceregal architecture from 1730 to 1790; and the Brazilian Third Order chapels of Minas Gerais from 1760 to 1820." (*The Shape of Time: Remarks on the History of Things*, Yale University Press, New Haven and London, 1962, p. 113.) Kubler's intent was to distinguish these works from other colonial works in terms of quality. The reference to generating centers is my own.

⁶ Jacinto Quirarte, "Mexican influence on U.S. Art: 1930-36." In *A Hispanic Look at the Bicentennial*. David Cardus, editor. Institute of Hispanic Culture of Houston, Houston, 1978, pp. 61-71.

⁷ Only a few major museums need to be named to make the point: The Mexican National Museum of Anthropology, Mexico City, which houses one of the most extensive collections of Pre-Columbian art in the world; The American Museum of Natural History, New York City.

role in its development. Their attitudes as well as those of their successors have affected the discipline by limiting the offering of courses, the programs, and the number of students who study these arts. This in turn has affected the number of publications dealing with this art in the *Art Bulletin*. Specifically, their views regarding what bodies of work are "appropriate" and "suitable" for study, have affected the selection of the material, the definition of the discipline, its methods and its goals.

Whether by actual devaluation or simple neglect, the study of Latin American art has suffered in the following specific ways:

1. Pre-columbian art, initially relegated to non-art status and housed in natural science and history museums, has been devaluated by most art historians.
2. Colonial art and much of modern Latin American art have been considered "variants" or "derivative" of European (Spanish and Portuguese for the colonial and French for the modern) and to some extent American art (since World War II).
3. Mexican muralism has been labeled non-mainstream art.

There is no question that quality is to be found in all three epochs of Latin American art (pre-columbian, colonial, and modern). Art historians must therefore be "educated" so that these materials will be viewed in a more positive way. A "re-assessment" would lead to the consideration of this art as an area worthy of study by the entire profession.

Secondly, the use of the generating centers model must be carried to its logical conclusion. It must be applied equally and without prejudice to Latin American art so that the area along with its own "generating centers" can be given the proper attention.

How to draw the attention of U.S. art historians to this hemisphere for these purposes will undoubtedly be addressed by the newly formed Association for Latin American Art at its second annual meeting, scheduled to coincide with the 1980 meeting of the College Art Association in New Orleans.



RCA NEWS

REVIEW SUBSCRIPTION INCREASE

You probably knew this was coming, and may have even wondered why it had not come sooner, but the RCA is being forced to increase the subscription rates for the *Review*, beginning with Volume 3. Our new rates will be as follows:

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|---------|--|
| \$ 5.00 | for individual subscriptions in the U.S. |
| 7.00 | for individual subscriptions outside the U.S. |
| 10.00 | for institutional subscriptions in the U.S. |
| 12.00 | for institutional subscriptions outside the U.S. |

This increase is needed to meet added costs of producing the *Review*. Our old \$3.00 rate never actually paid for production and mailing costs, and we are now trying only to break-even. A \$5.00 subscription to the *Review* is still an inexpensive way for individuals to stay current on events in the field. We have appreciated your support this year and hope it will continue.

SAN ANTONIO PROJECT

A year and a half ago we announced (*Review* Vol. 1, No. 2, pg. 4) that the RCA had been awarded a pilot grant by the National Endowment for the Humanities for a curriculum development project focusing on the city of San Antonio. The "San Antonio Project" was to enable faculty at this institution to combine art history with other disciplines in offering new team-taught courses that would force students out of the rarified atmosphere of the classroom and into the community to study the objects and forces that comprise their environment.

The San Antonio Project, running primarily from the summer of 1978 through this past summer, has proven very successful. Four new courses were offered at the University of Texas at San Antonio this past academic year. In the fall of 1978 *Cultural Origins of San Antonio--the Colonial Experience* combined history and art history, and the *Architecture of San Antonio from 1850 to the Present* combined art and architectural history. *Folk Art, Folk Music, and Festivals of San Antonio* (combining art history and musicology) and *San Antonio as Seen through its Art and Film from 1850 to the Present* were then offered in the spring.

Students were very enthusiastic about the courses, because the subjects were real to them and because the faculty members themselves generated an excitement for this unexplored territory. Almost all participants (including those who have lived in San Antonio for 40 years) came to see the city in a clearer perspective, and most were happy to realize that art history could be something other than fuzzy slides in a darkened lecture hall. The quality of the required research reports and papers demonstrated that the students did indeed benefit from the integration of disciplines and differing points of view.

An August evaluatory meeting with outside consultants recently confirmed the participants' view of the project. *Bernard Fontana*, Director of the Southwestern Mission Research Center in Tucson, Z. *Anthony Kruszewski*, Director of the Political Science Department at University of Texas at El Paso, and *Donald Robertson*, Professor of Latin American art history at Tulane, met in San Antonio on August 20-21, to review the project with the faculty participants. As a result of this evaluation, plans are now being made to expand the scope of the San Antonio Project by bringing a wider range of disciplines together and by increasing the involvement by and services to the community (a combination of "out-reach" and "in-pull," if you will).

This winter and spring university faculty and resource persons in the community will continue to explore the development and future of the project. Anyone interested in more details is encouraged to contact *Jacinto Quirarte*, the project director.

SAN ANTONIO FILM

Closely tied to the San Antonio Project this year has been "San Antonio: A Film Portrait of an American City," a project directed by *Alvin Martin* to develop a script for a 28-minute documentary on the history and culture of San Antonio as reflected in its architecture. An award from the NEH Division of Education Programs supported the writing of the script by producer *Robert Kuretsky* and scriptwriter *John Burghardt*. The script incorporated faculty research pursued for the new courses of the San Antonio project.

The color documentary, when completed, will be distributed to both national and international audiences through television and educational outlets. It is hoped that the format of the film will also serve as a model for other visual treatments of any number of American cities.

TASK FORCE ON HISPANIC AMERICAN ARTS

In the April 1978 *Review*, we announced the establishment of the national Task Force on Hispanic American Arts, a body created by the National Council on the Arts to recommend ways the National Endowment for the Arts can strengthen Hispanic arts in the U.S. Under the chair of *Jacinto Quirarte*, and with the RCA as its fiscal and administrative agent, the Task Force spent 18 months gathering information on the needs and concerns of this arts constituency. A total of nine full meetings were organized and held in as many cities, numerous smaller meetings of separate Task Force committees put together, and several hundred regional hearings held to reach all facets of the Hispanic artistic experience. A symposium on the Hispanic American aesthetic complemented the data-gathering by bringing scholars, artists, and critics together to address the origins, manifestations, and significance of Hispanic arts in the U.S.

These activities and others culminated in a 134-page report outlining the needs of the Hispanic American arts community and recommending very specific steps the NEA should take to address these needs. It became very clear that Hispanic artists and arts organizations could best benefit from a general broadening in the NEA's sensitivity and response to all the arts. Recommendations therefore ranged from an increase in information and technical assistance (expanded NEA mailing lists, a toll-free number, a refinement of the guidelines, workshops in proposal writing and arts management, etc.) to the establishment of new program categories (fellowships for promising younger artist, for example).

The National Council on the Arts received the report at its August meeting with great enthusiasm and with the promise to begin a speedy evaluation and implementation of the recommendations. A seven-member Steering Committee, also administered through the RCA, will aid the Council and the Endowment in transforming the recommendations into program and policy actions. If you wish further information on the report of the Task Force, please contact the NEA or Jacinto Quirarte at the RCA.

NEA INTERNSHIP

Mauricio González, director of the UTSA Slide

Library, received a fellowship to intern this fall at the Arts Endowment. Under RCA sponsorship, Mr. González will be involved in the activities of the NEA Expansion Arts Program.

EDITOR ON LEAVE

Elizabeth Boone, Research Associate at the RCA and *Review* Editor, is at the University of California at Irvine this fall on a visiting appointment in the Art Department. She is teaching a Pre-Columbian and an Italian Quattrocento course and plans to return to the RCA in January.



MEETINGS/EXHIBITIONS

GOYA

The Low Memorial Library of Columbia University exhibited Goya's LOS CAPRICHOS this past spring. Forty-two engravings from the series of 80 were on display through May 18, including rare examples of pre-publication trial proofs.

TAMAYO

The Solomon R. Guggenheim Museum presented this summer a retrospective of over 100 paintings of RUFFINO TAMAYO, complemented by the addition of 150 examples of Pre-Columbian and popular art from Mexico. The exhibition was organized by *Henry Berg*, Deputy Director of the Guggenheim, and was accompanied by a catalogue containing an essay by Octavio Paz.

PROMOCION DE LAS ARTES

In July and August the Promoción de las Artes, A.C., in Monterrey, Nuevo León, presented two separate exhibits of interest. The CHRISTOS show contained works from the Collection of Jesús Huerta and opened July 30. August 13 saw the opening of HOMENAJE A LILIA CARRILLO.

ALVAREZ BRAVO

Photographs by Mexican photographer MANUEL ALVAREZ BRAVO have been on exhibit at the Texas Memorial Museum in Austin. The show opened September 16 and continued through October 8.

CHICANO ART

An exhibition, CUATRO CAMINOS: FOUR PERSPECTIVES ON CHICANO ART, was held in San Marcos, Texas, opening on September 17 and running through October 5. The show included the works of César Augusto Martínez, Amado Peña, Jr., Luís Jiménez, and Alex Flores and is accompanied by a catalogue. Co-sponsors were the Department of Modern Languages and the Visual Arts Committee of the LBJ Memorial Student Center, both of Southwest Texas State University. *Richard Carlisle*, Chairman of the Department of Modern Languages, Southwest Texas State University, San Marcos, TX 78666, can provide further information on the exhibition.

AUSTIN PRE-COLUMBIAN LECTURES

The Division of Continuing Education, Institute of Latin American Studies, and College of Liberal Arts at the University of Texas at Austin are sponsoring a lecture series on Mexico this fall. Included are three lectures by well-known Pre-Columbianists. *Michael Coe* (anthropology, Yale) spoke on the "Ancient Olmec Culture" on September 20, with *H. B. Nicholson* (anthropology, UCLA) speaking of the "Recent Archaeological Discoveries in Mexico City" on October 15, and *Jacinto Quirarte* (art history, U. Texas-San Antonio) talking on "The Archaeological Ruins at Monte Albán and Mitla, Oaxaca" on October 21.

GRAN QUIVIRA VIII

The eighth GRAN QUIVIRA CONFERENCE was held this year in San Diego, at the Padre Trail Inn (appropriately enough) on October 6-8. Traditionally these meetings, sponsored by the Southwestern Mission Research Center, are rather open and informal gatherings. No formal program was organized, and those wishing to present reports on topics pertaining to the Southwest were to provide their name and the title of their report when they arrive. The program was then formulated, with papers and discussions starting at 9:00 a.m. on October 6. Tours to the San Diego Presidio and the Mission San Diego de Alcalá were planned for October 7. For more information on the conference, contact Richard Carrico or Paul Ezell at WESTEC Services, 3211 Fifth Avenue, San Diego, CA 92103, (713) 294-9770.

1980 CAA MEETING

The next annual meeting of the COLLEGE ART ASSOCIATION will be held in New Orleans on January 30-February 2, 1980, with its headquarters at the Hyatt Regency. Twenty-four art history sessions have been planned by Cecilia Davis-Weyer of Tulane U., and sixteen studio sessions have been organized by Lin Emery of New Orleans. Historians of Latin American art will want to note that Latin American materials are represented in both programs. Apparently the recent activity in this field has made the CAA realize that art *does* exist south of the Río Grande. The sessions are as follows:

"Renaissance and Baroque Art in Colonial Latin America," an art history session chaired by *Donald Robertson* of Tulane U.

"The Southern Rim (Part II) and the Mexican Connection," a studio session co-chaired by *Helen Escobedo* of the Universidad Nacional Autónoma de México and *James Surls* of the U. of Houston. This panel is an outgrowth of last year's successful "Southern Rim" panel and will examine ideas and influences affecting current Southern and Mexican art.

Also being planned in conjunction with the official CAA-sponsored activities are annual meetings of the American Society for Hispanic Art Historical Studies and the Association for Latin American Art (see ALAA NEWS on the last page).

The Preliminary Program for the CAA conference will be sent to members at the end of November. It should contain the necessary information on registration, hotels, and group flights. If you wish to join the CAA, write them at 16 East 52nd Street, New York, NY 10022.



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.

Write: Office of Academic Studies; Smithsonian Institution; Washington, D.C. 20560.

Deadline: January 15.

Dumbarton Oaks Center for Pre-Columbian Studies:

Robert Woods Bliss Fellowships and Junior Fellowships, to promote research on the art of the high cultures of Pre-Columbian Latin America leading to publication by Dumbarton Oaks, for an academic year's residence at Dumbarton Oaks to work on a personal project or one sponsored by the Center. Stipends for the two or three yearly awards are \$5,000 for Junior Fellows and a minimum of \$7,000 for Fellows, in addition to furnished accommodations or a housing allowance, some maintenance, and travel to Dumbarton Oaks.

Write: The Assistance Director; Dumbarton Oaks; 1703 32nd Street, N.W.; Washington, D.C. 20007.

Deadline: January 24.

Doherty Fellowship Committee:

Doherty Fellowships for Advance Study in Latin America, to support field research during a year's residence in Latin America.

Write: Doherty Fellowship Committee; Programs in Latin American Studies; 240 E. Pyne; Princeton University; Princeton, NJ 08540

Deadline: February 1

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:

Peter S. Briggs (art history doctoral candidate, U. New Mexico) -- Organization of American States Fellowship for 1978-79 for work in Panama on Pre-Conquest mortuary art.

Katharine Delventhal (art history, U. Hartford) -- University of Hartford Research Grant to develop a new team-taught course with a historian: "Images of America: American Art and History, 1900-1970."

Sally T. Hyer (art history graduate student, U. New Mexico) -- Fulbright Fellowship for 1978-79 in Peru to work on Chimu textiles.

Amy Oakland (art history graduate student, U. Georgia) -- Fulbright Fellowship for 1979-80 in Bolivia to work on Bolivian textiles.

Jeanette Peterson (art history doctoral candidate, UCLA) -- Samuel H. Kress Dissertation Research Fellowship for 1979-80 for study in Europe on the sources of the Augustinian mural tradition of Mexico.

Donna L. Pierce (art history doctoral candidate, U. New Mexico) -- Samuel H. Kress Foundation Fellowship for travel in Mexico to study the Colonial frescoes at Ixmiquilpan, awarded for 1978-79 and renewed for 1979-80.

Janet Schwartz (art history graduate student, U. New Mexico) -- Fulbright Fellowship for 1978-79 in Mexico to work on the historical content of the sculpture and painting at Bonampak.

ACTIVITIES

Bainbridge Bunting (Professor of Art History at U. New Mexico and a Colonialist) received the New Mexican Governor's Award for excellence and achievement in the arts.

Flora Clancy (doctoral candidate in art history at Yale U. and a specialist in the Maya art at Tikal) has accepted a teaching position with the Department of Art and the University of New Mexico.

Clemency Coggins (Research Fellow and Lecturer at the Peabody Museum, Harvard U.) will be a visiting lecturer in art history at the University of Texas at Austin this coming spring. A specialist in the Maya art at Tikal, she will teach "Pre-Classic and Classic Art of Mesoamerica" and "Topics in Pre-Columbian Art."

Mary Grizzard (a Colonial and Iberian art historian) has also joined the art faculty at the University of New

Mexico, bringing to four the number of Latin American art historians there.

Virginia Miller (Maya art history) has left the University of Illinois at Chicago Circle, where she has been for the past two years, to return to U. Texas-Austin to finish her dissertation, "Pose and Gesture in Classic Maya Art."

James Ramsey (Colonial Peruvian painting) has left Vanderbilt University to join the Art Department at Memphis State University.

Wendy Schonfeld (Curator of the Photograph Collection in Columbia U.'s Department of Art and Art History) is at Arizona State University as a visiting lecturer in the Department of Art.

Richard Townsend (Aztec art history) resigned his position at the University of Texas at Austin this summer to pursue full-time research (partially supported by a grant from the National Geographic Society).

DISSERTATIONS

Recently completed dissertations of interest to Iberian and Interamerican art historians -- a sigh of relief goes to:

Ellen Taylor Baird (completed work in art history at U. New Mexico under Mary Elizabeth Smith, now teaching at U. Nebraska) -- "Sahagún's *Primeros Memoriales*: a Structural and Stylistic Analysis of the Drawings."

Viviana Nigro Holmes (completed work in art history at U. New Mexico under Mary Elizabeth Smith) -- "Architectural Woodwork of the Spanish Colonial and Territorial Periods in New Mexico."

Barbara Von Barghahn (completed work in art history at NYU under Jonathan M. Brown, now teaching at

George Washington U. -- "The Pictorial Decoration of the Buen Retiro Palace During the Reign of Philip IV."



INSTITUTIONS

NOTICIAS DE ARTE

NOTICIAS DE ARTE is a new newsletter/journal out of New York City containing essays and news pertaining to Latin American arts. The visual, performing, musical, and literary arts are represented. The editor and publisher is *Frank C. García*, with *Florencio García Cisneros* as director. For more information, write *Noticias de Arte*, 172 East 89th Street, 5A, New York, NY 10028.

THE MESOAMERICAN

Hal Ball has recently distributed the first of THE MESOAMERICAN, an independently published newsletter/bulletin pertaining to the archaeology of Mesoamerica and related topics of interest. Formerly editor of the Miami Institute of Maya Studies *Newsletter*, Mr. Ball resigned his position there this summer and has begun a separate publication, using his earlier format. THE MESOAMERICAN promises to be just as informative, containing information on recent developments in archaeological projects, meetings of interest, and recent publications. For information on subscription rates, write THE MESOAMERICAN, Hal C. Ball, Editor, 311 N.E. 103 Street, Miami, FL 33138.

RCA REVIEW

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NEWS OF THE ASSOCIATION FOR LATIN AMERICAN ART

MEMBERSHIP AND ORGANIZATION

As reported earlier this year, the Association for Latin American Art (ALAA) was founded on February 2, 1979, in Washington, D.C. Since that time membership has grown to 120 Active (dues paying) Members from all parts of the Western Hemisphere, showing clearly that the ALAA reaches a diverse constituency in great need of an organizational focus.

This past spring and summer *Jacinto Quirarte* (ALAA's President) and *Elizabeth Boone* (Secretary/Treasurer) worked with a Texas law firm to

have the ALAA incorporated as a non-profit tax-exempt organization. You may be pleased to know that the ALAA received its corporate charter on June 27, 1979, and that an application for tax-exemption has been made. The ALAA is now fully functional.

SECOND ANNUAL MEETING

The Second Annual Meeting of the ALAA will be held in New Orleans at the Hyatt Regency in late January or early February in conjunction with the College Art Association (CAA) convention there. Notice of this meeting will be distributed to all members as soon

as we know the specific time, date, and location. The dates should fall however, between January 30 and February 2. Please note that the ALAA's Vice-President for Colonial Art, *Donald Robertson*, is chairing a session on "Renaissance and Baroque Art in Colonial Latin America" as part of the CAA program.

Steps have also been made by the Secretary/Treasurer to have the ALAA affiliate formally with the CAA. This would guarantee us a time slot at each CAA meeting for an ALAA business meeting and perhaps our separate program session, thus insuring greater visibility for the ALAA in the United States and increasing attendance. Affiliation in this first year seemed appropriate to help the ALAA gain momentum, but we also have the option of removing this affiliation at any time depending on the desires of the membership.

ELECTIONS

At this coming Annual Meeting the ALAA will hold elections for five places on the Executive Committee. Executive Committee members whose terms expire this year are:

Vice-President for Pre-Columbian Art: George Kubler

At-Large Members: Aracy Amaral
Graziano Gasparini
Nohra Haime
Marta Foncerrada de Molina

New persons must be chosen to fill these positions, or the current office-holders must be re-elected.

As indicated in the by-laws, nominations can be made 1) in advance by the Executive Committee or through a written nomination signed by 10 or more Active Members and sent to the Secretary by December 15 (these nominations will be circulated to the membership before the meeting), or 2) by a nomination from the floor at the Annual Meeting. You might therefore be thinking about who you would want to nominate.

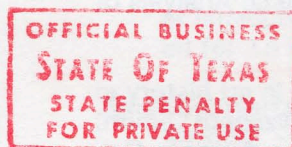
SERVICES

The ALAA is still in the process of defining its function and the services it should provide to the field. Please think carefully about how you see the role and scope of the ALAA. These can then be discussed at our next Annual Meeting.



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REVIEW

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