

THE ROAD TO  
EL CAMINO HACIA

# AZTLAN

• ART FROM •  
ARTE DE UNA PATRIA MÍTICA  
A MYTHIC HOMELAND



LOS ANGELES COUNTY MUSEUM OF ART

May 13–August 26, 2001  
Del 13 de mayo al 26 de agosto de 2001

**AZTLAN** is the mythic homeland of the Mexica people, or Aztecs. The Mexica believed that it was here that their ancestors lived in an earthly paradise. They stayed peacefully in Aztlan until the twelfth century when Huitzilopochtli, their supreme deity, led them south on a migration that lasted several generations. Pictorial accounts, or codices, and other manuscripts document a series of events that occurred during the journey. In 1325 the Mexica finally arrived in central Mexico, where they founded Tenochtitlan, the city that would become the capital of their vast empire. In the fifteenth century, at the height of their power, the Mexica ruler Moctezuma Ihuilcamina looked to Aztlan for spiritual roots. He sent emissaries in search of the legendary place of origin, which was reached only after they had magically transformed into birds and other animals.

According to ancient legend, Aztlan was located somewhere in the American Southwest or northern Mexico. Beyond a mere physical site, Aztlan has become a metaphor

for the geographic, historical, and spiritual home of many peoples of Mexico and the Southwest. The Pueblo groups who dwell in the region believe that their communities are at the center place. This location was found by their ancestors after a series of migrations. It was defined by its relationship to their place of origin and to elements of the surrounding landscape—caves, mountains, rivers—in the four cardinal directions.

Interaction between the American Southwest and northern Mexico began more than two thousand years ago. During the pre-Columbian period, cultural centers arose within the region, along with a network of trade in goods and ideas. Cultural exchange continued under Spanish colonial rule, when native traditions and those of the Christian settlers were brought together. Even today, contemporary Mexican and Mexican American artists look to this area and the pre-Columbian and colonial pasts for inspiration. *The Road to Aztlan* explores the nature of ongoing interactions between the Southwest and Mesoamerica as it

**AZTLÁN** es la patria mítica del pueblo mexica o azteca. Los mexicas creían que en ella vivieron sus antepasados en un paraíso terrenal. En ella permanecieron en forma pacífica hasta el siglo XII, cuando Huitzilopochtli, su deidad suprema, los condujo hacia el sur

en una migración que duró varias generaciones. Los recuentos pictóricos, o códices, y otros manuscritos documentan una serie de sucesos del viaje. En 1325, los mexicas llegaron finalmente a la región central de México, donde fundaron Tenochtitlan, la ciudad que iba a

is revealed in shared features of the art, architecture, religious beliefs and ceremonies found in this culturally diverse region.

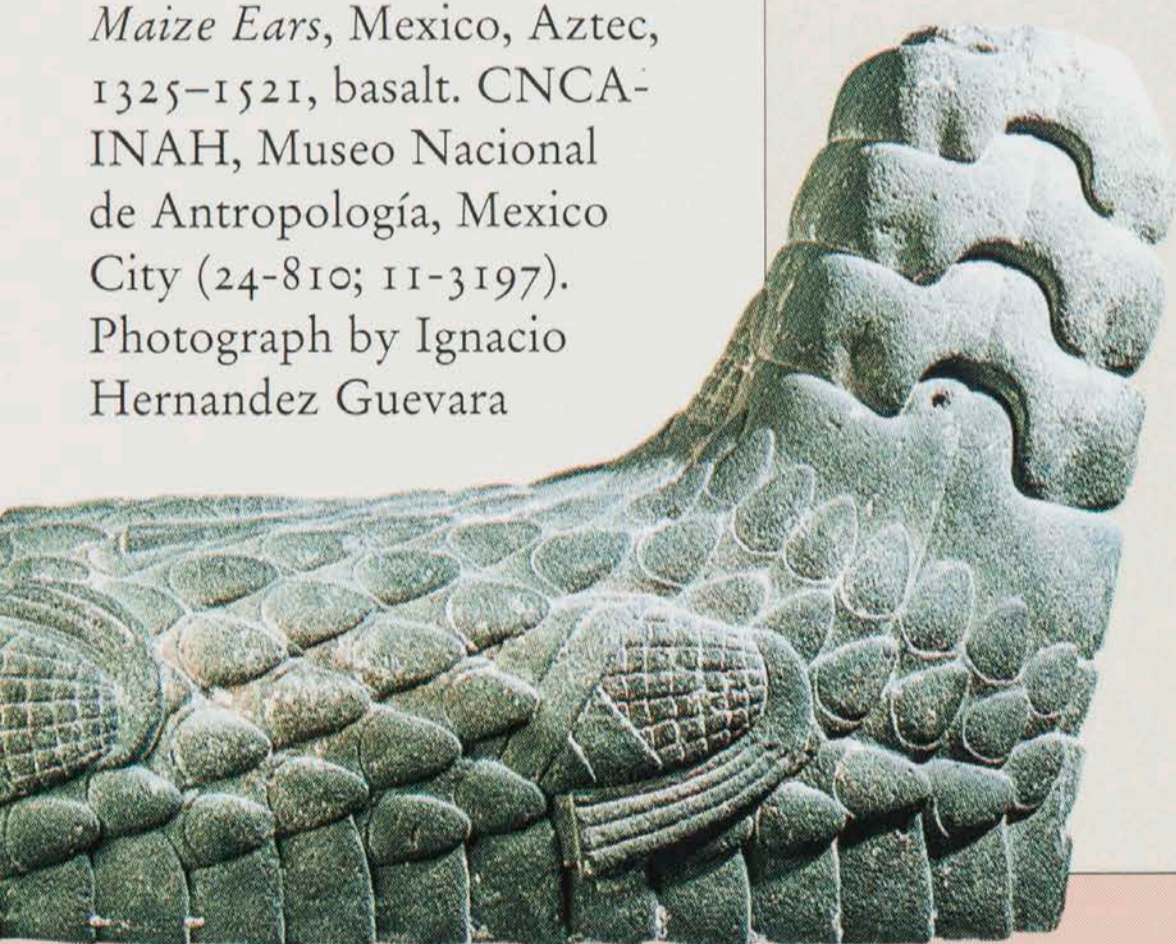
### CULTURAL EXCHANGE IN AZTLAN

Archaeological evidence indicates that the interaction between what is now the American Southwest and Mexico began when domesticated maize, or corn, was introduced from Mexico to the Southwest more than three thousand five hundred years ago. Maize agriculture allowed the

formerly nomadic foragers of the Southwest to settle into stable farming communities, which would become centers of culture and trade. The important role maize played in these societies is reflected in the artwork of both regions. Mexica artists, for example, incorporated maize ears into a monumental sculpture of a rattlesnake tail (fig. 1). As centers arose within the area, they developed distinct identities—economic, religious, historic, and artistic—and a long history of cultural exchange followed.

An active network of trade in precious goods is evident in the excavations at Casas Grandes in northern Chihuahua, Mexico. Around the middle of the fourteenth century, Casas Grandes was a wealthy city where precious goods were available in great abundance. In addition to locally produced textiles, jewelry, stone carving, and pottery (fig. 2), archaeologists have uncovered vast quantities of rare materials from distant centers—

**FIG. 1.** *Rattlesnake Tail with Maize Ears*, Mexico, Aztec, 1325–1521, basalt. CNCA-INAH, Museo Nacional de Antropología, Mexico City (24-810; 11-3197). Photograph by Ignacio Hernandez Guevara



**FIG. 1.** *Cola de serpiente de cascabel con mazorcas*, México, azteca, 1325–1521, basalto. CNCA-INAH, Museo Nacional de Antropología, Ciudad de México (24-810; 11-3197). Fotografía de Ignacio Hernández Guevara

convertirse en la capital de su extenso imperio. En el siglo xv, en el apogeo de su poder, el señor mexica Moctezuma Ihuilcamina, dirigió su mirada hacia Aztlán en busca de sus raíces espirituales. Envió emisarios en busca del legendario lugar de origen, al que llegaron sólo tras haberse convertido mágicamente en aves y otros animales.

Según la leyenda antigua, Aztlán se encontraba en algún punto del Sudoeste americano o del norte de México. Más allá de ser un lugar meramente físico, Aztlán se ha convertido en metáfora del hogar geográfico, histórico y espiritual de muchos pueblos de México y del Sudoeste de Estados Unidos. Los grupos de indios pueblo que habitan la región creen que sus

shells from coastal Mexico, turquoise mined in the Southwest, copper bells from West Mexico, and the feathers of macaws (a type of parrot) from highland Mexico. These discoveries indicate that Casas Grandes may have been a center for cultural exchange. At the very least, the residents of the

city were sophisticated consumers.

Turquoise was among the most highly regarded of the materials traded. Its brilliant blue hue was associated with water—a precious resource to desert-living cultures such as the Hohokam of Arizona (fig. 3)—and in local religions turquoise was used to signify fertility. By the tenth century, artists in Mexico were creating precious objects of turquoise. A Mexica mask (fig. 4) combines turquoise with other valuable materials, such as mother-of-pearl and jade. As the most extensive deposits of turquoise were found in the Southwest, trade developed there with the Mexican centers. Turquoise mined in areas such as Cerrillos, New Mexico, was shaped into small tiles, which Toltec and Mixtec artists in the south used

**FIG. 2.** *Male Figure*, Mexico, Chihuahua, Casas Grandes, c. 1280–1450, ceramic with pigment. The Amerind Foundation, Inc., Dragoon, Arizona (9415)



**FIG. 2.** *Figura masculina*, México, Chihuahua, Casas Grandes, hacia 1280–1450, cerámica con pigmento. The Amerind Foundation, Inc., Dragoon, Arizona (9415)

comunidades ocupan el centro. Esta ubicación fue encontrada por sus antepasados tras una serie de migraciones. Se definió por su relación con el lugar de origen y con elementos del paisaje circundante —cuevas, montañas, ríos— en la dirección de los cuatro puntos cardinales.

La interacción entre el Sudoeste americano y el norte de México comenzó hace más de dos mil años. Durante el periodo precolombino surgieron centros culturales en la región, junto con un sistema de comercio de productos y de ideas. El intercambio cultural prosiguió durante el dominio colonial español, cuando se mezclaron las tradiciones nativas y las de los colonos. Incluso hoy, los artistas mexicanos y mexicanoamericanos contemporáneos buscan inspiración en su pasado

for elaborate mosaic sculptures.

The goods traded between cultural centers were often imbued with symbolism and meaning. Their exchange encouraged the circulation of knowledge and ideas. As a result, the art and architecture of the region reflects common philosophies. These shared philosophies include the rituals and ceremonies surrounding rain, fertility, and growth. The serpent, for example, whose undulating movement suggests water and renewal, was a frequent symbol in these religious practices. The Mexica turquoise mask (fig. 4) is thought by some to represent the god Quetzalcoatl, who appears as a feathered serpent. Serpents

precolombino y colonial. *El camino hacia Aztlán* explora la naturaleza de las interacciones continuas entre el Sudoeste y Mesoamérica, como lo revelan las características compartidas del arte, arquitectura, creencias religiosas y ceremonias halladas en esta región culturalmente diversa.

### INTERCAMBIO CULTURAL EN AZTLÁN

Los datos arqueológicos indican que la interacción entre lo que es ahora el Sudoeste americano y México empezó cuando el cultivo del maíz llegó desde México al Sudoeste hace más de 3,500 años. El cultivo del maíz permitió a los

in the related imagery of the Mimbres, Hopi, Zuni, and Barrier Canyon cultures, represent the regenerative qualities of the earth, but each image developed specific attributes according to the aesthetics and beliefs of the group who created it.



**FIG. 3.** *Bird-Shaped Pendant*, Arizona, Hohokam, 10th–13th century(?), shell, turquoise, and coral(?). Montgomery Gallery, Pomona College, Claremont, California, Gift of Dr. E. H. Parker (P3004a). Photograph by Schenck & Schenck Photography

**FIG. 3.** *Colgante en forma de ave*, Arizona, hohokam, siglos x al XIII (?), caracola, turquesa y coral (?). Montgomery Gallery, Pomona College, Claremont, California, Donación del Dr. E. H. Parker (P3004a). Fotografía de Schenck & Schenck Photography

que eran nómadas y seguían los pastizales del Sudoeste asentarse en comunidades agrícolas estables, llamadas a convertirse en centros de cultura y de comercio. El arte de ambas regiones refleja la importancia del papel del maíz para estas sociedades. Por ejemplo, los artistas mexicas incluyeron las mazorcas de maíz en una escultura monumental de una cola de serpiente de cascabel (figura 1). A medida que surgían centros en la región, adquirieron su propia identidad —económica,

## SPANIARDS IN AZTLAN

When Spaniards arrived in Tenochtitlan in 1519, they were intrigued by stories of a rich land called Aztlán. A Mediterranean legend that told of seven cities of gold became entwined with a Mexica myth of seven caves and reports of great cities in the vast unexplored north of Mexico. Encouraged by these reports, elaborate expeditions were undertaken. In 1540 Francisco Vázquez de Coronado set off with hundreds of volunteers on a quest to the north. While Coronado never discovered the mythical cities

of gold, his efforts did lead to the Spanish colonization of the Southwest.

**FIG. 4.** *Mask*, Mexico, Aztec-Mixtec, 15th–16th century, wood, turquoise, jadeite, shell, mother-of-pearl, and coral. Museo Nazionale Preistorico Etnografico “L. Pigorini,” Rome (4213). Photographic archive of the museum, photograph by Damiano Rosa



**FIG. 4.** *Máscara*, México, azteca-mixteca, siglos xv–xvi, madera, turquesa, jadeíta, caracola, madreperla y coral. Museo Nazionale Preistorico Etnografico “L. Pigorini” (4213), Roma. Archivo fotográfico del museo, fotografía de Damiano Rosa

religiosa, histórica y artística— y siguió una larga historia de intercambio cultural.

En las excavaciones de Casas Grandes, en el norte de Chihuahua, México, resulta evidente la existencia de un sistema activo de comercio de bienes preciosos. A mediados del siglo xiv, Casas Grandes era una ciudad rica con gran abundancia de bienes preciosos. Además de telas, joyas, tallas en piedras y cerámica de producción local (figura 2), los arqueólogos han descubierto amplias cantidades de materiales raros de centros distantes—caracolas de la costa de México, turquesas excavadas en el Sudoeste, campanas de cobre del oeste de México y plumas de guacamaya (un tipo de loro) de la altiplanicie

de México. Estos descubrimientos señalan que Casas Grandes fue seguramente un centro de intercambios culturales. Cuando menos, los residentes de la ciudad eran consumidores sofisticados.

La turquesa era uno de los minerales comercializados más valiosos. Su color azul brillante era asociado con el agua—recurso precioso para las culturas que viven en el desierto, como la hohokam de Arizona (figura 3)— e en las religiones locales la turquesa era utilizada con el significado de fertilidad. Para el siglo x, los artistas creaban en México objetos preciosos hechos de turquesa. Una máscara mexicana

With the arrival of Spaniards, social and cultural life in Mexico and the Southwest changed dramatically—urban centers were destroyed, local religions were suppressed, and native populations were decimated

by European diseases. Despite Spanish imperialism, native traditions endured, and materials that had been precious to pre-Columbian cultures

retained their value. Objects created during this period reflect the adjustments and adaptations made in both cultures. Brilliantly colored feathers of macaws and other parrots were highly prized throughout Mexico and the Southwest. Mexica artists worked feathers into elaborately patterned garments and paraphernalia, and small sculptures of parrots were buried in tombs in West Mexico (fig. 5). While the scarlet macaw was found only in



(figura 4) combina la turquesa con otros materiales de valor, como la madreperla y el jade.

Como los depósitos más grandes de turquesa fueron hallados en el Sudoeste, el comercio con los centros mexicanos se desarrolló en ese lugar. A la turquesa extraída en lugares como Cerrillos, Nuevo México, se le daba forma de loseta diminuta que los artistas toltecas y mixtecas del sur utilizaron para elaborar esculturas de mosaico.

Los productos comercializados entre los centros culturales a menudo estaban imbuidos de simbolismo y significado. Su intercambio alentó la circulación de conocimientos e ideas. Como resultado de ello, el arte y la arquitectura de la región reflejan filosofías comunes. Estas filosofías compartidas incluyen rituales y ceremonias alrededor de la lluvia, la fertilidad y el crecimiento. Por

ejemplo, la serpiente cuyo ondulante movimiento sugiere el agua y la renovación, fue símbolo frecuente en estas prácticas religiosas. Se cree que la máscara mexicana hecha de turquesa (figura 4) representa al dios Quetzalcoatl, que aparece como una serpiente emplumada. Las serpientes en las imágenes de las culturas mimbres, hopi, zuni y de Barrier Canyon, representan las cualidades de regeneración de la tierra, pero cada imagen encierra atributos específicos, según la estética y las creencias del grupo que la creó.

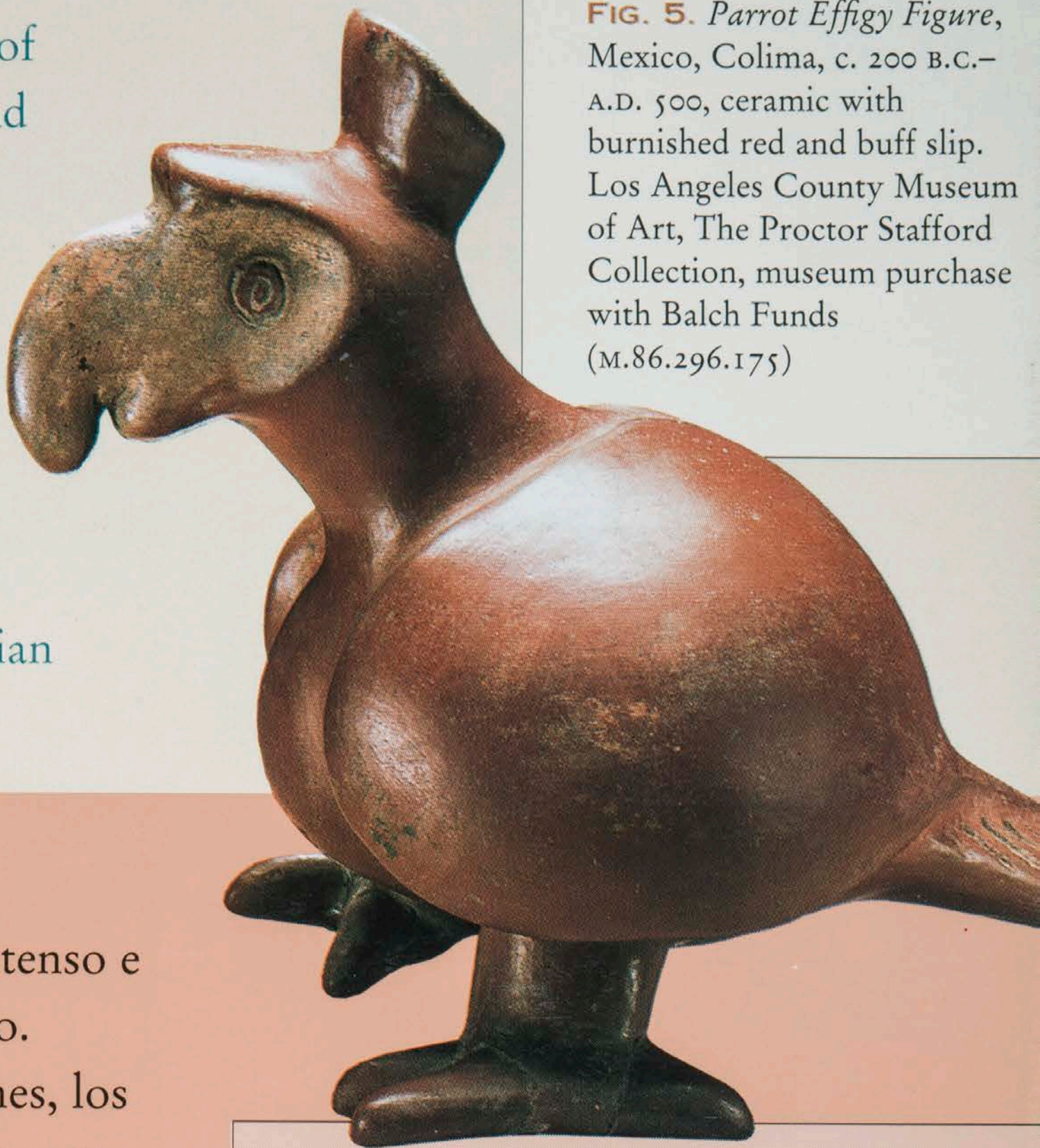
### ESPAÑOLES EN AZTLÁN

Cuando los españoles llegaron a Tenochtitlan en 1519, se sintieron intrigados por las historias de una tierra rica llamada Aztlán. Una leyenda mediterránea relacionada con siete ciudades de oro quedó entrelazada con un mito mexicano de siete cuevas y con relaciones acerca

highland Mexico, paintings of this bird decorate pottery and the walls of ceremonial rooms, called kivas, in the Southwest. Native artists continued the tradition of featherwork at special schools founded by missionaries. Rather than following pre-Columbian

de grandes ciudades en el extenso e inexplorado norte de México. Alentados por estas relaciones, los colonizadores emprendieron expediciones de gran alcance. En 1540, Francisco Vázquez de Coronado partió con cientos de voluntarios para conquistar el norte. Si bien Coronado jamás descubrió las ciudades míticas de oro, sus esfuerzos condujeron a la colonización española del Sudoeste.

Con el arribo de los españoles, la vida social y cultural de México y del Sudoeste sufrió un cambio dramático: los centros urbanos fueron destruidos, las religiones locales fueron suprimidas y las poblaciones nativas fueron diezmadas por las enfermedades europeas. A pesar del imperialismo español, las tradiciones nativas perduraron y conservaron su valor los materiales que habían sido preciosos para las culturas precolombinas. Los objetos creados durante este periodo reflejan los ajustes y adaptaciones hechos en ambas culturas. Las plumas de colores



**FIG. 5.** *Parrot Effigy Figure*, Mexico, Colima, c. 200 B.C.–A.D. 500, ceramic with burnished red and buff slip. Los Angeles County Museum of Art, The Proctor Stafford Collection, museum purchase with Balch Funds (M.86.296.175)

**FIG. 5.** *Figura en forma de loro*, México, Colima, hacia 200 a.C.–500 d.C., cerámica con franja roja bruñida. Los Ángeles County Museum of Art, The Proctor Stafford Collection, adquisición del museo con Fondos Balch (M.86.296.175)

brillantes de las guacamayas y otros loros fueron altamente valorados en México y el Sudoeste. Los artistas mexicas elaboraron con plumas ornamentos y parafernalia refinados y esculturas pequeñas de loros eran enterradas en las tumbas en el oeste de México (figura 5). Si bien la guacamaya escarlata se encontraba únicamente en la altiplanicie de México, las pinturas de esta ave decoraron la cerámica y las paredes de los recintos ceremoniales, llamados kivas, en el Sudoeste. Los artistas nativos continuaron la tradición del trabajo en plumas en escuelas especiales fundadas por misioneros. En lugar de seguir las formas precolombinas, crearon imágenes cristianas, como cuadros



forms, they created Christian images, such as devotional pictures (fig. 6), or the robes and regalia of Catholic priests. As with pre-Columbian featherwork, these objects lent prestige to those who possessed them.

**FIG. 6.** *San José*, Mexico, 16th century, feathers, copper, and *amate* paper. Collection of Michael Haskell

devocionales (figura 6), o las vestiduras de los sacerdotes católicos. Como sucedía con el trabajo en pluma en el periodo precolombino, estos objetos conferían prestigio a quienes los poseían.

#### IDENTIDAD CULTURAL Y AZTLÁN

A pesar de la creación de una frontera internacional con la firma del Tratado de Guadalupe Hidalgo de 1848, que puso fin a la Guerra entre México y Estados Unidos, tanto en México como en el Sudoeste de Estados Unidos persistieron las prácticas culturales de los naturales de la región, y han continuado los intercambios culturales entre ambas regiones. Los mexicoamericanos persiguieron un sentido de pertenencia cultural e histórica para su pueblo. Los activistas de derechos chicanos resucitaron con ese objeto el mito de Aztlán en la década de 1960. La patria legendaria de los mexicas se convirtió en el símbolo

#### CULTURAL IDENTITY AND AZTLAN

Despite the creation of an international border following the 1848 Treaty of Guadalupe Hidalgo, which ended the Mexican-American War, native cultural practices persisted in Mexico and the southwestern United States, and cultural exchange has continued between the



**FIG. 6.** *San José*, México, siglo XVI, plumas, cobre, papel de amate. Colección de Michael Haskell

de los orígenes históricos y culturales de la comunidad chicana. Los artistas, que eran elementos integrales para el triunfo del movimiento, incorporaron elementos del paisaje de la región y los temas de su pasado precolombino a fin de reclamar el lugar de sus orígenes y establecer una identidad cultural.

Algunos artistas contemporáneos buscan sus raíces con formas e imá-

two regions. Mexican Americans sought a sense of cultural and historic belonging for their people. To that end, Chicano rights activists revived the myth of Aztlan in the 1960s. The legendary homeland of the Mexica became a symbol of the historic and spiritual origins of the Chicano community. Artists, who were integral to the success of the political movement, incorporated elements of the landscape of the region and themes of their pre-

Columbian past to reclaim the place of their origin and to establish a cultural identity.

Some contemporary artists explore their roots through ancient

**FIG. 7.** Al Qöyawayma, *Sikyatki-Style Jar with Repoussé Corn Ears*, 1976, ceramic. Collection of Charles and Marjorie Benton. Photograph by Michael Tropea Photography



**FIG. 7.** Al Qöyawayma, *Jarrón de estilo sikyatki con mazorcas repujadas*, 1976, cerámica. Colección de Charles y Marjorie Benton. Fotografía de Michael Tropea Photography

genes antiguas. El artista ceramista Al Qöyawayma crea formas fluidas contemporáneas que expresan una interpretación personal de su pasado hopi. Su vasija baja, basada en un antiguo jarrón de semillas, fue hecho con arcilla nativa y técnicas tradicionales (figura 7). Las mazorcas evocan la importancia del maíz en las sociedades del Sudoeste. Su colocación, en la dirección de los cuatro puntos cardinales, es una referencia a la idea del lugar central.

Mediante la adaptación y reinterpretación de la iconografía y símbolos precolombinos, otros artistas han logrado echar los cimientos para la creación de una identidad cultural. La artista Yolanda M. López, de San Francisco, explora con sus obras los estratos de la identidad chicana. En *Nuestra madre* (figura 8), López adorna a la madre diosa azteca, Coatlicue, con un manto azul, con una luna creciente y con rayos solares a

manera de halo. Tradicionalmente, estos atributos son propios de la Virgen de Guadalupe, que se apareció al indio converso Juan Diego en 1531 (figura 9). Durante el periodo colonial, la Virgen de Guadalupe llegó a ser uno de los símbolos más reverenciados de México e incluso representó la lucha mexicana por la independencia. Con la superposición de ambas imágenes —la precolombina y la colonial— López evoca el papel esencial que desempeña cada una de esas imágenes y, con ello, sugiere que ambas culturas forman parte de la historia de los chicanos.

La región que constituye el norte de México y el Sudoeste de Estados

forms and iconography. The ceramic artist Al Qöyawayma creates fluid, contemporary forms that reflect a personal interpretation of his Hopi past. His low-shouldered vessel, based on an ancient seed jar, was constructed using native clay and traditional techniques (fig. 7). The corn ears evoke the importance of maize in Southwest societies. Their arrangement, in the four cardinal directions, is a reference to the idea of the center place.

By adapting and reinterpreting pre-Columbian iconography and

symbols, other artists have provided a foundation for constructing a cultural identity. San Francisco artist Yolanda M. López explores the layers of Chicana identity through her work. In *Nuestra Madre* (fig. 8), López adorns the Aztec mother goddess, Coatlicue, with a blue robe, crescent moon, and halolike border of sun rays. Conventionally, these attributes belong to the Virgin of Guadalupe, who appeared to the Indian convert Juan Diego in 1531 (fig. 9). During the colonial period, the Virgin of Guadalupe became one of Mexico's most revered symbols and was used



**FIG. 8.** Yolanda M. López, *Nuestra Madre*, 1981–88, acrylic and oil on Masonite. Collection of the artist. Photograph by Ben Blackwell

**FIG. 8.** Yolanda M. López, *Nuestra madre*, 1981–88, acrílico y óleo sobre plancha de madera. Colección de la artista. Fotografía de Ben Blackwell

Unidos está punteada por centros diversos unidos por un sistema común de creencias. Los intercambios culturales de bienes y de ideas, al igual que la persistencia y adaptación de las prácticas de la cultura tradicional, enlazan los centros por encima de los confines del tiempo y de la geografía. La conformación física de la región y la constante búsqueda de una patria han contribuido a forjar identidades culturales, espirituales e históricas. Desde los tiempos de las sociedades precolombinas hasta las comunidades artísticas de hoy, Aztlán ha representado un irresistible lugar

to represent the Mexican struggle for independence. By superimposing the two icons—pre-Columbian and colonial—López suggests the powerful role each image, and thus each culture, plays in Chicano/a history.

The region that makes up northern Mexico and the southwestern United States consists of disparate centers that are unified by common belief systems. Cultural exchange

of goods and ideas as well as the persistence and adaptation of traditional cultural practices link the centers across the confines of time and geography. The landscape of the region and the enduring search for a homeland have helped to forge cultural, spiritual, and historical identities. From pre-Columbian societies to modern artistic communities, Aztlan has represented a compelling place of origin. Even into the twenty-first century, Mexicans and Mexican Americans look to this legendary land for a sense of belonging.



**FIG. 9.** Josefus de Ribera y Argomanís, *Verdadero retrato de Santa María Virgen de Guadalupe, patrona principal de la Nueva España jurada en México*, 1778, óleo sobre lienzo. Propiedad de la Nación Mexicana, Col. Museo de la Basílica de Guadalupe, Consejo Nacional para la Cultura y las Artes, Dirección General de Sitios y Monumentos del Patrimonio Cultural, Ciudad de México. Fotografía de Manuel Zavala

**FIG. 9.** Josefus de Ribera y Argomanis, *Verdadero retrato de Santa María Virgen de Guadalupe, patrona principal de la Nueva España jurada en México*, 1778, oil on canvas. Property of the Mexican nation, Col. Museo de la Basílica de Guadalupe, Consejo Nacional para la Cultura y las Artes, Dirección General de Sitios y Monumentos del Patrimonio Cultural, Mexico City. Photograph by Manuel Zavala

This exhibition was organized by the Los Angeles County Museum of Art with the cooperation of the Consejo Nacional para la Cultura y las Artes/Instituto Nacional de Antropología e Historia, México. It was made possible by a generous grant from AT&T. It was supported in part by grants from the Rockefeller Foundation and the National Endowment for the Humanities, dedicated to expanding American understanding of history and culture. Additional support was provided by the Ethnic Arts Council of Los Angeles.

The Los Angeles presentation was made possible by KMEX-TV/Univision.

In-kind support for the exhibition was provided by FrameStore.



Education programs at the museum are supported in part by grants from the California Arts Council, the City of Los Angeles Cultural Affairs Department, and the William Randolph Hearst Endowment Fund for Arts Education.

de origen. Incluso en el siglo XXI, los mexicanos y los mexicoamericanos buscan en esta tierra legendaria un sentido de pertenencia.

## Related Events

### DOCENT TOURS

Tuesdays, Thursdays,  
Saturdays, and Sundays,  
3 P.M.  
Tours meet at the entrance  
to the exhibition.

### AUDIO TOUR

Random-access tours in  
both English and Spanish  
for adults and children  
are available for \$5 at the  
entrance to the exhibition.

### LECTURES

Sundays, 3 P.M.  
Dorothy Collins  
Brown Auditorium

May 20  
*Politics and Poetics*  
Karen Davalos, Ph.D.,  
Assistant Professor of  
Chicana/o Studies, Loyola  
Marymount University

June 3  
*Mexican and Chicano  
Contemporary Art*  
Art Historian Shifra  
Goldman, Ph.D., Research  
Associate with the Latin  
American Center, UCLA

June 17  
*The Breath of Life: The  
Symbol of Wind in Ancient  
Mesoamerica and the  
American Southwest*  
Anthropologist Karl  
Taube, Ph.D., University  
of California, Riverside

July 15  
*Pueblo Weaving and  
the Colonial Encounter*  
Anthropologist Laurie  
Webster, Ph.D., Visiting  
Scholar, Arizona State  
Museum, University  
of Arizona, Tucson

July 29  
*The Ex-voto Tradition:  
The Past and the Present*  
Michele Beltran, Director  
of Exhibits, Papalote  
Museo del Niño, Mexico  
City

August 5  
*Negotiating Cultural  
Identity: 16th- and  
17th-Century Mexican  
Featherwork Art*  
Victor Zamudio-Taylor,  
Cocurator of the exhibition

These lectures are made possible  
by the Brotman Special  
Exhibition Fund.

### ARTIST'S ROUNDTABLE

Saturday, August 4,  
2–3:30 P.M.  
Leo S. Bing Theater  
A discussion with exhibi-  
tion artists Yolanda López,  
Luis Jiménez, and Enrique  
Chagoya, moderated by  
Victor Zamudio-Taylor

### WRITERS IN FOCUS

Poetry readings in  
the Hammer Building,  
gallery 4

Friday, June 22, 7 P.M.  
Marisela Norte  
Rubén Martínez

Friday, August 10, 7 P.M.  
Naomi Quinonez  
Luis Alfaro

### ART VIDEO PROGRAM

May 17–August 24  
Tuesdays and Thursdays,  
3–4:30 P.M.  
Fridays, 7–8:30 P.M.  
Sundays, 1–2:30 P.M.  
Dorothy Collins Brown  
Auditorium

Silvia Gruner  
(Mexico, b. 1959)  
*In situ* (1995, 15 min.)  
*500 kilos de impotencia  
(o posibilidad)* (1998,  
15 min.)

Rubén Ortiz Torres  
(Mexico, b. 1964) and  
Jesse Lerner (United  
States, b. 1962)  
*Frontierland/Fronterilandia*  
(1995, 56 min.)  
Funding provided by  
the U.S. Mexico Fund  
for Culture.

Rubén Ortiz Torres  
(Mexico, b. 1964)  
and Aaron Anish  
*How to Read Macho  
Mouse* (1991, 8 min.)  
L.A. Chingadera  
Productions. Funding  
provided by California  
Institute of the Arts,  
Valencia, California.

### DOCUMENTARY FILM AND VIDEO SERIES

*Xicano Ricorso: A Thirty-  
Year Retrospect of Aztlán*  
Curated by  
Armando Rascón  
Leo S. Bing Theater  
An exhibition of films and  
videos made by Chicano/a  
artists from the 1960s to  
the 1990s, *Xicano Ricorso*  
traces Chicano conscious-  
ness from its inception as  
a political movement to its  
recent manifestation as cul-  
tural discourse. The series  
presents the diverse voices  
of the artists who live and  
work in Aztlan through  
material culled from media,  
independent projects, and  
feature-length documen-  
taries. Originally presented  
at the Museum of Modern  
Art in New York in 1994,  
*Xicano Ricorso* was con-  
ceived as an intervention  
against the virtual absence  
of Chicano representation  
in media and in main-  
stream institutions.

Saturday, May 19  
Lecture and Film Screening  
1–2 P.M.  
Chon Noriega, Associate  
Professor, Critical Studies

Program, Department of Film and Television, UCLA, will introduce the film and video series.

2-5 P.M.

*Pocho Biography; Jack Stelman; I Never Tell the Truth Because I Know There Isn't Any, or I Never Could Spell Assimilation; Low 'n Slow: The Art of Lowriding; Absolute Hurry; A Rifle, A Prayer; Mujería I: The Olmeca Rap; Anima; How Else Am I Supposed to Know That I'm Alive?; My Trip in a '52 Ford; El Espejo/The Mirror; Las Madres de la Plaza de Mayo*

Thursday, June 21, 6-9 P.M.

*Veinte Años Despues; Mañanmania; A Rifle, A Prayer; Low 'n Slow: The Art of Lowriding; When You Think of Mexico: Commercial Images of Mexico; I Never Tell The Truth Because I Know There Isn't Any, or I Never Could Spell Assimilation; The Fence/La Cerca; How to Read Macho Mouse; Mujería I: The Olmeca Rap*

Thursday, July 19, 6-9 P.M.

*Cada Cabeza un Mundo; Runaway Teens; Breaking Pan with Sol; Tanto Tiempo; Chicana; Absolute Hurry; Mujería I: The Olmeca Rap; Anima; El Espejo/The Mirror; Vuelo Mundial*

**SHEILA AND WALLY WEISMAN FAMILY SUNDAYS**

May 20, June 3, 17, August 19, 26, 12:30-3:15 P.M.  
*Aztlan and Beyond*

Sheila and Wally Weisman Family Sundays are made possible by Sheila and Wally Weisman.

**JOHNNY MERCER FOUNDATION FAMILY MUSIC DAY**

May 27, 12:30 P.M.  
*The Sounds of Aztlan*

The Johnny Mercer Foundation Family Music Days are made possible by a generous grant from The Johnny Mercer Foundation.

**ART CLASSES**

*Aztlan: Magical Old and New Art*  
Classes for children ages 3½-5 and their family members  
Saturdays:  
June 2, 9, 16, 23, 30  
Or Sundays:  
June 3, 10, 17, 24, July 1

*Focus on Aztlan*  
Class for children and adults ages 5-105  
Saturdays:  
June 2, 9, 16, 23, 30

*Discovering Ancient and Contemporary Art*  
Classes for children ages 6-8  
Saturdays:  
June 2, 9, 16, 23, 30  
Or Sundays:  
June 3, 10, 17, 24, July 1

*Art and Aztlan*  
Class for children ages 9-12  
Sundays:  
June 3, 10, 17, 24, July 1

*Sketching "The Road to Aztlan"*  
Class for adults  
Saturdays:  
June 2, 9, 16, 23, 30

**DROP-IN WORKSHOP**

Saturday, July 28, 12-4 P.M.  
LACMA West, fifth floor  
*Cultural Transformations: From There to Here*  
This one-day workshop provides the opportunity for participants to work with Gilbert "Magu" Luján, a master artist from the exhibition.

For class and workshop information, registration, and tuition fees, please call (323) 857-6139.

**LECTURES AT COMMUNITY SITES**

Ernesto S. Martinez, Ph.D. candidate in UCLA's Critical Studies Program, Department of Film and Television.

May 31, 6 P.M.

The Mexican Cultural Institute of Los Angeles  
125 Paseo de la Plaza, #300  
Los Angeles  
(213) 264-3660

June 7, 6 P.M.

Self Help Graphics  
3802 Caesar Chavez Ave.  
Los Angeles  
(323) 264-1259

June 10, 3 P.M.

Espresso Mi Cultura  
5625 Hollywood Blvd.  
Los Angeles  
(323) 466-0481

**PLEASE VISIT** the Bernard and Edith Lewin Latin American Art Galleries and Study Center at LACMA West.

**FOR FURTHER INFORMATION** on these events, please visit *The Road to Aztlan* Web site at [www.LACMA.org](http://www.LACMA.org)

**PLEASE EMAIL US** at [www.Educate@LACMA.org](mailto:www.Educate@LACMA.org) if you would like to be placed on our mailing list and to receive information about upcoming events and classes.