

VOLUME 23, NOVEMBER, 2020
VOLUMEN 23, NOVIEMBRE, 2020

FREE
GRATIS

CONEXIONES

People Helping People • Gente Ayudando Gente


Feria Maestros del Arte

Special Edition
Mexican Folk Art

Vamos Juntos • Coming Together

PUBLICATION



PUBLICACION

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The Lake Chapala Society

Mission & Vision

Our mission is to promote the active participation of Lakeside's inhabitants to improve their quality of life lakeside.

Our vision is a future where all Lakeside residents continually have a role in enriching the community's quality of life, vitality and prosperity through the exchange of knowledge, expertise, culture, heritage & language.

Nuestra Misión es promover la activa participación de los residentes de la Ribera de Chapala, para mejorar la calidad de vida en la comunidad.

Nuestra Visión es un futuro donde todos los residentes de La Ribera participen continuamente en mejorar la calidad de vida, vitalidad y prosperidad de la comunidad a través del intercambio de conocimiento, experiencia, cultura, patrimonio y lenguaje.

Board of Directors

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Conecciones Team

The magazine's name, Conecciones — Connections in English — reflects its purpose, which is to enable the Lake Chapala Society to connect with its community. / El nombre de la revista Conecciones refleja su propósito, favorecer la conexión de The Lake Chapala Society con la comunidad.

Publisher / Editorial: Lake Chapala Society

Editor-in-Chief / Editor en Jefe: Steve Balfour

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Art & Design / Arte y Diseño: Domitzu Medrano B.

Production Manager / Director de producción: Marianne Carlson

Conecciones welcomes submissions of articles from Lakeside authors — we reserve the right to edit as necessary. Submissions should be in MSWord 600 words, and should be directed to submissions@lakechapalasociety.com. Advertisement inquiries should be directed to ventas@lakechapalasociety.com.

Propuestas de artículos para la revista Conecciones. Nos reservamos el derecho de editar según sea necesario. Las consultas deben dirigirse a editor@lakechapalasociety.com. Las consultas sobre publicidad deben dirigirse a ventas@lakechapalasociety.com.

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COVER PHOTO BY: David Lorenz Winston, Ajijic 2018

All prices include free design work except business card ads. All ads/ad information must be submitted by the 10th of the month for inclusion in the next month's magazine. Send to sales@lakechapalasociety.com / *Todos los precios incluyen el trabajo de diseño gratuito, excepto los anuncios de tarjetas de presentación. Todos los anuncios/información de anuncios deben ser enviados antes del día 10 del mes para su inclusión en la revista del mes siguiente. Enviar a ventas@lakechapalasociety.com*

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	Cost / Precio	with/ con IVA
Back cover / <i>Contraportada</i> (8.5 x 11" / 22 x 28 cm)	\$4,620	\$5,359.20
Inside front & back cover / <i>Contraportada interna</i> (8.5 x 11" / 22 x 28 cm)	\$4,100	\$4,756.00
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1/2 page / 1/2 página (5.25 x 8" / 13 x 20 cm)	\$1,950	\$2,262.00
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Lake Chapala Society

A note from the LCS President

We are at a challenging crossroad.

I know that it is an old cliché, but it has special meaning at this time. We are at a stage in the life of the Lake Chapala Society where we need to make some difficult decisions. No matter which road we travel there is change that we must endure. This change is inspired by a pandemic and the fear of uncertainty that probably none of us could ever have expected to hit us this hard and at this time of our lives.

There are those who are suggesting they will stay home until there is a vaccine that is readily available to all. Others who advocate for herd immunity, without considering how many lives will be lost in the process, and whose lives that might be. Either of these options are far away and filled with more uncertainty.

I do not look at this pandemic through a political lens, but instead through the lens of not wanting to lose any of my friends, or anyone from our community here at Lakeside. For us senior Expats, we gave so much of our lives to making the world a better place or enhancing the lives of our families and our friends. We came here for a culture that opens its arms and more so - its hearts to not only welcome us, but to engulf us and enrich our already valued lives. A great many of us, as we have settled here, have found new causes, new friends and new neighbors, whose lives we have become a part of. We thrive on the desire to contribute to others.

For many local organizations, small businesses and causes, the past seven months have been extremely difficult. Many face uncertain times. The Lake Chapala Society is also experiencing major impact and challenges. Most of our members have been so generous in giving of themselves, their time, talent, compassion and money to enrich the community that surrounds us. Now so many hurdles have been through in front of us. We are so anxious to reinstate our amazingly rich Children's Art Program. We want to build upon our student aid program, restart our ESL classes which attract 500 students. We also know that our Spanish language library not only serves as a library of books in Spanish, but also a research center for students who

are committed to get ahead and improve their lives. We have a variety of other programs and services that empower members of the local Mexican community, that are on hold at this time. Many of these programs are designed to help families, many who right now are trying to deal with home learning and have Children of different ages, class levels and minimal technology in their homes.

Of course I haven't even touched on the hundred programs we offer to the Expat community and the value those programs offer to so many. I trust that you have awareness of those.

There is just too much at stake. We want to get all of our programs going again and we want to work within safer guidelines to do so. The Board of Directors and over 100 volunteers have risen to the occasion. They are giving tirelessly of their time and talents as well as their dollars to strengthen the organization. But we need to work harder to find things that will work. We need to accept that change is a major part of our every day life now and accept that we have not yet found the new normal. We need to be flexible and open to new possibilities. And yes, we need donations now more than ever in order to make it through.

Please join our efforts and show your support in anyway that you can.

I look forward to our new café opening soon and hope that we can meet for coffee and discuss more. Please feel free to call on me to discuss how you can help. Or visit our [website](#) to make a donation.

Most sincere wishes and compassion.

Steve Balfour
President
Your Lake Chapala Society.



Lake Chapala Society

Una nota del Presidente de la LCS

Estamos en una encrucijada desafiante.

Sé que es un viejo cliché, pero tiene un significado especial en este momento. Estamos en una etapa de la vida de Lake Chapala Society en la que necesitamos tomar algunas decisiones difíciles. No importa qué camino tomemos, hay cambios que debemos soportar. Este cambio está inspirado por una pandemia y el miedo a la incertidumbre que probablemente ninguno de nosotros podría haber esperado que nos golpeará tan duro y en este momento de nuestras vidas.

Hay quienes dicen se quedarán en casa hasta que haya una vacuna que esté disponible para todos. Otros que abogan por la inmunidad de la manada, sin considerar cuántas vidas se perderán en el proceso, y de quiénes podrían ser. Cualquiera de estas opciones está muy lejos y llenas de más incertidumbre.

No veo esta pandemia a través de una lente política, sino a través de la lente de no querer perder a ninguno de mis amigos, o a nadie de nuestra comunidad aquí en Lakeside. Para nosotros, los extranjeros retirados, dimos mucho de nuestras vidas para hacer del mundo un lugar mejor o mejorar las vidas de nuestras familias y amigos. Vinimos aquí por una cultura que abre sus brazos y más aún, sus corazones no sólo para darnos la bienvenida, sino para engullirnos y enriquecer nuestras ya valiosas vidas. Muchos de nosotros, al establecernos aquí, hemos encontrado nuevas causas, nuevos amigos y nuevos vecinos, de cuyas vidas nos hemos convertido en parte. Prosperamos en el deseo de contribuir a los demás.

Para muchas organizaciones locales, pequeñas empresas y causas, los últimos siete meses han sido extremadamente difíciles. Muchos se enfrentan a tiempos inciertos. Lake Chapala Society también está experimentando grandes impactos y desafíos. La mayoría de nuestros miembros han sido tan generosos en dar de sí mismos, su tiempo, talento, compasión y dinero para enriquecer la comunidad que nos rodea. Ahora que tantos obstáculos han pasado por delante de nosotros. Estamos tan ansiosos por restablecer nuestro maravilloso Programa de Arte Infantil. Queremos mejorar nuestro programa de ayuda a

los estudiantes, reiniciar nuestras clases de ESL que atraen a 500 estudiantes. También sabemos que nuestra biblioteca en español no sólo sirve como una biblioteca con libros, sino también como un centro de investigación para los estudiantes que se comprometen a salir adelante y mejorar sus vidas. Tenemos una variedad de otros programas y servicios que capacitan a los miembros de la comunidad mexicana local. Muchos de estos programas están diseñados para ayudar a las familias, muchas de las cuales en este momento están tratando de lidiar con el aprendizaje en el hogar y tienen niños de diferentes edades, niveles de clase y tecnología mínima en sus hogares.

Por supuesto, ni siquiera he tocado los cien programas que ofrecemos a la comunidad de extranjeros y el valor que esos programas ofrecen a tantos. Confío en que sabrás a cuales me refiero.

Hay demasiado en juego. Queremos que todos nuestros programas vuelvan a funcionar y queremos hacerlo dentro de pautas seguras. La Junta Directiva y más de 100 voluntarios han estado a la altura de las circunstancias. Están dando incansablemente de su tiempo y talento así como dinero para fortalecer la organización. Pero tenemos que trabajar más duro para encontrar cosas que funcionen. Necesitamos aceptar que el cambio es una parte importante de nuestra vida diaria ahora y aceptar que aún no hemos encontrado la nueva normalidad. Necesitamos ser flexibles y estar abiertos a nuevas posibilidades. Y sí, necesitamos donaciones ahora más que nunca para poder salir adelante.

Por favor, únanse a nuestros esfuerzos y muestren su apoyo en todo lo que puedan.

Espero que nuestro nuevo café abra pronto y podamos reunirnos para tomar un café y discutir más. Por favor, siéntanse libres de llamarme para platicar cómo pueden ayudar. O visite nuestra [página web](http://www.lakechapasociety.com) para hacer una donación.

Con mis más sinceros deseos.

Steve Balfour
Presidente
Lake Chapala Society



Lake Chapala Society

Activities & Events

**Pull
Out**

***Open to the Public ** US Citizens (S) Sign in (C) Member card**
(M) LCS members only (s) sign-up group limited to 15 or less

LESSONS (M)

Bordados Artístico M+W+F 4-6
Español en Acción (Spanish in Action) (S) Check office for times, Cost
 Exercise M+W+F 9-9:50
 Exploring Spanish Zoom, T+TH+SAT 12-1:30, Email sambrit10@gmail.com
 How to Draw Almost Anything (S) TH 12-1:30
 Email zoarmiger@gmail.com to register
 Intermediate Hatha Yoga Zoom, T+TH 2:00
 Email knightsinajijic@gmail.com
 Introduction to Lakeside (S) Zoom 1-2:30+ on campus 10:30-12, Nov. 9+13, Cost
 Introduction to Spanish (S) T 12-1:30 + Cost
 Line Dancing T + TH 10-11:15 Email Vt2mx@yahoo.com
 Mudlarks Pottery Introduction to Ceramics (S) M+F 11-1, Cost + Registration
 Mudlarks Pottery Open Studios (S) M + F 10-2, Cost + Regist.
 PEP & Prueba Mexico Series (S) + Cost
 Stretch & Balance T+TH 8:45-9:45
 Email harry_bertram@hotmail.com.
 Tech Class Basics TH 10:00 Zoom, Email lcs.tech.training@gmail.com
 Warren Hardy Spanish Series (S) + Cost
 Write to a Prompt Writers' Group TH 10-12

LIBRARIES (M)

Book Library M-Sat 10-2
 DVD, Books on Tape & Library of Congress Talking Books Library
 is closed until procedures are determined. To order books on-line,
 you must use a computer or a tablet/iPad. It is not possible to
 order using a cell phone. Go to lakechapalasociety.com & select
 libraries/English.

SOCIAL ACTIVITIES (M)

Conversaciones en español M 10-12
 Email dm.209742khh@gmail.com
 Discussion Group W 12-1:30
 Everyday Mindfulness Zoom, M 10:00
 Email barbarahildt@gmail.com
 HOT Science Zoom, T 1:45 Email hotsciencelcs@gmail.com
 Scrabble F 11:30-1:30
 Tournament Scrabble T 12-1:50

HEALTH INSURANCE*

Amexcare Last F 10-12
 Hospital San Antonio TH 10-12

IMSS & Immigration Services M+T 10-1 Call for
 appointment, No sign up
 Lakeside Insurance T+TH 11-2

HEALTH & LEGAL SERVICES*

Becerra Immigration TH 10:30-12:30
 Hearing Aid Services (S) M+ 2nd+4th SAT 10:30-4
 Call for appointment
 Intercam Banking Services M-F 10-1
 La Pueblita 2nd + 4th T 10-12
 Optometrist Claravision (S) TH 9-4 Call for appointment
 Skin Cancer Screening (S) 2nd+4th W 10-12:30
 No walk-ins, Sign up
 Sky Med 1st F 10-1

SOCIAL ACTIVITIES *

Spanish/English Conversation Sat 12-1:30

SERVICE & SUPPORT GROUPS *

Al-Anon (Spanish) M 6-7:30, W 5:30-7:30
 ASA Board Meeting 10:30-12, Nov.4
 Diabetes Support Group Zoom, 1st F 11:00
 Email welchkdabetes@gmail.com
 Information Desk M-Sat 10-2
 Lakeside AA M+TH 4:30-5:30
 Needle Pushers 1st +3rd T 10-11:45
 Open Circle Sun 10:30-11:30
 Toastmasters M 7-9

Office & Libraries
Mon -Saturday 10-1:30
Grounds hours Monday-Friday
8:30-2:50, Saturday 9-1:50

ADDITIONAL COMMENTS:
 See Page LCS-2

Lake Chapala Society

US PASSPORT RENEWALS

LCS is proud to offer Adult US Passport renewals or replacement for lost or stolen Passports. A courier will take all completed applications and documents to Consulate in Guadalajara for processing.

Steps for Processing

All properly prepared items listed below may be brought to Norm Pifer at LCS on Thursday, November 5 or 12, from 10 a.m. until noon.

Here is what you need to bring to Lake Chapala Society:

1. Your completed form DS-82 for renewals or DS-64 for replacement of lost or stolen Passports.
2. Proper 2”X2” color passport photos (NO GLASSES).
3. Your current passport (if lost or stolen, a copy if you have it).
4. A pre paid Fed Ex envelope addressed to you locally with proper zip code. Originating address: US Consulate calle Progreso 175, Col Americana, 44100 Guadalajara, Jal.
5. Payment in CASH ONLY either US dollars or Mexican pesos at the current monthly rate (determined at time of drop off)

For renewal: \$110 US dollars for renewal or \$2,475 pesos

Lost or stolen: \$145 US dollars or \$3,262.50 pesos

Please bring exact change

When you turn in completed items above:

- All your paperwork and a copy of receipt will be placed in an individual envelope with your name on it.
- You will receive a receipt for the paperwork & cash received
- Twice a month the applications will be taken to the consulate and processed (approximately 4-5 weeks) then sent in to you in your prepaid Fedex envelope.
- If any questions email Norm Pifer: pifernr@gmail.com

U.S. CONSULATE

You may also check with the US Consulate in Guadalajara for any emergency services or additional services that are available directly at their offices in Guadalajara.

DOGS and CATS

While it may not be raining dogs and cats — or even raining — the Lake Chapala Society has a problem with too many of them. The cats that make their way there are multiplying in number, and unleashed dogs are causing havoc. Not only are they attacking, and sometimes killing the cats, they are creating problems for some members who for one reason or another may not be as steady on their feet as they once were.

INTRODUCTION TO LAKESIDE

Instructor: **Rachel McMillen**

Cost: **\$200 pesos per session**

Location: **ONLINE(zoom)**

Exploring Lakeside

Session 1

Monday, Oct 5, 10:30 to 12:00 pm or
Monday, Nov 9, 1:00 to 2:30 pm

Where exactly is Lakeside, Lakeside Communities, Ajijic Village, Fiestas and LCS

Exploring Lakeside

Session 2

Friday, Oct 9, 10:30 to 12:00 pm or
Friday, Nov 13, 1:00 to 2:30 pm

Health & Medical, Eating Out - Eating In,
Money - Banks & ATM's, Churches,
Entertainment & Recreation, Transportation,
Accommodation & Utilities

INTRODUCTION TO LAKESIDE

Instructor: **Rachel McMillen**

Cost: **\$300 pesos per session**

Location: **LCS Gazebo**

Exploring Lakeside

Session 1

Monday, Nov 09, 10:30 to 12:00 pm

Exploring Lakeside

Session 2

Friday, Nov 13, 10:30 to 12:00 pm

To sign up, make sure your membership is current and covers the duration of this course. Registration requires payment. There is no refund. We will follow COVID protocols with no exception.

Lake Chapala Society

As so often happens in this wonderful community, a group has come together to help out. They will be putting up signs about the need to leash dogs, as well as sterilizing and vaccinating the cats, rehoming a few, and building a shelter for the rest.

Meanwhile, it is important that anyone taking a dog to the LCS campus is aware that **there is a ZERO tolerance policy for unleashed dogs**, and should you choose to bring an unleashed animal, a representative from Ecologia will be informed and civil penalties may ensue.

Please be respectful of both other people, other (leashed) dogs, and the cats!

ACTIVITIES & EVENTS ADDITIONAL COMMENTS

- All activities listed as **Zoom** require those interested to contact the email to obtain an invitation, day and time.
- **How to Draw Almost Anything** is limited to 5 participants. Email for registration.
- **Stretch & Balance** has limited attendees. Email to register
- **Conversaciones en español** is limited to less than 10 people. Email for registration.
- **Zoom Tech Class Basics** Email lcs.tech.training@gmail.com for the schedule.
- **Hearing Aid Services** require appointments be made by phone to Dr. Polo at 331-511-4088
- **Optometrist** services require appointments be made by phone to Dra. Luz at 331-411-1178.
- **IMSS** requires appointments be made by phone to Veronica at 333-157-9472
- **Skin Cancer Screenings** require appointments. Call LCS office. NO walk-ins. Screening is free, there is a charge for treatment. Other dermatological concerns, contact Riberas Medical Group for Dra. Martha Ballesteros. 376-688-1244
- **Line Dancing**: Email to attend.
- **Diabetes Support Group** Monthly Zoom meeting. Email: Kim Welch, MS, RD, CDE for information
- **Mudlarks Pottery**: Note this is a change in the class schedules beginning in November:
- **Introduction to Ceramics**: Open to members, this course will cover basic hand building techniques of construction, glazing, and finishing. Meets Monday and Friday, 11am-1pm. Fee: Per calendar month: \$500 MN, plus \$500 MN for 12 pounds of clay. Registration is limited to 6 participants, register after the 25th of the previous month.
- **Open Studio**: Open to members who have completed one month of Introduction to Ceramics, this offers the chance to work independently. Meets Monday and Friday, 10am-2pm. Fee: Per calendar month: \$500 MN. Clay may be purchased as needed, \$500 MN for 12 pounds. Registration for Open Studios is any time.



PRUEBA MEXICO SERIES

CACAO & TABLE CHOCOLATE

\$400 with Nora Maldonado

From Luna Cacao

Savor the experience of what this wonderful seed shares and gives to us to enjoy! This is a hands-on class. It includes material.

**FRIDAY
NOVEMBER 13
10 A.M. - 1 P.M.**

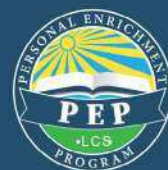
Mexican Manners

\$350 with Alfredo Pérez

Cultural shock is a normal part of life when you move to another country. Learn why the behaviour of your new neighbors differs from your own. Our intention it help you understand cultural differences and promote real and positive coexistence.

**Monday, November 30
2 to 4:30 pm**

Enrollment at LCS Office or LakeChapalaSociety.com
YOUR MEMBERSHIP MUST BE CURRENT DURING THE COURSE
Registration requires payment. There is no refund.
We will follow COVID protocols with no exception.



PERSONAL ENRICHMENT PROGRAM SERIES

DRIVER'S LICENSE

Instructor: Alfredo Pérez

Cost: \$400

We will provide you with the necessary knowledge to obtain a new license or to renew it.
Material will be sent over email previous to the class.

**NOVEMBER 18
At SCBR patio
Wednesday, from 3:00 to 4:30 pm**

Enrollment at LCS Office or LakeChapalaSociety.com
YOUR MEMBERSHIP MUST BE CURRENT DURING THE COURSE
Registration requires payment. There is no refund.
We will follow COVID protocols with no exception.

IMPROVE YOUR PRONUNCIATION FOR SPANISH

Improve your pronunciation by doing vocal exercises and practice.

PACKAGE 1

/s/, /z/, /c/, /k/ & /q/ sounds.

2-session class.

Tuesday & Friday, December 8 & 11
From 10 to 11:10 a.m.

\$200

PACKAGE 2

/b/, /v/, /p/ & /m/ sounds.

2-session class.

Tuesday & Friday, December 15 & 18
From 10 to 11:10 am

\$200

PACKAGE 3

/g/, /gu/, /gü/ and /j/ sounds.

2-session class.

Tuesday & Friday, December 22 & 29
From 10 to 11:10 a.m.

\$200

PACKAGE 4

Where to emphasize words in Spanish.

2-session class.

Wednesday, December 16 & 23
From 10 to 11:10 am

\$200



NOVEMBER & DECEMBER

LCS online program for learners and practitioners of Spanish

CONVERSATION FOR ADVANCE

We will practice our Spanish and learn more vocabulary for advancement.

PACKAGE 1

Mexican Traditions:

The vision of death in Mexico and in the U.S.

2-session class.

Tuesday & Friday, November 17, 20
From 12 to 1:10 p.m.

\$200

The sessions are online. (we use Zoom)
Each session lasts 70 minutes.
Registration is online through PayPal or in the LCS Service Office, at least 3 days previous to the class. Sessions are limited to 9 participants.
No refunds.
To participate you must be an active member and your membership must cover the duration of the classes.

PRACTICAL GRAMMAR

Let's see the practical use of grammar in Spanish.

PACKAGE 1

Por vs para.

2-session class.

Wednesday, Nov 04 and 11
From 10 to 11:10 a.m.

\$200

PACKAGE 2

Verbs with different uses in Spanish: pasar, dar and echar

2-session class.

Wednesday, November 18, 25 & December 2

From 10 to 11:10 am

\$300

PACKAGE 3

The guide to the use of negative phrases in Spanish

2-session class.

Tuesday, November 24 & December 1
From 12 to 1:10 pm

\$200

PACKAGE 4

The use of time in Mexican Spanish: i.e. Ahorita, luego luego, ya mero, órale, etc.

2-session class.

Wednesday, December 2 & 9
From 12 to 1:10 pm

\$200

These writings are from the LCS Wilkes Center, or Biblioteca, a beehive of activity, Galeana 18 in Ajijic, two blocks from the LCS main campus. For 20 years, a cadre of volunteers have taught ESL to the Mexican Community, gratis. There are several levels of study. Volunteer teacher and author Carol Bowman recently asked her Level 4 students to try their hands at creative writing. We are proud to announce that Writings from the Wilkes will become a regular feature of this magazine. We will not edit these pieces as a way of demonstrating how much progress these talented, hard working students have made.

We all understand that at this time, we are living with a lot of limitations and new information and it is not easy. But despite all that is happening, I think we, the senior citizens, are a generation with huge potential.

Last year in my article in December, 2019 issue of Conecciones magazine, I discussed the big problem that elderly people have with technology. At this time let me tell you, I realize that when you want to do something, you can do it, no matter how difficult or challenging, no matter what your age.

For example, about an hour ago my teacher sent me a message asking me to write something for our feature in the November issue of Conecciones magazine. My mind became paralyzed. I answered “Oh no, I’m leaving for vacation on September 28 and I don’t even know what to write about.” But with my admiration, gratitude and love for my teacher, I didn’t want to refuse her request. So, I started writing with determination, knowing that I could do it! Here is my article:

Referring back to the title, we old people are a ‘Privileged Generation’ because we grew up, lived and enjoyed life with the most elemental things, just what was necessary, nothing extravagant. We used to play simple games, no toys were needed. Games like Hide and Seek (escondidas,) Marbles (canicas,) and many more, we played out in the street with friends in our neighborhood. Our parents sat outside, watching us, enjoying the way we played together, and knowing we were getting tired and would be ready to go to sleep. There was no danger. We really had freedom. It felt wonderful.

We walked to school or maybe took the bus, and we stayed in school both morning and afternoon. At night, we did our homework, looking up information in encyclopedias. We didn’t get help from our parents, like the children today do. Our minds had to work hard to learn. At home our parents taught us to respect our teachers, classmates, friends and even persons we met on the street. We were educated with a lot of rules of good manners. Now it seems that is no longer important.

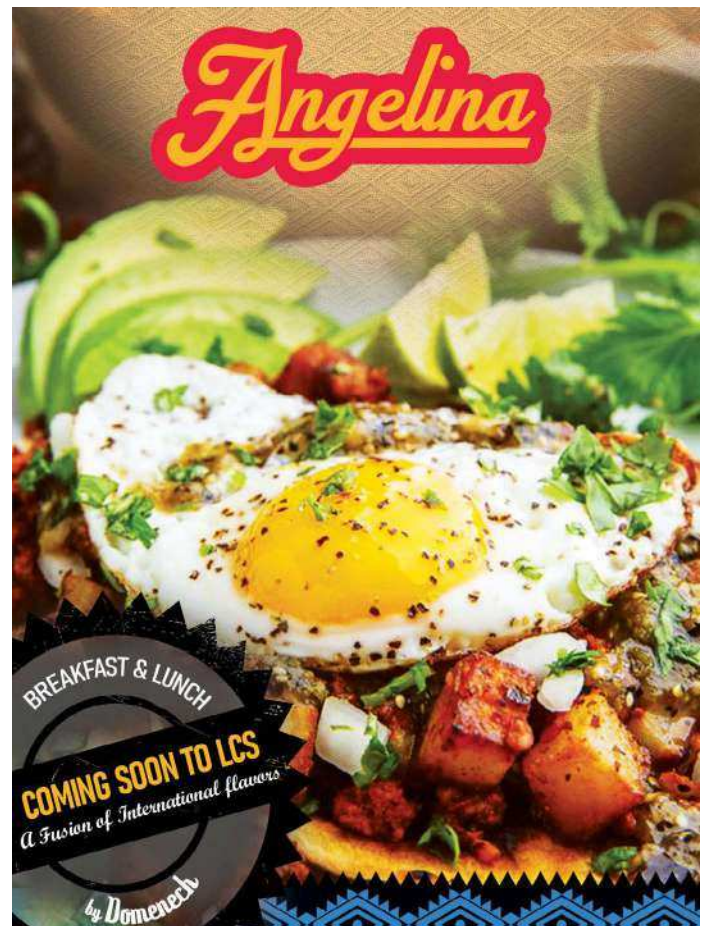
My son’s generation had similar values as ours, al-

though the introduction of electronic games such as Nintendo and Speak and Spell started to change the way children played. Now they needed and wanted expensive toys to keep them busy.

But my grandchildren’s generation shows a huge difference. They are trapped in technology all day long with devices in hand, not connected to people, but to a screen and they are getting information and are investigating and investigating. My question is “Are they happy?” This is the first generation that has had advanced technology their entire life. At this moment, elderly people are the last generation to have grown up to adults without technology. Let us enjoy that fact as much as we can.

I never imagined that we would experience this pandemic, but even with our confinement and limitations, we had to learn to use the time as best as we could. We had to learn to live with what we have with patience. I can tell you that in confinement, I have improved my use of technology. Now I’m taking my English classes and other meetings using ZOOM.

That’s why I think we are the ‘Privileged Generation’ because: We had a wonderful time during childhood, we enjoyed our children’s time and now we are trying to learn, understand and adapt to our grandchildren’s time.





**NOVEMBER
& DECEMBER
10:30 AM**

**ON THE EAST LAWN
ALONG SIDE THE
LCS GAZEBO**

returns

Soldaderas: The Women Warriors of the Mexican Revolution

Presented by Jim Cook

Women played a crucial role in the Mexican Revolution. Although they are often portrayed merely as camp followers of the various armies, they also served as front-line combat troops. As their roles evolved, women proved they could be as fierce in battle as any man. Some even rose to command male regiments. Jim's presentation will describe this evolution in roles and discuss some of the Revolution's most famous soldaderas.



NOVEMBER

15th

NOVEMBER

22nd



Ayurveda and Aging

Presented by Peter Steven Malakoff

Ayurveda is the oldest medical science in the world, at the root of Tibetan, Chinese, Persian, and western Medicine. Buddha said: "Suffering is inevitable," and he also said "All suffering is not necessary." In this way, the disease of Aging is inevitable, but it may be manifested in a timely or untimely, comfortable or uncomfortable, disease-free or disease-filled manner. Herein lies the Ayurvedic approach to aging . . . it does not prevent death but prolongs life and health, offering understanding and practical wisdom on how to live our elder years in the best possible way.

NOVEMBER

29th

Change Your Mind to Change Your Brain

Presented by Richard Clarke

Brain research shows that you can use meditation to slow down aging, rejuvenate your immune system, brain, body, and skin, and be happier, more energetic, and more fulfilled. Richard will cite recent research on how areas of the brain are affected by meditation and will offer simple ways you can start today to improve your life and retard the effects of aging.



DECEMBER

6th



How to Maintain Brain Wellness

Presented by Dr. Enrique Lopez

Dr. Lopez will provide practical tools and lifestyle tips for keeping the brain healthy and vital. Additionally, he will describe how the professional diagnoses and assesses cognitive disorders and differentiates between normal aging and a cognitive disorder such as dementia.

DECEMBER

13th

Música de Mis Amores

Presented by San Juan Children's Orchestra and Chorus (Música Para Crecer)

Música Para Crecer, under the direction of Maestro Dani Medeles, is blessed and honored to celebrate another holiday season with Open Circle. This year they will present a program of Mexico's all-time favorite songs, those the great music pedagogues Dr. Suzuki and Carl Orff call "the soul of the people," songs acquired through the mother's milk.



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Open Circle presentations begin each Sunday morning at 10:30 in the garden at Lake Chapala Society • In order to follow State of Jalisco safety precautions, attendance will be limited to 80 persons, reservations required, use of a mask is mandatory and temperature checks on entry • During this period, we recommend bringing your own coffee or bottled water, and please remove containers upon departure • Open Circle Video Consent • As a service to our audience and presenters, Open Circle will video-record presentations and upload them on the LCS YouTube channel.



October 3, 2020

Dear Fellow Members, Friends, Supporters and All- of- the- Above:

Now is probably the strangest time of our lives — and that is surely true for LCS. As a result of the necessary shut-down, even with a limited reopening, members are faced with major problems resulting from the corona virus, the isolation it mandates, the absence of face-to-face communication with others, anxiety about going out in the community, and often anger and depression brought about by such conditions. For most of us, LCS can, and does, provide programs and assistance we all need to ensure our adaptation to a new country, a change in lifestyle, and successfully dealing with the impact of an awful pandemic.

Consider where you go for specialized information on immigration issues, drivers' licenses, and programs which aid in your better understanding of Mexican culture, values and norms. If you're like most of us, LCS is the place to start — and maybe to finish. Add in the value of an extensive library (including books on tape, and DVDs), regular dance and exercise programs, Spanish language classes, chauffeured trips to Guadalajara, health screenings and a chance to socialize with fellow expats and local residents.

Most of us have made big changes in our lives to allow us the luxury of living in Lakeside. LCS helps to lead us through such changes, adding comfort to the joy of being here. We are learning Spanish. We become better able to deal with governmental regulations and laws. We understand the difference between a tourist visa, temporary and permanent residency in Mexico. We learn about the wonders of Mexican food and have meandered well beyond just eating *tacos* and *enchiladas*. We have even begun to enjoy the myriad tastes of Mexican *chile* peppers and look forward to eating *chiles en nogada* with our Mexican *cerveza*.

Now is the time for us to say "Thank You LCS". We appreciate all that you do, and want to ensure that you continue to exist and provide the range of services that we need and enjoy.

Your contributions will help to maintain a quality library, update a rather antiquated computer system, maintain the beauty of the grounds and garden, provide for necessary maintenance and improvements in buildings, ensure that musical and educational programs are offered in our gazebo and meeting locations, provide space for community groups and important events.

As membership dues only cover 20-30% of LCS operating costs, donations are critical at this time for items such as an updated computer system, underwriting educational or art programs, trips to Guadalajara for shopping and the zoo,

monthly publication of *Conecciones*, the LCS magazine, scheduling important programs and speakers as requested by members, helping members be able to vote from abroad, fully staffing LCS so all programs can operate smoothly and assisting members with how to go about renting or buying property.

These are all issues which produce a situation in which members help other members to receive the programs and services needed to make a smooth adaptation to living in Mexico. Members can speak with Stephen Balfour, President of the Board, to learn about the investment opportunity of having your name artfully affixed to mosaic tables and be visible for years to come.

To discuss any concerns or answer any questions regarding this request for support, feel free to contact Steve Balfour at sb4LCS@gmail.com. Contributions can also be made by credit card. Checks or pesos can be dropped off at the LCS office between 10 a.m. and 1:30 p.m. Mon-Sat. Checks should be made out to The Lake Chapala Society A.C.

We thank you so much for your consideration of this request.

Best wishes,
Jerry and Linda Mundel
LCS members

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A Season of Events...from home

Thursday January 21, 2021
"Meet The Children" Event



This year's "Meet the Children" event will be held through Zoom.

Our approach for this event is to present a video interview with the children and their families that tells their story. This event is very compelling, and gives you an insight to what your support means to these children.

For more details Click Here



Monday January 25, 2021
Burns Supper from home



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Tuesday February 9, 2021 Trivia Quiz from home

Still need to play Trivia..... well, we've got you covered.

Let's play Trivia from home!!

New for this year, we have created a special website for this event with all the details, options and registration.



For more details Click Here



March 2021 Gala Events, Garden Party

Check out December's Issue for more details

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La Toma de Zacatecas, a Breaking Point

Secretaría de Turismo,
Zacatecas

Dazzling Zacatecas! is a place that can boast of being a decisive part of Mexico's history. Its streets witnessed one of the most important historical processes in the country's contemporary history: the Mexican Revolution. Of all the battles that made up this event, the most important took place in that dazzling land. That's right, the Battle of Zacatecas, in the year 1914, was the battle that marked the course of our Mexico.

La Bufa, the iconic hill of this capital city, is a symbolic place for this part of history. After having won in Chihuahua and then in Torreon, General Pancho Villa, known as the Centaur of the North, ignoring Carranza's orders, decided to face the *Federales* in Zacatecas, which was the great obstacle Huerta put to the revolutionaries to prevent them from reaching Mexico City.

While on June 19, the Northern Division advanced without the Centaur to Zacatecas, Pancho Villa, still in Torreon, wrote a telegram challenging the dictator: "To the jackal of *Huerta*, usurper of the presidency, I invite you not to flee the capital, to wait for me, because I am very interested in finding you".

The *Federales* were already rather trapped in the hills of Zacatecas. At the top of *La Bufa*, they put an enormous searchlight that illuminated and watched the city that was already suffering from a shortage of food and all kinds of resources. On June 22, Villa arrived in Zacatecas to lead the attack, and on the 23rd, at 10 o'clock in the morning, the firing



Cerro de la Bufa



Francisco (Pancho) Villa y
Felipe Ángeles-Pánfilo Natera

of a cannon began the Takeover.

La Bufa was the last hill taken, which meant the end of federal defenses, Villa's triumph and the last battle of the constitutionalist revolution. The *Toma de Zacatecas* was such a fundamental battle for Mexico's history and the *Toma de Zacatecas* Museum is located on this iconic hill

In its rooms, we find a rich collection of priceless objects. Some things you will find there are clothes and weapons used during the battle, machine guns, hand shotguns, mausers, as well as a long range cannon. Also, a 1906 map showing the urban layout of Zacatecas, plus photographs and enlarged copies of newspapers of the time, mostly by Reginald Kahn.

This museum gathers objects and photographs from that era when the destinies of men and symbols were written with gun-

powder and fields were plowed with carbines and cannons. Frozen in sepia are the Mexican looks of the beginning of this century and, kept in showcases, the bills of all the powers of old. Here are gathered the faces of military uniforms and the faces dressed in charro, the kepis and the sombreroes, the memories of bombings that miraculously didn't erase the baroque treasures of Zacatecas.

This museum was inaugurated on June 23, 1984 to commemorate the 70th anniversary of the Battle of Zacatecas, and since then

it has dazzled visitors from all over the world. If your next trip will be to Zacatecas, do not hesitate to visit this incredible museum and learn more about our Mexico and our Zacatecas.

La Toma de Zacatecas, un parteaguas ¡Deslumbrante!

Secretaría de Turismo,
Zacatecas

Zacatecas ¡Deslumbrante! es un lugar que puede jactarse de ser parte decisiva de la historia de México. Sus calles fueron testigos de uno de los procesos históricos más importantes de la historia contemporánea del país: la Revolución Mexicana. De todas las batallas que conformaron este suceso, la más importante tuvo lugar en esa tierra deslumbrante. Así es, la Batalla de Zacatecas, en el año de 1914, fue la batalla que marcó el rumbo de nuestro México.

La Bufa, el cerro icónico de su ciudad capital, es un lugar simbólico para esta parte de la historia. Después de haber vencido en Chihuahua y luego en Torreón, el General Pancho Villa, conocido como el Centauro del Norte, ignorando las órdenes de Carranza, decidió enfrentar a los Federales en Zacatecas, punto que fue el gran obstáculo que Huerta puso a los revolucionarios para evitar que llegaran a Ciudad de México.

Mientras el 19 de junio la División del Norte avanzaba sin el Centauro hacia Zacatecas, Pancho Villa, aún en Torreón, escribió un telegrama desafiando al dictador: "Al chacal de Huerta, usurpador de la presidencia, lo invito a que no huya de la capital, que espere por mí, porque tengo mucho interés en encontrarlo".

Los Federales ya estaban más bien atrapados en los cerros de Zacatecas. En lo más alto de La Bufa, pusieron un enorme reflector que iluminaba y vigilaba la ciudad que ya padecía la escasez de víveres y de todo tipo de recursos. El 22 de junio llegó Villa a Zacatecas a dirigir el ataque, y ya el 23, a las diez de la mañana, el disparo de un cañón inició la Toma.

La Bufa fue el último cerro tomado, lo que significó el fin de las defensas federales, el triunfo de Villa y la última batalla de la Revolución constitucionalista. La Toma de Zacatecas fue una batalla tan fundamen-

tal para la historia de México que en el icónico cerro se creó el museo Toma de Zacatecas.

En sus salas encontramos una rica colección de objetos invaluables. Algunas cosas que encontrarás ahí son ropas y armas usadas durante la batalla, metralletas, escopetas de mano, máuseres, además de un cañón de largo alcance. También, un plano de 1906 que muestra la traza urbana de Zacatecas, además de fotografías y copias amplificadas de periódicos de la época, la mayoría de Reginald Kahn.

Este museo reúne objetos y fotografías de esa época en que los destinos de los hombres y de los símbolos se escribían con pólvora y los campos se araban con carabinas y cañones. Congeladas en sepia están las miradas mexicanas de principios de este siglo y, guardados en vitrinas, los billetes de todos los poderes de antaño. Aquí se reúnen los rostros de uniforme militar y las caras vestidas de charro, los quepis y los sombreros, los recuerdos de bombardeos que milagrosamente no borraron los tesoros barrocos de Zacatecas.

Este museo fue inaugurado el 23 de junio 1984 para conmemorar el 70 aniversario de la Batalla de Zacatecas, y desde entonces ha deslumbrado a quienes lo visitan desde todas partes del mundo. Si tu próximo viaje será a Zacatecas, no dudes en visitar este increíble museo y conocer más acerca de nuestro México y de nuestro Zacatecas ¡Deslumbrante!



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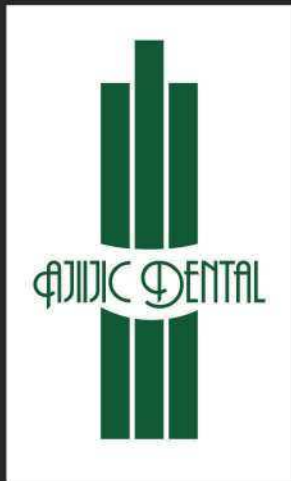
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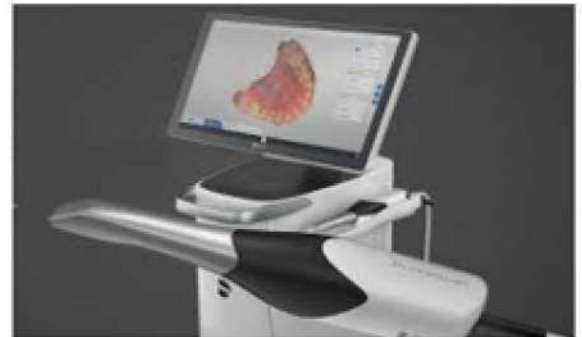
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It was a grand night indeed. It began in the normal course of past gatherings. Each reveler rose from his and her resting place for the annual *fiesta*. And they wasted no time for they had only one night to play music and dance and continue the conversations left suspended from the previous year's gala. The trumpeters began with the lively tune of "La Negra" to the whoops and hollers of the assembled. They were joined by guitarists and violinists and the dancing began in earnest.

Caballeros wore their finest clothes and *damas* donned their jewelry. They never tire of playing music or dancing for they have no lungs to exhaust of air nor muscles to cramp or strain. There is never a blister on a dancer's foot or a strummer's finger, for they have no flesh. All is a mass of white bones.

The men take to drinking tequila, but their thirst is never satisfied as the fermented and distilled juice of the Agave splashes past gold-fillings and jawbone, through rib cages, trickles down spinal columns and onto the hardened dirt floor.

Colonel Heraldo makes a grand entrance each year in full dress uniform, medals and brass buttons polished (he stipulated that he was to be buried in it). He relates, yet again, the details of the attack he led against the fortified church in 1836. Each year the enemy forces grow as his dwindle until one imagines that he won the battle with only a boy at hand to give him loaded muskets with which to defeat those gangly gringo Texans.

Patricia and Laura sit continuing their chatter left abandoned for a year as if time had never passed.

"Mine was a wonderful funeral," Laura says fingering her pearl necklace. "People came from near and far to pay their respects. Except for Carina who never forgave me for taking her *nóvio*, when we were young. But he never loved her as he loved me. The way I see it, I did her a favor. I mean how would it be to live with a man who would rather be with someone else? But she would never admit to that." Her friend Patricia, as usual, nodded in agreement with whatever Laura said.

In the meantime Semión got into a scrap with Marco. It seems that when they resided in the land of the living, Marco the jailer, had to lock up Semión on a regular basis, for when he had flesh he tended toward the *cantinas* and often wandered the wooden walks of the town late at night. This was of no particular consequence since all of the decent women were safely tucked in their beds. But he wailed out the songs of lost loves disturbing those in slumber and then he marked the walls with his streams like the dogs that loved and followed him everywhere. With such behavior what was Marco to do

but lock him up?

A resentful Semión purposely bumped Marco the jailer and his partner on the dance floor. Words led to more words and a knife made its way into Marco causing men to gasp and women to scream. But the knife passed between Marco's ribs and touched not so much as a single vertebrae of his spine. The revelers then laughed and laughed including the jailer. Well, need I say that this angered Semión all the more. He threw a punch and both men landed on the floor in a tangle of bones.

Band members dropped their instruments, and men left their partners in order to separate the two. No one wanted to see violence, and God forbid a broken bone.

Don Roberto, the mayor, scolded the two like schoolboys. "I will not have fighting, do you understand? Remember what happened to our friend Señor Huesos? He broke a bone in his hand in a fight, and it was unrepairable. We tied it together with leather straps, but it kept falling off! We had to wait some years before the woman Catalina to die, for it was only she in town who knew how to connect

broken bones together with pieces of metal and screws. She has gone to visit her relatives and is not available. Now please leave your resentments with the living, they sure know what to do with them. We have precious few hours left before they come to clean the graves and leave flowers and sweets. Now, I want you two to shake hands and attempt to enjoy the evening."

Marcos offered a bony hand "I am sorry for having had to do my duty as the town's jailer, and lock you up."

Semión accepted Marcos' hand. "And I am sorry for having marked the walls as if I were the only dog in town."

Semión sniggered, then Marcos, then both burst into laughter. Semión bought Marcos a double shot of *tequila*. They tipped their glasses and downed the drinks wetting the ground beneath them.

Semión strolled toward the bar followed by a legion of skeletal canines whom people did not mind, for when a dog lifted a leg to mark territory, no stream spurted out to stain a wall, or odor to fester the air since their bladders had long since been eaten by worms.

The band struck up *La Feria de las Flores*. Everyone found a partner, and the dancing began with renewed energy, tune after tune, dance after dance, until the darkness of night began turning a soft blue with the onset of a new day. Men and women exchanged farewell embraces and handshakes and scurried off to their resting places.

An old man trekking a nearby dusty trail with a firewood-laden *burro* stopped when he heard the curious sounds of clattering bones and slamming of iron crypt doors.



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Women of Clay is one of the executive projects generated in the Master's Degree in Cultural Management and Development at the University of Guadalajara, carried out by Saraí Tapia Tello. "Women of Clay" presents the information compiled through the life stories of different women potters from the municipality of San Pedro Tlaquepaque who are heirs to the artisan legacy for more than three generations. These artisans are: Alejandra Rosas, María Martínez, Graciela Panduro, Pilar Núñez, Cony Núñez, Eva Núñez and Lucia Galán.

When we speak of "artisans" we usually think exclusively of the artistic production of men. That's why it is very important to include feminism and the gender perspective in the analysis of the aspects of creation, distribution and production of popular art, since it shows us the reality that women artisans live and the unequal conditions they face every day.

The research conducted by Tapia Tello confirms that mothers, daughters, sisters and even older adults, have carried the cultural heritage and tradition of many of the techniques and styles of Mexican cultural art that otherwise would have been lost. Breaking roles for them is neither a speech nor a pose, but a way of facing the day to day life of a profession traditionally directed by men.

Recognizing the work of women artisans means under-



Pilar Núñez



Alejandra Rosas

standing the existence of two or more genders, recovering an ignored history, and implies seeing the second and third workdays while giving them a face and a body with a name and surname next to their works.

Some sentences with which the women artisans grew up:

"They say artisan and I think that most of the

trades refer to the male sex and they are amazed when they see that we are women"

"Nothing else happens in the craftsmanship field, it happens in any profession they are still surprised that you are a woman"

"The trade was *macho*, taught to men. The woman was for the raising of children, for the home.

"It used to be that way, women didn't have the authority"

"It has happened all over the world that women are not taken into account, so it is the man who faces up to it.

"They wouldn't let me go to school, I don't even know why."

"My father was very strict and respectful of his trade and would not let us take molds until we knew how to master the clay in our hands.

[Click to know more about the project](#)

Es uno de los proyectos ejecutivos generados en la Maestría en Gestión Cultural y Desarrollo de la Universidad de Guadalajara realizado por Saraí Tapia Tello. “Mujeres de arcilla” presenta la información recopilada a través de relatos de vida de distintas mujeres artesanas alfareras del municipio de San Pedro Tlaquepaque quienes son herederas del legado artesanal por más de tres generaciones. Las mujeres artesanas son:

Alejandra Rosas, María Martínez, Graciela Panduro, Pilar Núñez, Cony Núñez, Eva Núñez y Lucía Galán.

Cuando se habla de “artesanos” se suele pensar en la producción artística exclusiva de varones por ello es de suma importancia incluir el feminismo y la perspectiva de género en el análisis de los aspectos de la creación, la distribución y producción del arte popular, pues nos muestra la realidad que viven las mujeres artesanas y las condiciones desiguales a las que se enfrentan día a día,

La investigación realizada por Tapia Tello, confirma que madres, hijas, hermanas e incluso adultas mayores, han cargado con la herencia cultural y con la tradición de muchas de las técnicas y estilos del arte cultural mexicano que de otra forma se habrían perdido. Romper los roles para ellas no es ni un discurso ni una pose, es una forma de enfrentar el día a día un oficio tradicionalmente dirigido por varones. Reconocer el trabajo de las mujeres artesanas significa com-

prender la existencia de dos o más géneros, de recuperar una historia ignorada, implica ver las segundas y terceras jornadas laborales para darles un rostro, un cuerpo con nombre y apellido junto a sus obras.

Algunas frases con las que crecieron las mujeres artesanas:

“Dicen artesano y pienso que la mayoría de los oficios se

refieren al sexo masculino y se asombran cuando ven que somos mujeres”

“No nada más pasa en el ámbito artesanal, pasa en cualquier profesión todavía se sorprenden que seas mujer”

“El oficio era machista se enseñaba a los hombres. La mujer era para la crianza de los hijos, para el hogar”

“Antes así era, las mujeres no tenían la autoridad”

“Se ha dado en todo el mundo, que no toman en cuenta a la mujer, por eso quien



Lucía Galán



María Martínez González

da la cara es el hombre”

“No me dejaron ir a la escuela, no sé ni porqué”

“Mi papá era muy estricto y respetuoso de su oficio que no nos dejaba agarrar moldes hasta que no supiéramos dominar el barro en las manos”

Para mayor información del proyecto visite [click aqui](#)

According to prominent cultural anthropologist and art historian Dr. Marion Oettinger Jr., folk artists are found all over Mexico. “They live and work in the bustling cities, regional market towns, and in thousands of small peasant villages throughout the republic. They are young and old, male and female, *mestizo* and Indian. They are almost always desperately poor.”

In *Folk Treasures of Mexico* Dr. Oettinger describes the folk artist as a vital link between the past and the present. They are able to fit important traditional customs into contemporary settings, and to the world beyond Mexico. He calls them “brokers of culture” who are largely responsible for presenting images of Mexico as varied as the country itself.

Many are part-time specialists who spend most of their time working at jobs unrelated to their art. Many are farmers who spend their days in the fields. Others are herdsmen, housewives, carpenters, brick masons, and other tradespeople. Their art is often an escape from a tedious occupation to participate in the ceremonial life of their community, and a way to supplement a meager income.

Magdalena Pedro Martínez is a career woman who combines a medicinal practice with her love of *barro negro* (black clay) pottery, a style from San Bartolo Coyotepec, Oaxaca, distinguished by its color, sheen, and unique designs. In the 1950s, a potter named Doña Rosa devised a way to put a black metallic-like sheen onto the pottery by polishing it before firing. From the 1980s to the present, an artisan named Carlomagno Pedro Martínez has promoted items made this way with *barro negro* sculptures that have been exhibited in a number of countries.

Magdalena, his sister, has become well known for her incredibly accurate *monas* (female figures) decorated in the various dance costumes of Oaxaca’s regions. She has managed to integrate the artisan tradition of her family with her personal touch, creating mermaids, indigenous women, *ca-trinas*, all using the traditional black Oaxacan clay.

“The clay is very delicate. If it is hot it cracks; if there is movement, the figure can break. The air, the rain, the sun, everything influences the piece during the drying process.” Magdalena is the mother of an 11-year-old girl, Naomi Magdalena, who shares her love for crafts. “I have taught her to work with clay, and tried to instill in her the desire to

follow our tradition.”

Some fortunate Mexican folk artists are able to devote themselves full time to their art. José Luis Cortéz Hernández is one. He was presented with the “Ángel Carranza Award” at the 2013 *Premio Nacional de la Ceramica* in Tlaquepaque. Along with the award, José was awarded \$50,000 pesos. This award is named for Ángel Carranza Cortes, its first recipient, and is given for excellence in technique, materials, design, and decoration.

At the presentation, the governor of Jalisco emphasized that Jalisco is known for the quality and creativity of its art, which should be considered a living history of the country and must be supported by the government to aid artisans in continuing their work and to find sales outlets for them.

Presidente Enrique Peña Nieto, the presenter, said that his visit to Tlaquepaque was a promise he made in his campaign to support Mexico’s artisans. He said, “Mexico is wealthy in its handicrafts and the artists who create with their hands, minds, and hearts and project peace and tranquility to the rest of the world.”

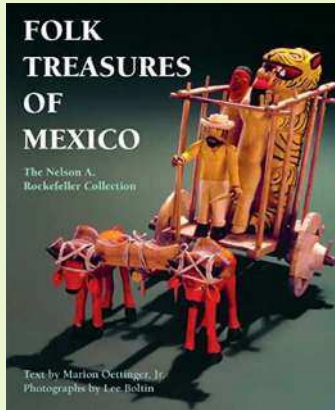
José Cortéz Hernández has been working with clay half of his life. He studied with the great **Salvador Vázquez Carmona** and has risen to become a true master of *bruñido* (burnished) pottery. His elegant designs and pottery forms originate from his creative imagination. When asked where he gets his inspiration, he said, “I just feel the shape as I work with the clay.”

Both part timers and full timers are artists, although they may be working for different reasons. For the first group the motivation might be more traditional, reflecting the values of the community in which they work and live. For the second group, it may be economic. They adapt their work to meet outside demands. But both exemplify how “folk art is used as a mechanism to cope with social, religious, and economic conditions and pressures inside and outside the community.”

And whatever their other motivation, they love expressing themselves and creating art.

Folk artists draw inspiration from the world around them. The late Candelario Medrano, another major ceramist from Jalisco, once explained that he was inspired by stories his grandparents told him when he was small. He said the yellow animal with the lumpy mane and *metates* and *petates* (grinding stones and mats) sticking to its side is a bad spirit or *nahual*. “During the day it is a person, but at night it turns into a witch and steals things from peoples’ kitchens.” Josefina Aguilar of Oaxaca drew her inspiration from the rites of passage in her village such as weddings, religious processions, and funerals.

There is frequently a strong division of labor among folk artists. Women who maintain households and care for the children often engage in pottery production or weaving, both of which can be done within the home or courtyard. Traditionally, women have



Magdalena Pedro, Barro Negro

Folk Artists: Brokers of Culture Continued

woven on back-strap looms, but in places where Spanish upright looms are used, men frequently do weaving. In the community of Zacualpa, Guerrero, pottery production is done by both genders. Zacualpan men gather the clay and wood for firing and the women do the forming, burnishing, and firing. Both take the pottery to market. The potter Don Estaban de la Cruz Miranda, from Agustin Oapan, Guerrero, lends his image to our cover this month.

Mexican folk artists learn from a variety of sources. Some are self-taught, but most skills are passed down the generations. Children learn from their parents. Unlike our societies in which children's activities differ greatly from those of adults, in rural Mexico the difference is one of degree. "A child who is learning a craft is not expected to do adult-level production but is expected to engage in the same activity. As the child grows older, expectations rise."

Oliverio Gómez Pérez comes from a small *Tzotzil* community nestled far away in the mountains in the municipality of Chenalhó, Chiapas, where men are farmers and women do embroidery to supplement the family income. They embroider their own *huipiles* and also sell them in San Cristóbal de las Casas.

Oliverio was fascinated at a very young age by the embroidery his mother, Juliana, would do. He insisted she teach him how to embroider. He soon became so proficient that he is now one of the finest embroiderers in the village. He is known for his very steady, regular, and fine stitches. The designs include Maya symbols as well as flowers and geometric designs. Oliverio has formed a group of 10 women to work with him who call themselves *Tsisometik* (the women who embroider). He is an excellent example of how a child learns his art from a parent, and goes on to share his knowledge.

Folk art is often anonymous; it isn't customary to sign one's work. However, members of the artist's local community can easily pick out the work of individual artists by recognizing how facial features are executed or the manner in which the paint is applied.

Collectors and enthusiasts who attend the Feria Maestros del Arte year after year also become skilled at recognizing the person behind the piece.

Although the Mexican folk artist is under constant siege by an "increasingly industrialized society that belches forth mass-produced, impersonal objects 24-hours a day, they have been amazingly tenacious." Artists adapt materials, but "continue to interact vigorously with the society in which they live and in their own unique ways, chronicle their time." And it is thanks to these brokers of culture that Americans, Canadians, and Mexicans themselves gain an understanding and appreciation of the rich culture that is Mexico's.

Artesanos: Trasmisores de Cultura

Por Harriet Hart

Según la destacada antropóloga cultural e historiadora de arte Dra. Marion Oettinger Jr., los artistas populares se encuentran en todo México. "Viven y trabajan en las bulliciosas ciudades, pueblos con mercados regionales, y en miles de pequeños pueblos de campesinos en toda la república. Son jóvenes y viejos, hombres y mujeres, mestizos e indios. Casi siempre son desesperadamente pobres".

En Tesoros populares de México el Dr. Oettinger describe al artista popular como un vínculo vital entre el pasado y el presente. Son capaces de encajar importantes costumbres tradicionales en los escenarios contemporáneos, y en el mundo más allá de México. Los llama "trasmisores de cultura" que son en gran parte responsables de presentar imágenes de México tan variadas como el propio país.

Muchos son especialistas a tiempo parcial que pasan la mayor parte de su tiempo trabajando en trabajos no relacionados con su arte. Son agricultores que pasan sus días en el campo. Otros son pastores, amas de casa, carpinteros, albañiles y otros comerciantes. Su arte es a menudo un escape de una ocupación tediosa para participar en la vida ceremonial de su comunidad, y una manera de complementar un ingreso escaso.

Magdalena Pedro Martínez es una mujer de carrera que combina la práctica de la medicina con su amor por la cerámica del barro negro, un estilo de San Bartolo Coyotepec, Oaxaca, que se distingue por su color, brillo y diseños únicos. En la década de 1950, una alfarera llamada Doña Rosa ideó una forma de poner un brillo negro metálico en la cerámica puliéndola antes de cocerla. Desde la década de 1980 hasta la actualidad, un artesano llamado Carlomagno Pedro Martínez ha promovido artículos hechos de esta manera con esculturas de barro negro que han sido exhibidas en varios países.

Magdalena, su hermana, se ha hecho famosa por sus increíbles monas (figuras femeninas) decoradas con los diversos trajes de baile de las regiones de Oaxaca. Ha logrado integrar la tradición artesanal de su familia con su toque personal, creando sirenas, mujeres indígenas, catrinas, todas ellas utilizando la tradicional arcilla negra de Oaxaca.

"La arcilla es muy delicada. Si está caliente se agrieta; si hay movimiento, la figura puede romperse. El aire, la lluvia, el sol, todo influye en la pieza durante el proceso de secado." Magdalena es la madre de una niña de 11 años, Naomi Magdalena, que comparte su amor por la artesanía. "Le he enseñado a trabajar con arcilla, y he tratado de inculcarle el deseo de seguir nuestra tradición."

Algunos afortunados artistas folclóricos mexicanos son capaces de dedicarse a tiempo completo a su arte. José Luis Cortéz Hernández es uno de ellos. Fue galardonado con el "Premio Ángel Carranza" en el Premio Nacional de la Cerámica 2013 en Tlaquepaque. Junto con el premio, José recibió 50,000 pesos. Este premio lleva el nombre de Ángel Carranza Cortes, su primer galardón, y se otorga por la excelencia en la técnica, los materiales, el diseño y la decoración.

Artesanos: Trasmisores de Cultura

continúa

En la presentación, el gobernador de Jalisco destacó que Jalisco es conocido por la calidad y la creatividad de su arte, que debe ser considerado como una historia viva del país y debe ser apoyado por el gobierno para ayudar a los artesanos a continuar su trabajo y encontrar puntos de venta para ellos.

El presidente, en ese entonces, Enrique Peña Nieto, dijo que su visita a Tlaquepaque era una promesa que había hecho en su campaña de apoyo a los artesanos de México. Dijo: “México es rico en sus artesanías y los artistas que crean con sus manos, mentes y corazones y proyectan paz y tranquilidad al resto del mundo”.

José Cortéz Hernández ha estado trabajando con arcilla la mitad de su vida. Estudió con el gran Salvador Vázquez Carmona y se ha elevado hasta convertirse en un verdadero maestro de la cerámica del bruñido. Sus elegantes diseños y formas de cerámica se originan en su imaginación creativa. Cuando le preguntaron de dónde sacaba su inspiración, dijo: “Sólo siento la forma mientras trabajo con la arcilla”.

Tanto los artistas a tiempo parcial como a tiempo completo son artistas, aunque pueden estar trabajando por diferentes razones. Para el primer grupo la motivación puede ser más tradicional, reflejando los valores de la comunidad en la que trabajan y viven. Para el segundo grupo puede ser económica. Adaptan su trabajo para satisfacer las demandas externas. Pero ambos ejemplifican cómo “el arte popular se utiliza como un mecanismo para hacer frente a las condiciones y presiones sociales, religiosas y económicas dentro y fuera de la comunidad”. Y cualquiera que sea su otra motivación, les encanta expresarse y crear arte.

Los artistas populares se inspiran en el mundo que les rodea. El difunto Candelario Medrano, otro ceramista importante de Jalisco, explicó una vez que se inspiró en las historias que le contaron sus abuelos cuando era pequeño. Dijo que el animal amarillo con la melena abultada y los metates y petates (piedras de moler y esteras) pegados a su lado es un mal espíritu o nahual. “Durante el día es una persona, pero por la noche se convierte en una bruja y roba cosas de las cocinas de la gente.” Josefina Aguilar de Oaxaca se inspiró en los ritos de paso de su pueblo como bodas, procesiones religiosas y funerales.

A menudo hay una fuerte división del trabajo entre los artistas populares. Las mujeres que mantienen los hogares y cuidan a los niños a menudo se dedican a la producción de alfarería o al tejido, ambos pueden hacerse en el hogar o en el patio. Tradicionalmente, las mujeres han tejido en telares de cintura, pero en los lugares donde se usan telares verticales españoles, los hombres suelen tejer. En la comunidad de Zacualpa, Guerrero, la producción de cerámica se realiza por ambos géneros. Los hombres de Zacualpa recogen la arcilla y la made-

ra para la cocción y las mujeres se encargan de la formación, el bruñido y la cocción. Ambos llevan la cerámica al mercado. El alfarero Don Estaban de la Cruz Miranda, de Agustín Oapan, Guerrero, presta su imagen a nuestra portada este mes.

Los artistas populares mexicanos aprenden de una variedad de fuentes. Algunos son autodidactas, pero la mayoría de las habilidades se transmiten de generación en generación. Los niños aprenden de sus padres. A diferencia de nuestras sociedades en las que las actividades de los niños difieren enormemente de las de los adultos, en el México rural no existe tal diferencia. “No se espera que un niño que está aprendiendo un oficio haga una producción a nivel de adulto, sino que se espera que se dedique a la misma actividad. A medida que el niño crece, las expectativas aumentan”.

Oliverio Gómez Pérez proviene de una pequeña comunidad tzotzil enclavada en las montañas del municipio de Chenalhó, Chiapas, donde los hombres son agricultores y las mujeres hacen bordados para complementar los ingresos familiares. Bordan sus propios huipiles y también los venden en San Cristóbal de las Casas.

A Oliverio le fascinó desde muy joven el bordado que hacía su madre, Juliana. Insistió en que le enseñara a bordar. Pronto se volvió tan hábil que ahora es uno de los mejores bordadores del pueblo. Es conocido por sus puntadas muy firmes, regulares y finas. Los diseños incluyen símbolos mayas, así como flores y diseños geométricos. Oliverio ha formado un grupo de 10 mujeres para trabajar con él que se llaman a sí mismas Tsisometik (las mujeres que bordan). Es un excelente ejemplo de cómo un niño aprende su arte de su madre, y continúa compartiendo su conocimiento.

El arte popular es a menudo anónimo; no se acostumbra a firmar el trabajo de uno. Sin embargo, los miembros de la comunidad local del artista pueden reconocer fácilmente el trabajo de cada uno de los artistas reconociendo cómo se ejecutan los rasgos faciales o la forma en que se aplica la pintura.

Los coleccionistas y entusiastas que asisten a la Feria Maestros del Arte año tras año también se vuelven hábiles en reconocer a la persona detrás de la pieza.

Aunque el artista popular mexicano está bajo constante asedio por una “sociedad cada vez más industrializada que arroja objetos impersonales producidos en masa las 24 horas del día, han sido increíblemente tenaces”. Los artistas adaptan los materiales, pero “continúan interactuando vigorosamente con la sociedad en la que viven y, a su manera, hacen la crónica de su tiempo”. Y es gracias a estos intermediarios de la cultura que los americanos, canadienses y los propios mexicanos ganan una comprensión y apreciación de la rica cultura que es la de México.



Oliverio Gómez presente en el stand de Grandes Maestros del Arte popular chiapaneco, bordando historias, bordando sueños. Centro cibanamex

I went to the Feria Maestros del Arte for the first time in 2016. I was living in Guadalajara, having made the move from Brooklyn a few months prior to be with my boyfriend, and I was just starting to get the lay of the land. I was surprised not only by the great variety of artisans from all over Mexico selling their wares but also by the droves of retired gringos interested in buying them. Mexican artisanal products certainly aren't that wildly popular north of the border, so what sparked the interest of all these Americans and Canadians and transformed them into ardent folk art admirers?

This question stayed with me and became the seed of my Master's thesis in Communication two years later at the Universidad de Guadalajara. Essentially, I set out to study you, readers, to understand the connection between your process of adapting to Mexico and your taste in Mexican folk art. And you proved to be the most obliging, generous and friendly subjects I could have hoped for. My first interviewee was Marianne, the founder of the Feria, who invited me into her home and spoke to me candidly about her life, her trajectory to Mexico and her journey with the Feria. Many other participants followed, taking the time to speak with me, letting me poke around their homes and take photos of their folk art. I also volunteered at the Feria, which gave me a front row seat to its inner workings and the monumental volunteer effort that powers this yearly event.

All of these experiences gave me insight into the diverse motivations that drive Mexican folk art consumption: an interest in having objects that reflect Mexico; a desire to preserve traditional artisanal techniques; support of hand-made as opposed to factory-produced items; or simply something that goes with your living room's color scheme. Generally, people buy objects based on a mix of these different practical, aesthetic and ethical concerns. However, there is one feature shared by the most avid folk art enthusiasts I spoke to that transformed the way I think I about folk art. This was their appreciation for the real bond that folk art creates between them and the artisans.

It was clear early on in my research that the Feria was designed with the artisans' interests in mind. As Marianne puts it, the Feria's artists "go home with every *centavo* they make". Now, with the Feria canceled due to the unfortunate coronavirus situation that spirit of dedicated support continues, with the Feria finding ways to help artisans' sell their products online. However, in my conversations with folk art enthusiasts and my experience volunteering at the Feria, I have come to understand this support not just in terms of a general charitable impulse, but as driven by an appreciation for the connection that is formed with the artisans themselves.

The Feria encourages this personal connection not just through having artisans sell their products directly to buyers,

but also by matching artisans with hosts in the Chapala area. The hosting experience, in Marianne's words, gives artisans and buyers both "a cross-cultural experience that they may never have an opportunity to have", which sometimes blossom into lasting relationships.



This is what makes acquiring folk art more than just about the object itself. These artisanal possessions are material symbols of a shared connection; a connection, moreover, that's not so easy to find. Moving to Mexico at retirement age entails a number of radical changes. It's a whole new community, culture and language to adjust to. While Lakeside's many clubs and volunteer groups — as well a generally friendly atmosphere that comes from being among fellow travelers — make meeting other North Americans relatively easy, forging meaningful connections with Mexicans is a more difficult affair. Folk art, however, offers a natural material bridge between the people who buy it and the people who make it. Especially in the Chapala area, where the majority of folk art buyers purchase directly from artisans in town or in the Feria, folk art consumption involves face-to-face interactions with the artisans. For many of the most enthusiastic folk art buyers I interviewed, these artisanal objects preserve fond memories of having interacted with artisans or seen them working in their *tallares*.

Melody, whose colorful home I visited a number of times, singled out a handwoven rug as one of her most prized possessions. This rug is special to her not just because it's beautiful, but because of the connection that she has formed with the woman who made it that transcends language barriers. Judy, who has visited artisan's *tallares* all over Mexico, showed me the collection of rebozos she owns made by her artisan friend Celia and shared delightful anecdotes about the time they spent together. Marianne spoke about her love of ceramicist Martín Ibarra's work and remembers what Martín once told her: that he can tell how much people love his work by the way they handle it.

Octavio Paz described the lasting impression of these connections that artisanal objects carry with them: "Made by hand, the artisanal object is imprinted, concretely and metaphorically, by the fingers that formed it". In holding, using and gazing at their folk art pieces, folk art owners relive that special personal connection with the artisans whose hands formed the objects they hold and love.

Fui a la Feria Maestros del Arte por primera vez en 2016. Estaba viviendo en Guadalajara, me acababa de mudar desde Brooklyn para estar con mi novio, y apenas estaba tanteando terreno. Quedé sorprendida no solo por la gran variedad de artesanos de todas partes de México que estaban vendiendo sus mercancías, sino también por la horda de gringos retirados interesados en comprarlas. Ciertamente, los productos artesanales mexicanos no son así de populares en el norte de la frontera; entonces: ¿Qué avivó el interés de todos estos extranjeros y los transformo en ávidos admiradores del arte popular?

Quedé intrigada por esta pregunta y, dos años después, pasó a ser la semilla de mi tesis de maestría en Comunicación, por la Universidad de Guadalajara. Básicamente, me propuse a estudiarlos a ustedes, lectores, para comprender la conexión entre su proceso de adaptación en México y su gusto en el arte popular mexicano; ustedes probaron que son los más atentos, generosos y amigables individuos que pude haber pedido jamás.

Todas esas experiencias me dieron una idea de las diferentes motivaciones que llevan al consumo del arte popular mexicano: el interés por tener objetos que representen a México; el deseo de preservar las técnicas artesanales tradicionales; apoyar lo hecho a mano en lugar de lo producido en fábricas; o simplemente porque algo queda bien con la paleta de colores de su sala. Generalmente, las personas compran objetos combinando intereses prácticos, estéticos y éticos; sin embargo, hay un elemento que comparten los más ávidos entusiastas del arte popular con los que hablé y que transformó la manera en la que pienso sobre el mismo, y éste fue su apreciación por el fuerte vínculo creado entre ellos y los artesanos, a través de las artesanías.

Desde el principio, estaba claro en mi investigación que la Feria estaba diseñada con los intereses de los artesanos en mente. Tal como lo apunta Marianne, los artistas de la Feria “se van a casa con cada centavo que ganan”. Ahora, con la Feria cancelada por la desafortunada situación del coronavirus, el espíritu de apoyo dedicado continúa, con los organizadores encontrando la forma de ayudar a los artesanos a vender sus productos en línea. De cualquier manera, en mis conversaciones con los entusiastas del arte popular y desde mi experiencia como voluntaria en la Feria, entendí que este apoyo no es solo en términos de un impulso caritativo, sino que está guiado por la apreciación de la conexión con los mismos artesanos.

La Feria alienta esta conexión personal no solo al tener a los artesanos vendiendo sus productos directamente a los com-

pradores, sino también al contactar a los artesanos con los anfitriones de Chapala y sus alrededores. Esta experiencia, en palabras de Marianne, les da a los artesanos y a los compradores “la oportunidad de un encuentro cultural que quizá nunca antes vivieron”, y de la que pueden surgir relaciones duraderas. Esto es lo que hace que el adquirir artesanías vaya más allá del objeto mismo. Estas posesiones son símbolos materiales de una conexión compartida; una conexión que no es fácil de encontrar.

Mudarse a México a la edad de jubilación implica algunos cambios radicales: hay que adaptarse a una comunidad, una cultura y una lengua completamente nuevas. Mientras que los numerosos grupos en la Ribera y grupos de voluntarios –así como el agradable ambiente que generalmente viene de la convivencia entre viajeros– hacen que conocer a otros extranjeros sea relativamente sencillo, formar vínculos significativos con mexicanos es una tarea un tanto difícil; el arte popular, sin embargo, representa un puente material entre la gente que lo compra y la gente que lo hace. Especialmente en los alrededores de Chapala, donde la mayoría de compradores de arte popular lo adquieren directamente de artesanos del pueblo o en la Feria, el consumo de artesanías involucra la interacción cara a cara con los creadores.

Para muchos de los entusiastas del arte popular que entrevisté, en estos objetos artesanales conservan gratos recuerdos de haber convivido con los artesanos o haberlos visto trabajar en sus talleres.

Melody, de quien visité su colorida casa en numerosas ocasiones, señaló un tapete tejido a mano como una de sus posesiones más preciadas. Este tapete es muy especial para ella no solo por lo hermoso que es, sino por la conexión que ella tuvo con la mujer que lo hizo y que trasciende las barreras del idioma. Judy, quien ha visitado talleres artesanales de todas partes de México, me mostró la colección de rebozos que posee, hechos por su amiga artesana Celia y me compartió unas anécdotas encantadoras sobre los momentos que pasaron juntas. Marianne habla de su amor por el trabajo del ceramista Martín Ibarra y recuerda lo que Martín le dijo una vez: que él sabe cuánto valora la gente su trabajo por la manera en que lo cuidan.

Octavio Paz describió la impresión duradera de estas conexiones que los objetos artesanales llevan consigo: “Hecho a mano, el objeto artesanal está impreso, concreta y metafóricamente, por los dedos que lo formaron”. Al sostener, usar y mirar sus piezas de arte popular, los propietarios reviven esa conexión personal especial con los artesanos cuyas manos formaron los objetos que sostienen y aman.

COVER STORY



WHAT HAPPENS WHEN IT'S GONE?

By Marianne Carlson.

Communities rally together all over the world for many reasons. A natural disaster is probably the first thing that would come to mind. However, friends and neighbors also band together for what seems, at the time, a much smaller goal. For example, the Lake Chapala community has opened its arms and embraced a small folk art show—Feria Maestros del Arte — whose mission it is to bring attention to endangered Mexican folk and indigenous art.

The Feria has created a venue where every November artists from all over Mexico come together in one place and sell their art at affordable prices. They promote a wide range of Mexican folk art — world class, up-and-coming, innovative, and traditional — and provide folk and indigenous artisans with a platform that gives them market access.

You may say that Mexico isn't losing its art, it's everywhere you look, just drive through Tonalá. Much of the “art” you are seeing in Tonalá is, in fact, commercial tourist art, and is not the “real deal.” That art is churned out by machines and made by the hundreds in the time it takes an artist to make one original piece.

I had a shopper in my former gallery who was telling his friends with much aplomb that the incredibly intricate designs on the *Mata Ortiz* pottery they were admiring were

actually decals, and that the pots were thrown on a potter's wheel and not hand-coiled as they, in fact, are. Quick to set the potential buyers straight, I explained to the man how he could easily be misinformed about the pottery because this is actually happening with Mexican pottery in the Far East. Samples are copied and decals are applied and merged with the clay through the firing process.



The origins of Mexican folk art can be traced to wisdom and techniques dating back to pre-Hispanic times, abilities that have been handed down generation to generation. Despite the passing centuries, Mexican folk art has preserved its original essence — a common thread throughout has been the creation and re-creation of tradition. This is what is endangered: traditions, techniques, designs, lifestyles — part of

Mexico's history.

There is a tendency in today's world to downgrade the value of the beautiful and overstress the value of the useful. Because the value of art can be sensed through emotions and requires no intellectual analysis, appreciation of art is ultimately in the eye of the beholder, and its value is whatever you will pay for it. The job of the artist is to awaken that eye, to offer you something you cannot make yourself, something that moves and stirs your imagination and love for beauty.

If you know me, you know how passionate I am about the plight of Mexican folk art. Writing this article, I came across a column I had written some time ago. I feel it might give you an idea of just how much joy a beautiful piece of art can bring into your home.

“We’ve frozen your bank account!” Those were the first words spoken to me as I sat at my computer working. As my morning unfolded, it got worse and worse. So, what does this have to do with folk art? Well, as I continued to bemoan my financial state of affairs, I was revolving in my swivel computer chair looking around my house. Without even realizing it, my thoughts turned from “what am I going to do?” to the happy memory of when I purchased my *barro negro mona* (black ceramic doll) from Magdalena Pedro in Oaxaca.

Wouldn’t you like to own a piece of art that is so beautiful it can take your mind off your problems? On a day when I really needed something to be happy about, I was reminded, with just a glance, that each object I have purchased has a wonderful story behind it. I have met and spent time with each artist whose hands have molded, woven, or formed the beautiful artwork that now resides in my home. So, instead of spending more time worrying about a problem that solved itself in time, I decided to write about what folk art means to me.”

For the first time in 19 years, Feria Maestros del Arte will not be held due to COVID-19. We were devastated making this decision; however, our top priority was the well-being of our artisans, hosts, volunteers, and event attendees. As we work through the ramifications of this unprecedented situation, we are exploring other means by which we can financially help our 2020 artisans who will not be able to benefit from this year’s Feria sales, as well as past artists in need. So, what does the future hold for Mexican folk and indigenous art? Only time will tell. But does it not seem likely that potters will abandon gathering their own clay from the earth, having to pulverize and process it by hand, when commercial clays are available? That artists who use the traditional stiff brushes chewed from the midrib of a yucca leaf will begin to use commercially made brushes to paint designs? That rather than take the many hours needed to gather and process wool, spin it, dye it, and then weave it on handmade looms, weavers may go to automated equipment and store-



bought yarns?

If Feria Maestros del Arte can help to broaden the awareness of Mexico’s indigenous art in even a small way, then its goal will have been achieved: bringing together artists of time-honored traditions under one roof to share their art and heighten the awareness of the people who come to view it.



SPECIAL NOTE: In case you are not familiar with Feria Maestros del Arte, the artists are selected by a special committee. They pay nothing to attend — no booth fee, no percentage of sales — and they are housed by Lakeside residents while here. The Feria also pays their transportation costs regardless whether they are coming from the Yucatán or Jalisco. For many artisans, the money they earn at the Feria represents more than they would earn in a regular year. Our volunteers and hosts donate their hearts and enthusiastic spirits toward helping the Feria continue its mission. If you are interested in volunteering or hosting an artisan, please email feriamaestros@gmail.com.

ARTÍCULO DE PORTADA

¿QUÉ PASA CUANDO YA NO ESTÁ?

Por Marianne Carlson.

Las comunidades se unen en todo el mundo por muchas razones. Un desastre natural es probablemente lo primero que se me ocurre. Sin embargo, los amigos y vecinos también se reúnen en lo que parece, en ese momento, un objetivo mucho más pequeño. Por ejemplo, la comunidad del lago de Chapala ha abierto sus brazos y ha acogido una pequeña muestra de arte popular -Feria Maestros del Arte- cuya misión es llamar la atención sobre el arte popular e indígena mexicano en peligro de extinción.

La Feria ha creado un lugar en el que cada noviembre artistas de todo México se reúnen en un solo lugar y venden su arte a precios asequibles. Promueven una amplia gama de arte folclórico mexicano -de clase mundial, prometedor, innovador y tradicional- y proporcionan a los artesanos folclóricos e indígenas una plataforma que les permite llegar a mercados que de otra manera no podrían.

Se podría decir que México no está perdiendo su arte, está dondequiera que se mire, sólo hay que pasar por Tonalá. Pero mucho del "arte" que estás viendo ahí, es de hecho, arte turístico comercial, y no es el "verdadero". Ese arte es producido por máquinas y hecho por cientos en el tiempo que le toma a un artista hacer una pieza original.

Tuve un comprador en mi antigua galería que le decía a sus amigos con mucho aplomo que los increíblemente intrincados diseños de la cerámica de Mata Ortiz que estaban admirando eran en realidad calcomanías, y que las vasijas eran creadas en un torno de alfarero y no enrolladas a mano como, de hecho, lo son. Rápido para poner en claro a los potenciales compradores, le expliqué al hombre cómo podía ser fácilmente mal informado sobre la cerámica porque esto está sucediendo realmente con la cerámica

mexicana en el Lejano Oriente. Se copian las muestras y se aplican las calcomanías y se fusionan con la arcilla a través del proceso de cocción.

Los orígenes del arte popular mexicano se remontan a la sabiduría y técnicas de la época prehispánica, habilidades que han sido transmitidas de generación en generación. A pesar del paso de los siglos, el arte folclórico mexicano ha conservado su esencia original, un hilo conductor a lo

largo de todo el proceso ha sido la creación y recreación de la tradición. Esto es lo que está en peligro: tradiciones, técnicas, diseños, estilos de vida - parte de la historia de México.

Hay una tendencia en el mundo de hoy a rebajar el valor de lo bello y a exagerar el valor de lo útil. Debido a

que el valor del arte puede ser percibido a través de las emociones y no requiere de un análisis intelectual, la apreciación del arte está en última instancia en el ojo del espectador, y su valor es el que se pague por él. El trabajo del artista es despertar ese ojo, ofrecerte algo que no puedes hacer tú mismo, algo que mueve, motive tu imaginación y amor por la belleza.

Si me conoces, sabes lo apasionada que soy por la situación del arte popular mexicano. Al escribir este artículo, me encontré con una columna que había escrito hace algún tiempo. Siento que puede darte una idea de cuánta alegría puede traer una hermosa pieza de arte a tu hogar.

"¡Hemos congelado su cuenta bancaria!" Esas fueron las primeras palabras que me dijeron mientras estaba sentada frente a mi computadora trabajando. A medida que mi mañana se desarrollaba, se ponía cada vez peor. Entonces, ¿qué tiene que ver esto con el arte popular? Bueno,



Photo by David Winston



mientras continuaba lamentando mi estado financiero, estaba girando en mi silla mirando alrededor de mi casa. Sin darme cuenta, mis pensamientos pasaron de “¿qué voy a hacer?” al feliz recuerdo de cuando compré mi mona barro negro de Magdalena Pedro en Oaxaca.

¿No te gustaría ser dueño de una obra de arte tan hermosa que pueda alejar tu mente de tus problemas? El día que necesito algo para ser feliz, lo logro con sólo una mirada a cada objeto que he comprado, cada uno tiene una maravillosa historia detrás. He conocido y pasado tiempo con cada artista cuyas manos han moldeado, tejido o formado la hermosa obra de arte que ahora reside en mi casa. Así que, en lugar de pasar más tiempo preocupándome por un problema que se resolvió solo con el tiempo, decidí escribir sobre lo que el arte popular significa para mí.

Por primera vez en 19 años, la Feria Maestros del Arte no se celebrará debido a COVID-19. Quedamos devastados al tomar esta decisión; sin embargo, nuestra principal prioridad es el bienestar de nuestros artesanos, anfitriones, voluntarios y asistentes al evento. Mientras trabajamos en las ramificaciones de esta situación sin precedentes, estamos explorando otros medios por los cuales podamos ayudar financieramente a nuestros artesanos de 2020 que no podrán beneficiarse de las ventas de la Feria de este año, así como a los artistas pasados que lo necesiten. Entonces, ¿qué le depara el futuro al arte popular e indígena mexicano? Sólo el tiempo lo dirá. Pero no parece probable que los alfareros abandonen la recolección de su propia arcilla de la tierra, teniendo que pulverizarla y procesarla a mano, cuando se disponga de arcillas comerciales. Ni que los artistas que usan los tradicionales pinceles duros masticados de la mitad de una hoja de yuca empiecen a usar pinceles hechos comercialmente para pintar diseños. Qué en lugar de tomar las muchas horas necesarias para recoger y procesar la lana, hilarla, teñirla y luego tejerla en telares hechos a mano, los tejedores pueden ir a equipos automatizados y almacenar los hilos comprados.

Si la Feria Maestros del Arte puede ayudar a ampliar la conciencia del arte indígena de México, aunque sea en



pequeña medida, entonces se habrá logrado su objetivo: reunir a los artistas de las tradiciones más antiguas bajo un mismo techo para compartir su arte y aumentar la conciencia de la gente que viene a verlo.



NOTA ESPECIAL:

En caso de no estar familiarizado con la Feria Maestros del Arte, los artistas son seleccionados por un comité especial. No pagan nada por acudir, no se venden los stands, ni se cobra porcentaje de ventas, son alojados por los residentes de la zona mientras están aquí. La Feria también paga sus gastos de transporte, independientemente de si vienen de Yucatán o de Jalisco. Para muchos artesanos, el dinero que ganan en la Feria representa más de lo que ganarían en un año normal. Nuestros voluntarios y anfitriones donan sus corazones y espíritus entusiastas para ayudar a la Feria a continuar su misión. Si usted está interesado en ser voluntario o en ser anfitrión de un artesano, por favor envíe un correo electrónico a feriamaestros@gmail.com.

Ceramics in Mexico

by Marianne Carlson

The *Olmec* culture (1500 B.C. – 800 A.D), considered to be the “mother of the Meso-American cultures,” put forward ceramics as a dominant art form in the lives of the Mexican people. The earthenware vessels, figures, and various types of utensils found in *Olmec* ruins highlight the use of clay, the knowledge of some primitive firing techniques, and means of coloring and painting designs. They bequeathed their knowledge to the cultures that flourished after them.



Olmec

The pottery of the *Aztecs* (1325 A.D. – 1521 A.D.) was extremely varied. They made all types of earthenware, plates, jugs, cups, and pots, mostly with red and orange clay.



Aztec

The *Mixtecs* (1100s to mid-1400s) stood out for their polychrome (painted or decorated in several colors) lacquer ceramics, in which, after polishing, a piece would be covered with white stucco and paint.



Mixtec

The *Casas Grandes* culture (100 A.D. – 1360 A.D.) today better known as *Paquimé*, produced beautiful polychrome ceramics, basically with geometric motifs and influences from the *Mimbres* culture (1100 CE – 1150 CE). Archaeologists often use the term “*Mimbres* culture” to refer to groups who produced black-on-white pottery and lived in southwestern New Mexico and adjacent areas in Arizona and northern Mexico (Chihuahua).



Mimbres

The small town of Mata Ortiz, Chihuahua, stands out for its beautiful pottery. It was here that they reinvented pre-Hispanic ceramics techniques after shards of ancient pottery were found in the ruins of *Paquimé*. This renaissance was mostly due to Juan Quezada, outstanding master potter of Mata Ortiz.



Mata Ortiz, Chihuahua

When the Spaniards arrived, the blending of societies allowed the indigenous people to learn new techniques, and the combination of styles gave life to some of the more famous ceramic styles of Mexican pottery, such as *majolica* or *talavera*. *Majolica* is pottery in which an earthenware clay, usually red, is covered with an opaque white lead glaze and then is painted with stains or glazes and fired. *Talavera* is a majolica pottery tradition brought from *Talavera de la Reina*, Spain.



Talavera, Puebla

Puebla’s *talavera* began in Spain in the ninth century, when the influence of the Arabic culture passed on its techniques to Spanish potters. *Talavera* was very popular and so was brought to *Nueva España*, the New Spain, as Mexico was called in colonial times. Although *talavera* is only produced in Puebla, other *majolica*-type pottery is also produced in places like Dolores Hidalgo and San Miguel de Allende, Guanajuato.

In Metepec, Mexico, the ceramic tradition has been influenced by Christian beliefs. Here they create the well-known *arboles de la vida*, trees of life, which are made to look much like trees. Wire is used to attach the clay leaves and figurines to the “tree.” It is called *de la vida* because it explains the origins of life. Day of the Dead trees are also made using skeletons and images related to the festivity. Some are made in terracotta, without glaze; others are painted in every imaginable color.



Metepec, Mexico

Tiburcio Soteno creates superb *arboles de la vida*. **

In Oaxaca, the town of San Bartolo Coyotepec is famous for its *barro negro*, black clay, distinguished by its color, sheen, and unique designs. A sensitive young woman, **Magdalena Pedro Martínez**, is both a ceramicist and a physican. She specializes in female figures dressed in the traditional costumes of the seven regions of Oaxaca. She views this as her contribution to the preservation of the culture of her beloved ancestors. She works in a combination of shiny black and matte *barro negro* surfaces that capture, in the absence of color, the rich detail of the *trajes* (costumes). She also produces elegant and pompous *catrinas* for Day of the Dead, clothed in elaborate female dresses and parasols. A black metallic-like sheen is given to the pottery by polishing it before firing.



Barro Negro, Oaxaca

In the 1950s, high-temperature ceramics or stoneware appeared in Mexico. The origin of this type of ceramics is from China, Korea, and Japan. This technique was introduced to Mexico by a small group of Mexican ceramic artists who studied abroad, mainly in Japan and the U. S. Little by little, it caught on, and these days there are several regional centers in which artists work with stoneware, such as Michoacán, Veracruz, and Jalisco.



High-Fire, Michoacán

Like many people, when you see a *piña* (pineapple pot) made by **Hilario Alejos Madrigal** of San José de Gracia, Michoacán, you may say to yourself, “How does he do that?” The scaly texture perfectly simulates the surface of a pineapple, which is what makes this pottery famous. The name comes from the original form created by his mother, potter Elisa Madrigal Martínez, who created punch bowls in the shape of pineapples.



Hilario has received much recognition for his work, and his pieces are among the most recognized in Mexico.**

Tonalá, Jalisco, is three of the most revered and sought-after pottery types — *barro bruñido* (burnished),

barro canelo (cinnamon), and *barro bandera* (flag).

In 2002, the Feria's first year, I went to Tonalá to invite **Salvador Vázquez Carmona**, a master in *barro bruñido* pottery. He said he would not attend unless I invited one artist from each of the three famous Tonalá pottery types. I replied that I was interested in inviting **Nicasio Pajarito González** and **Florentino Jimón Barba**. He smiled. These were exactly the men he would recommend as they are the *maestros* (masters) of *barro bruñido*, *barro bandera* (colors of the Mexican flag), and *barro canelo* pottery.

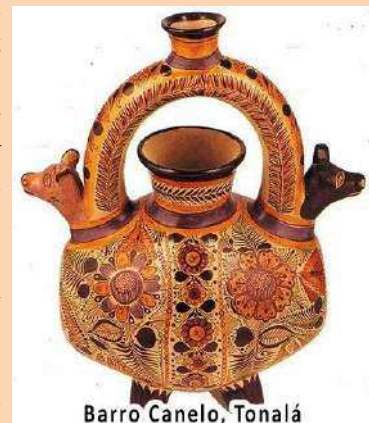


Barro Bruñido, Tonalá, Jalisco

Salvador is known all over the world for the colors he has developed. He is considered by many to be the best ceramicist in Tonalá.**

According to 17th century documents, no object brought back by Columbus achieved more popularity in Europe than ceramics produced in areas of the American colonies. Treasured by the nobility, they were esteemed due to the qualities of the clay (*barro cancelo*) and the pleasant aroma emanating when filled with water.

The clay from which this pottery was made became so highly esteemed that an unusually surprising phenomenon occurred: the pottery shards were collected with almost the same amount of interest as a whole pot and these small shards were eaten by women, including nuns, as true delicacies.



Barro Canelo, Tonalá

I invited **Nicasio Pajarito González** to the Feria while sitting on his patio drinking cold lemonade. I explained our interest in helping to preserve the art of one of the world's most creative cultures through exposing the public to Mexico's artistic traditions at the show. A strange look came over Nicasio's face, and I thought for a moment he was going to cry. He said to me, “In my lifetime, I have had very few Mexicans tell me they want to help preserve my work, and here sit two foreign women saying they spend most of their year putting an art show together that is just for Mexicans.”

I couldn't hold back my own tears as I explained that my love of Mexican art and traditions have led me to this small attempt in helping to see that they endure. “I believe this is

what I am meant to do with my life,” I gurgled.

Nicasio takes the bronze complexion of Mexico’s indigenous peoples, he adds the white of the conquistadors, and produces a color similar to cinnamon or *canelo*. This is the color of **Nicasio Pajarito González**’ pottery — the color of his heritage. His pottery has garnered many awards all over the world. He represents Mexican folk art at its very best!

It continues to amaze me that even after I explain what the Feria is about and that it is free, so many artists seem not to believe me. Of course, they would never say that, but something in their demeanor tells me they are not convinced this would be a good show for them. **Florentino Jimón Barba** (another Tonalá treasure) was no exception. He hemmed and hawed about how busy he was, but I don’t give up easily. After telling him that Salvador and Nicasio were also attending to represent the two “other” famous Tonalá pottery types, he accepted my invitation without hesitation.

He told me that from a very early life, the colors of the Mexican flag have been a focus in his life. This is because his family has been making the tri-color *bandera* pottery for over 50 years. He has won prizes all over the world.

Bandera pottery gets its name because it features the colors of the Mexican flag — red, green, and white. The background is red, decorated with traditional designs in green and white. Florentino continues to use an earth pigment called *matiz* for the white on his pots, even though many other artists now use commercial paint. He extracts the *matiz* himself from a nearby hill. This is a difficult process since it is very hard. It is ground into



Barro Canelo, Tonalá, Jalisco

powder and then is ready to use for painting. After the slip has dried and the paints are mixed, the decoration (*palmeado*) is ready to begin. With an ensemble of brushes, some of animal hair, he begins with great skill painting the designs he is so well-known for. Over time, the *matiz* will turn a gray tone.**

** Each of these artisans is featured in Great Masters of Mexican Folk Art by Fomento Cultural Banamex,

Cerámica en México por Marianne Carlson

La cultura Olmeca (1500 A.C. - 800 D.C.), considerada como la “madre de las culturas mesoamericanas”, propuso la cerámica como una forma de arte dominante en las vidas de los mexicanos. Las vasijas de barro, figuras y varios tipos de utensilios encontrados en las ruinas olmecas destacan el uso de la arcilla, el conocimiento de algunas técnicas primitivas de cocción y los medios para colorear y pintar diseños. Legando sus conocimientos a las culturas que florecieron después de ellos.



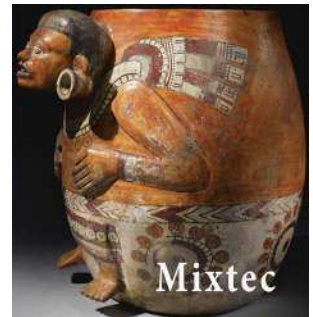
Olmec

La alfarería de los aztecas (1325 D.C. - 1521 D.C.) era muy variada. Hicieron todo tipo de cerámica, platos, jarras, tazas y ollas, principalmente con arcilla roja y naranja.



Aztec

Los mixtecos (1100 a mediados de 1400) se destacaban por su cerámica laqueada policromada (pintada o decorada en colores), en la que, después de pulirla, se cubría una pieza con estuco blanco y pintura.



Mixtec

La cultura de Casas Grandes (100 d.C. - 1360 d.C.), hoy más conocida como Paquimé, produjo hermosas cerámicas policromadas, básicamente con motivos geométricos e influencias de la cultura Mimbres (1100 d.C. - 1150 d.C.). Los arqueólogos suelen utilizar el término “cultura Mimbres” para referirse a los grupos que producían cerámica negra sobre blanca y vivían en el suroeste de Nuevo México y en las zonas adyacentes de Arizona y el norte de México (Chihuahua).



Mimbres

El pequeño pueblo de Mata Ortiz, Chihuahua, se destaca por su hermosa cerámica. Fue aquí donde reinventaron las técnicas de cerámica prehispanica después de que se encontraran fragmentos de cerámica antigua en las ruinas de Paquimé. Este renacimiento se debió principalmente a Juan Quezada, destacado maestro alfarero de Mata Ortiz.

Cuando llegaron los españoles, la mezcla de sociedades permitió que los indígenas aprendieran nuevas técnicas, la combinación de estilos dio vida a algunos de los estilos de cerámica

más famosos de la cerámica mexicana, como la mayólica o talavera. La mayólica es una cerámica en la que una arcilla de barro, generalmente roja, se cubre con un esmalte blanco opaco de plomo, se pinta con tintes o esmaltes y se cuece. La Talavera es una tradición de cerámica de mayólica traída de Talavera de la Reina, España.

La talavera de Puebla comenzó en España en el siglo IX, cuando la influencia de la cultura árabe transmitió sus técnicas a los alfareros españoles. La Talavera fue muy popular y así fue traída a la Nueva España, como se llamaba México en la época colonial. Aunque la talavera sólo se produce en Puebla, también se producen otras cerámicas de tipo mayólica en lugares como Dolores Hidalgo y San Miguel de Allende, Guanajuato.

En Metepec, México, la tradición cerámica ha sido influenciada por las creencias cristianas. Aquí crean los conocidos árboles de la vida, que asemejan a los árboles. El alambre se utiliza para sujetar las hojas de arcilla y las figuras al "árbol". Se llama de la vida porque explica los orígenes de la vida. Los árboles del Día de los Muertos se hacen usando esqueletos e imágenes relacionadas con la festividad. Algunos están hechos en terracota, sin esmalte; otros están pintados en todos los colores imaginables.

Tiburcio Soteno crea magníficos árboles de la vida, **

En Oaxaca, el pueblo de San Bartolo Coyotepec es famoso por su barro negro, que se distingue por su color, brillo y diseños únicos. Una joven sensible, **Magdalena Pedro Martínez**, es tanto ceramista como fisonomista. Se especializa en figuras femeninas vestidas con los trajes tradicionales de las siete regiones de Oaxaca. Ella ve esto como su contribución a la preservación de la cultura de sus amados ancestros. Trabaja con una combinación de superficies de negro brillante y



Mata Ortiz, Chihuahua



Talavera, Puebla



Metepec, Mexico



Barro Negro, Oaxaca

barro negro mate que capturan, en ausencia de color, el rico detalle de los trajes.

También produce elegantes y pomposas catrinas para el Día de los Muertos, vestidas con elaborados vestidos femeninos y sombrillas. Pule la cerámica antes de cocerla, para darle un brillo negro metálico.

En la década de 1950, la cerámica de alta temperatura o el gres apareció en México. El origen de este tipo de cerámica es de China, Corea y Japón. Esta técnica fue introducida en México por un pequeño grupo de ceramistas mexicanos que estudiaron en el extranjero, principalmente en Japón y Estados Unidos. Poco a poco se fue extendiendo y hoy en día existen varios centros regionales en los que los artistas trabajan con el gres, como Michoacán, Veracruz y Jalisco.

Cuando ves una piña hecha por **Hilario Alejos Madrigal** de San José de Gracia, Michoacán, te puedes preguntar: "¿Cómo hace eso?" La textura escamosa simula perfectamente la superficie de una piña, que es lo que hace famosa a esta cerámica.

Hilario crea otro medio de arte cerámico muy conocido y buscado, las vasijas de piña. El nombre proviene de la forma original creada por su madre, la alfarera Elisa Madrigal Martínez, que creó cuencos de ponche en forma de piña.

Hilario ha recibido muchos reconocimientos por su trabajo, y sus piezas están entre las más reconocidas en México. **

Tonalá, Jalisco, es famosa por tres de los tipos de cerámica más venerados y solicitados: el barro bruñido, el barro canelo y el barro bandera.

En 2002, el primer año de la Feria, fui a Tonalá para invitar a **Salvador Vázquez Carmona**, un maestro de la cerámica de barro bruñido. Me dijo que no asistiría a menos que invitara a un artista de cada una de las tres famosas cerámicas de Tonalá. Le respondí que estaba interesada en invitar a Nicasio Pajarito González y Florentino Jimón Barba. Él sonrió. Estos eran exactamente los nombres que recomendaría ya que son los maestros del barro bruñido, el barro bandera y el barro canelo.

Salvador es conocido en todo el mundo por los colores que ha desarrollado. Es considerado por muchos como el mejor ceramista de Tonalá. **

Según documentos del siglo XVII, ningún objeto traído por Colón alcanzó más popularidad en Europa que la cerámica producida en áreas de las colonias americanas. Apreciadas por la nobleza, fueron estimadas debido a las cualidades de la arcilla y el agradable aroma que emanaba cuando se llenaban



Piña Pottery, Michoacán



Barro Bruñido, Tonalá

To purchase their work, please contact them directly or for assistance contact
Marianne Carlson, 331 098 4850 WhatsApp/email marianne Carlson@gmail.com

Cerámica en México continúa

con agua.

La arcilla con la que se hizo esta cerámica se hizo tan estimada que se produjo un fenómeno: los fragmentos de cerámica adquirieron casi el mismo interés que una vasija entera y estos pequeños fragmentos eran comidos por las mujeres, incluidas las monjas, como verdaderos manjares.

Invité a **Nicasio Pajarito González** a la Feria mientras estaba sentado en su patio bebiendo limonada fría. Le expliqué nuestro interés en ayudar a preservar el arte de una de las culturas más creativas del mundo exponiendo al público las tradiciones artísticas de México en la Feria. Una extraña mirada apareció en la cara de Nicasio, y pensé por un momento que iba a llorar. Me dijo: “En mi vida, muy pocos mexicanos me han dicho que quieren ayudar a preservar mi trabajo, y aquí están sentadas dos mujeres extranjeras diciendo que pasan la mayor parte del año montando una exposición de arte que es sólo para mexicanos”.

No pude contener mis propias lágrimas mientras explicaba que mi amor por el arte y las tradiciones mexicanas me han llevado a este pequeño intento de ayudar a ver que perduran. “Creo que esto es lo que estoy destinada a hacer con mi vida”, comentó.

Nicasio toma la tez bronceada de los pueblos indígenas de México, añade el blanco de los conquistadores y produce un color similar a la canela. Este es el color de la cerámica de Nicasio Pajarito González, el color de su herencia. Su cerámica ha ganado muchos premios en todo el mundo. ¡Representa el arte popular mexicano en su máxima expresión! **.

Me sigue asombrando que incluso después de explicar de qué trata la Feria y que es gratis, muchos artistas parecen no creerme. Por supuesto, nunca dirían eso, pero algo en su comportamiento me dice que no están convencidos de que este sea una buena exposición para ellos. **Florentino Jiménez Barba** (otro tesoro de Tonalá) no fue una excepción. Él se cerró y dijo lo ocupado que estaba, pero yo no me rindo fácilmente. Después de decirle que Salvador y Nicasio también asistían para representar a los “otros” famosos tipos de cerámica de Tonalá, aceptó mi invitación sin dudar.

Me dijo que desde muy temprano, los colores de la bandera mexicana han sido un foco de atención en su vida. Esto se debe a que su familia ha estado haciendo la cerámica tricolor de la bandera por más de 50 años. Ha ganado premios



Barro Canelo, Tonalá

en todo el mundo.

El barro bandera recibe su nombre porque presenta los colores de la bandera mexicana: rojo, verde y blanco. El fondo es rojo, decorado con diseños tradicionales en verde y blanco. Florentino sigue utilizando un pigmento de tierra llamado matiz para el blanco en sus ollas, aunque muchos otros artistas ahora utilizan pintura comercial. Él mismo extrae el matiz de una colina cercana. Este es un proceso difícil ya que es muy duro. Es molido en polvo y luego está listo para ser utilizado para la pintura. Después de que la mezcla se ha secado y las pinturas se mezclan, la decoración (palmeado) está lista para comenzar. Con un conjunto de pinceles, algunos de pelo de animal, comienza con gran habilidad pintando los diseños por los que es tan conocido. Con el tiempo, el matiz se convertirá en un tono gris. **.



Barro Bandera, Tonalá

** Each of these artisans is featured in *Great Masters of Mexican Folk Art* by Fomento Cultural Banamex,





Primer lugar

Categoría Cerámica

Twin ollas with snake heads, white clay painted with black paint & esgrafiado with needle inside and out/Ollas gemelas con cabezas de serpiente, arcilla blanca pintada con pintura negra y esgrafiado con aguja por dentro y por fuera.

\$1,250 USD or \$26,500 pesos
(35 wide/ancho x 17 cm tall/alta)



**Traditional Paquime Designs /
Dibujos tradicionales paquime**

\$1,450 pesos or \$65 USD/each (cu)
(13x13cm)



Pot with Esgrafiado Designs
\$21,000 pesos or \$460 USD

White clay with esgrafiado designs made using a needle/Barro blanco con diseños esgrafiados con aguja
(36 tall/alto x 28cm wide/ancho)



Traditional Paquime Designs
\$6,600 pesos or \$145 USD

White clay with traditional Paquime designs/Barro blanco con dibujos tradicionales paquime.
(25 cm high/alto)



Owl with Esgrafiado Designs
\$11,000 pesos or \$240 USD

White clay with black paint and esgrafiado done with a needle/Búho en barro blanco con pintura negra y esgrafiado con aguja
(15cm tall/alto)

Pot with a lizard handle white clay & red paint with esgrafiado done with a needle/Olla con mango de lagarto arcilla blanca y pintura roja con esgrafiado hecho con una aguja.

\$1,170 USD or \$25,000 pesos
(36cm alto/tall x 28 ancho/wide)



Esgrafiado is a time-consuming decorative technique that can reach very elaborate levels. The clay is scratched with a needle through the natural glaze color so that the white clay forms a design/El esgrafiado es una técnica decorativa que consume mucho tiempo y puede alcanzar niveles muy elaborados. La arcilla es rascada con una aguja a través del color natural del esmalte para que la arcilla blanca forme un diseño

Familia de Tiburcio Soteno

Metepec, Mexico — 551 26 0071 WhatsApp — elnagual9@hotmail.com

Feria Website Page/Página web: <https://www.feriamaestros2.com/sotenotiburcio>

Prices do not include shipping / *Los precios no incluyen el envío*



Monarch Butterfly Tree of Life by Tiburcio & Israel Soteno / *El árbol de la vida de la mariposa monarca por Tiburcio e Israel Soteno*
\$8,000 pesos
(Height/Altura 60cm; weight/peso 6 kg)



Artesanías Tree of Life by Israel Soteno / *Artesanías Árbol de la Vida de Israel Soteno*
\$9,000 pesos
(Height/Altura 60cm; weight/peso 6kg)



Frida Kahlo Catrina by Blanca Jiménez / *Catrina Frida Kahlo por Blanca Jiménez*
\$1,700 pesos
(Height/Altura 40cm; weight/peso 1.5kg)



Aniline Figures by Tiburcio Soteno / *Figuras de anilina, por Tiburcio Soteno*
\$2,400 pesos each
(Height/Altura 60cm)



Noah's Ark by Tiburcio Soteno / *El Arca de Noé por Tiburcio Soteno*
\$8,500 pesos
(Height/Altura 55cm; weight/peso 6 kg)



Mexican Dances Tree of Life by Tiburcio Soteno & Israel Soteno / *Danzas mexicanas Árbol de la vida por Tiburcio Soteno e Israel Soteno*
\$8,000 pesos
(Height/Altura 60cm)



Frida Kahlo Catrina by Blanca Jiménez / *Frida Kahlo Catrina por Blanca Jiménez*
\$1,700 pesos
(Height/Altura 40cm; weight/peso 1.5kg)

The Soteno family of Metepec, Mexico is one of the oldest families of artisans specializing in the ceramic sculptures called Trees of Life (Arboles de la Vida). Originally, the Trees of Life was made to represent the story of Adam and Eve in the Garden of Eden. Tiburcio's pieces are in the permanent collections of the British and Scottish Museums of Modern Art, the Lancaster Museum and several museums in France. / *La familia Soteno de Metepec, México, es una de las familias más antiguas de artesanos especializados en las esculturas de cerámica llamadas Árboles de la Vida. Originalmente, los Árboles de la Vida fueron hechos para representar la historia de Adán y Eva en el Jardín del Edén. Las piezas de Tiburcio están en las colecciones permanentes de los Museos Británico y Escocés de Arte Moderno, el Museo Lancaster y varios museos de Francia.*

**BARRO
ALTA-
TEMPERATURA**

Guadalupe García Rios

TzinTzunTzan, Michoacán — 34 119 0623 WhatsApp — guadalupe.g.rios@outlook.es

Feria Website Page/Página web: <https://www.feriamaestros2.com/garciarios>

Prices do not include shipping / Los precios no incluyen el envío



**Fish-shaped High-fire Centerpiece/
Centro de mesa en forma de pez**
\$10,000 pesos
(38cm diameter/diámetro x 14cm high/
alta x weight/peso 2.8 kg)



**High-fire Vase/
Jarrón de alta temperatura**
\$2,000 pesos
(Tall/alta 24 cm, weight/peso 2.3 kg x
diameter/diámetro 19 cm)



High-fire Bowl/Jarrón de alta temperatura
(Height/alta 19 cm x diameter/diámetro 24.5 cm x
weight/peso 2.7 kg)



**High-fire Vase/
Jarrón de de alta temperatura**
\$1,800 pesos
(Height/Altura 20 cm x diámetro 20 cm, x peso/
weight 1,9 kg.)



**High-fire Dish Set/
Juego de platos de alta temperatura**
\$4,800 pesos
(30 diámetro x 26 diámetro x 4.5 diámetro x
0x4 cm alta/tall x peso/weight 2.7 kg)



**Sunflowers & Hummingbird/
Girasoles y colibríes**
\$2,800 pesos
(40 ancho/wide X 50 cm alta/tall)

High-temp table fish centerpiece/Centro de mesa con silueta de pez
\$10,000 pesos
(Altura/height 13 cm x ancho/length 42 cm, x peso/weight 2.5 kg.)



Guadalupe García Rios is Purépecha from Tzintzuntzan, Michoacán. Her specialty is lead-free ceramic alta temperatura (high temperature/high-fire ceramics). Her designs and creativity are unparalleled and are inspired in part by pre-Hispanic designs, but also from the countryside and nature. / Guadalupe García Ríos es una mujer purépecha de Tzintzuntzan, Michoacán. Su especialidad es la cerámica sin plomo de alta temperatura. Sus diseños y creatividad son incomparables y están inspirados en parte en diseños prehispánicos, pero también en el campo y la naturaleza.



Hand-crafted ceramic cobalt blue piña/
Piña de cerámica artesanal azul cobalto
 \$6,000 pesos
 (90 cm alta/tall)



Hand-crafted ceramic cobalt blue piña/
Cerámica artesanal de piña azul cobalto
 \$4,500 pesos
 (70 cm alta/tall)



Hand-crafted ceramic piña “pellisco”/
Piña de cerámica artesanal “pellisco”
 \$4,500 pesos
 (63 cm alta/tall)



Hand-crafted ceramic piña /
Piña de cerámica hecha a mano
 \$4,000 pesos
 (70 cm alta/tall)



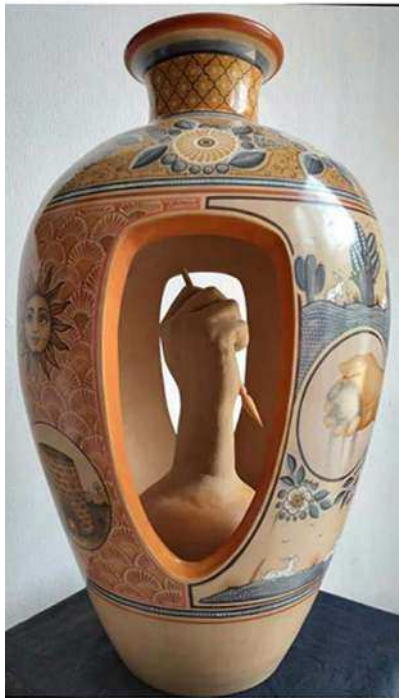
Hand-crafted ceramic piña with flowers /
Piña de cerámica hecha a mano con flores
 \$6,000 pesos
 (90 cm alta/tall)



“Heart of Craftsman” Barro Bandera (1st place Pottery, young creators of popular art 2015 Fonart) / “Corazón de Artesano”(1er lugar Alfarería, jóvenes creadores del arte popular 2015 Fonart)

\$35,000 pesos
(31 cms *diametro* x 43 *alta*/tall))

Mexican Birth Barro Bruñido
Nacimiento Tonalteca
\$15,000 pesos
(taller pieces/ *pieza más alta* 7 cms x 14 cms *alta*/tall)



“Tonalteca Nativity Scene” Barro Bandera
“Nacimiento de Tonalteca”
\$23,000 pesos
(45 cms *diametro* x 50 cms *alta*/tall))



“Olla Real” Barro Bruñido
(Award winner)
Olla Real (obra premiada)
\$6,800 pesos
(33 cms *diametro* x 35 *alta*/tall))

“Elements” Barro Bruñido
(Awarded work, National competition of the ceramics, Tonalá 2019)
“Elementos” (Obra premiada, concurso Nacional de la cerámica, Tonalá 2019)
\$45,000 pesos
(40 cms *diametro* x 60 cms *alta*/tall)

Oswaldo Alvarado Jimon is sixth generation in his family working in *barro bruñido* (burnished) and *barro bandera* (colors of Mexican flag) pottery. His distinguished family is well known both in Mexico and other parts of the world. Oswaldo is passionate about his art and works within his community to ensure these traditions are passed on to the next generation. / Oswaldo Alvarado Jimon pertenece la sexta generación de su familia que trabaja en la cerámica de barro bruñido y barro bandera. Su distinguida familia es muy conocida tanto en México como en otras partes del mundo. Oswaldo se apasiona por su arte y trabaja dentro de su comunidad para asegurar que estas tradiciones sean transmitidas a la siguiente generación.

Arnulfo Vázquez Rodríguez (son of Salvador Vázquez Carmona)

Tonalá, Jalisco — 33 1642 2210 WhatsApp — conex_x3@hotmail.com

Feria Website Page/Página web: <https://www.feriamaestros2.com/vazquezrodriguez>

Prices do not include shipping / Los precios no incluyen el envío

**BARRO
BRUÑIDO**

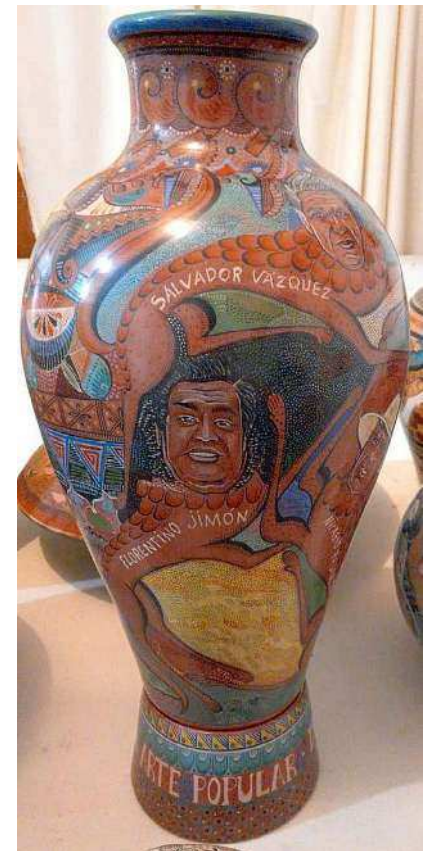


Heart-shaped pot with bird & owls / Olla Corazon Pajaro y Tecolotes
\$14,500 pesos
 (60x40x22)

Fiesta Tonalteca: the festival customs & myths of the people of Tonalá Jalisco / Fiesta Tonalteca: Costumbres y mitos del Pueblo de Tonalá Jalisco
\$28,000 pesos (50x38cm))



Olla Amfora: Naghual y Pajaro
Olla en forma de corazón con pájaros y tecolotes
\$13000 pesos (5x40x25)



Special Tibor: The 5 masters of Tonalá pottery: Jorge Wilmot, Salvador Vázquez, José Bernabé, Nicasio Pajarito & Florentino Jimón / Especial Tibor: Los 5 maestros de la cerámica de Tonalá: Jorge Wilmot, Salvador Vázquez, José Bernabé, Nicasio Pajarito y Florentino Jimón
SALE/OFERTA \$16,000 pesos
 (70x30cm))

Frog with Naghuales & Flowers / Rana con Naghuales y Flores
\$8,600 pesos
 (35x38x35)

www.lakechapasociety.com



A



B

Barro Canelo Rolling Horse/Caballo rodante

\$3,800 pesos

Altura/Height 43cm x Largo/Long 50cm x Ancho/wide 28cm



Barro Canelo Eagle Legacy Pot

Pieza de águila

\$8,000 pesos

Alto/tall 50cm x Largo/Long 14cm x Ancho/wide 45cm



A



Barro Canelo Nahual

\$2,000 pesos

Alta/tall 29cm x

Largo/long 47cm x Ancho/wide 25cm



B

**Barro Canelo Horse
Caballo parado**

\$2,500 pesos

Alta/tall 38cm x Largo/long 40cm x Ancho/wide 17cm

A Passion for Pottery

By Harriet Hart

“Pottery is my passion,” announced Mariann Schick as she ushered me into her living room. I took a seat surrounded by clay sculptures and woodcarvings, ceramic plates and urns.

Collectors fascinate me. Psychologist Mark B. McKinley says that growing up we all collected something, be it marbles or stamps or baseball cards. In this case, Mariann’s fascination with Mexican folk art began when she was just 10 years old after her parents brought her to Ajijic on a visit.

Mariann’s father was a newspaper reporter and head of the newspaper guild in Philadelphia. When he attended conferences in the Southwest, he would make a point of coming home via Mexico. Mariann still displays some of the ceramic plates her father bought long ago.

“In 1962, he brought my mother and me for our first visit. The Canadian couple that ran the *Posada* back then had a daughter my age. We had a wonderful time together.”

The seeds of love for Mexican folk art were sewn. Mariann returned in the 1970s with a sorority sister (after graduating from law school) and again on a trip with The Mexican Society of Philadelphia. “I knew two business women who helped organize tours, and for 20 years I had been dying to find out where they shopped, so I signed up.”

“We visited the artisans and I just loved their work. People were shocked at how much I spent shipping my purchases back. After more trips, I had a wonderful home in Philadel-

phia filled with Mexican crafts.”

Two years ago, Mariann bought a home at Lakeside and shipped many of the same items back to Mexico. “I gave a lot of pieces away, too. You get tired of things; your tastes change, and parting with some makes room for others.”

Mariann has no formal training in folk art. “I became more informed after I became a member of Los Amigos del Arte Popular.” Los Amigos, an organization of collectors, dealers, and aficionados,

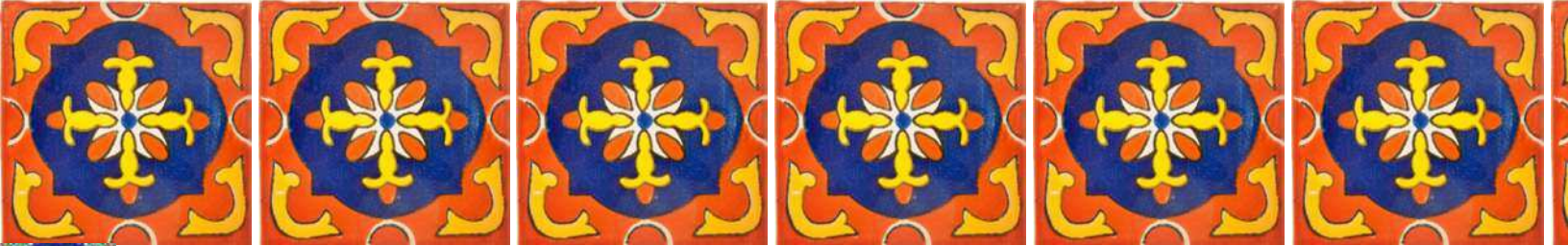
is the largest cash donor to the FERIA Maestros del Arte. Mariann is now serving on its board and keeps her connection with Los Amigos as well.

She can tell you who made each piece in her collection and where she bought it. She has carousels and helicopters, trains and oxen pulling a plough. When asked what her favorite is, she led me to the master bedroom and pointed out a tall ceramic Noah’s Arc which broke during shipping and which she lovingly glued back together.



“I am attracted to inconsistencies,” she said, pointing out another Noah’s Arc with Poseidon, King of the Sea, gracing the bow. “Why not? It makes a sort of whimsical sense,” she laughed.

Like all avid collectors, Mariann’s home is full of memories that remind her of her parents, Mexican artisans she has met, fellow collectors, and good friends. As I left, I couldn’t help but think how perfect Lakeside is for an avid collector like her who has 60 years of history collecting Mexican treasures.



Types of Mexican Ceramics / *Tipos de cerámica mexicana*



- Barro bruñido** “burnished”/rubbed with a rock until their surface is so polished it looks as if they were glazed.
- Barro bandera** *Bandera*, which means “flag” in Spanish, is so named because it has the green-red-and-white colors of the Mexican flag
- Barro canelo** named after the color of the fired pottery, which is various shades of cinnamon
- Barro betus** vibrant colors from *betus* oil from the pine tree the piece is immersed in before fired
- Barro negro** black clay from San Bartolo Coyotepec, Oaxaca
- Barro policromado** multicolored clay from Izucar de Matamoros, Puebla
- Barro pintado** *Nahuatl* folk painting
- Barro esgrafiado** decorative engraving technique that consists of scratching impressions or incisions of variable thickness in the clay
- Barro negativo bruñido** oldest pottery technique requiring special knowledge of how to carved compacted sand by hand that functions as a mold
- Piña** low-fire ceramics resembling pineapples/pinecones
- Petatillo** distinguished by tightly drawn lines or crosshatching in a red background named after straw mats called *petates*, which they resemble.
- Talavera** a Mexican and Spanish pottery tradition from *Talavera de la Reina*, Spain
- Majolica** tin-glazed earthenware with white base glaze/the Mexican version of *Talavera*
- Mata Ortiz pottery** thin-walled, hand-coiled *Paquime* reproductions from Mata Ortiz, Chihuahua
- High-fire/Stoneware** fired at very high temperatures making them finer and more resistant
- Green-glazed pottery** color comes from the lead monoxide glaze
- Black-glazed pottery** from Santa Fe de la Laguna, Michoacán
- Ocumicho** glazed figures of devils and other fantasies
- Catrinas** ceramic skeletal figures imitating daily life
- Trees of Life** tree shape covered with figures attached to the main tree with wires before firing, originally for teaching Biblical story of creation to natives in the early colonial period
- Amatenango del Valle (Chiapas)** ceramic jaguars & other animals, *ollas* (round pots), *tinajas* (large jars)
- Black & White pottery/old-style Tzintzuntzan pottery** decorations in manganese black over a background of kaolin white

HUIPILES — THE ART OF THE HUIPIL

By Marianne Carlson

Traveling throughout Mexico for the last 35 years, I have seen the incredible diversity of art forms that abound in this country. Textiles are of particular interest to me, especially the hand woven *huipil* (pronounced, *wee-peel*), an indigenous blouse made from simple rectangles of fabric with a hole for the head.

Catching a glimpse of a *Trique* lady scurrying around Oaxaca in her striking red *huipile* is like catching a glimpse of a butterfly. Until the butterfly leaves its cocoon, you never know what it will look like. It is the same with *huipiles*.

Trique is just one of the 16 different indigenous regions of Oaxaca where *huipiles* are more than just eye-catching works of art that help endow Oaxaca with its color. They are symbols of cultural identity, differentiating each indigenous region from another, and they highlight a woman's status (or lack of) in a largely male-dominated society.

Embroidered decorations are added to the bodice and act as the weaver's "signature." *Huipiles* are made to wear loosely, thereby achieving two purposes; they hide the "real" shape underneath and the same *huipil* can be worn by women of all sizes. The sides of the fabric piece are sewn with decorative stitches leaving a place for the arms at the top. If you purchase a *huipil* and the armholes are not large enough, simply take out some of the stitching and tie the ends of the thread off!

A mixture of pre-Hispanic and modern embroidered designs fill today's *huipiles*. You may see stars, butterflies, birds, rabbits, or lovers. The presence of rabbits may have something to do with the creation myth, which describes how the sun and the moon gods, who once lived in a *calabaza* (gourd), broke out and rode a rabbit and a cat into the heavens to light the world.

That the indigenous people of Mexico still have such a poetic outlook on life is admirable, considering they have suffered nothing but hardship for centuries. Their homelands are usually in mountainous country. Low prices for crops and a rural existence marked by a lack of schools, electricity and water has forced many indigenous peoples to migrate to the city in search of work.

Tourism is, in part, helping to maintain this weaving tradition, but is also changing it in the process. While weaving techniques remain the same, more and more *huipiles* are being made using cheaper synthetic materials — most tourists do not know the difference between these and cotton ones.

But *huipiles* made from synthetic thread don't last half as long while cotton *huipiles* can be washed time and time again — they last forever.

Tourists hate paying the high prices which weavers rightly charge for more heavily embroidered, natural cotton *huipiles* that take up to six months to complete. For this reason, many weavers are opting to weave wall hangings and sell large quantities of mass-produced cotton shirts and blouses which provide them with a more steady income.

The plight of the woven *huipil* and whether it will endure as one of Mexico's finest art forms is tenuous. Tourists opting to purchase the "cheaper" *huipiles* are perhaps changing the face of weaving in Mexico. "Value" is more than just the price you pay for something and buyers need to be educated to understand that value comes in purchasing a weaving that not only helps to keep a tradition alive, but will last their lifetime.

Frida Kahlo was photographed and painted wearing the *huipiles* and heavily embroidered floral blouses and dresses she loved so dearly made by the *Zapotec* women along the coast of Oaxaca. Her style was so unusual and striking that she was featured in *American Vogue* in 1937, and her fashion and style choices continue to influence the modern design world.

While we do not often dress as elaborately as Frida Kahlo did, *huipiles* can be easily displayed on a wall. We appreciate and enjoy *huipiles* for their high level of comfort and function but also for their distinctive beautiful style. We hope that you will love yours too!

Huipiles from Chiapas incorporate symbols from the natural and spiritual aspects of their world, including images of gods, flowers and frogs. They also often include symbols representing the signature of the weaver.

Embroidery on *huipiles* was entirely handsewn in the past, but now it is sometimes aided by machine sewing. While this does not mean that it was less work, it is good to remain vigilant that the *huipil* you select is actually made by a Mexican artisan, rather than a factory in China. A very low price would be one red flag for such a copy.

One way to spread the word about what is involved in the making of a *huipil* as well as other traditional art is by showcasing this work at art shows and in galleries where buyers can learn the history and value of what they are purchasing. *Feria Maestros del Arte*, normally held in Chapala every November, is just such an art show.



HUIPILES - EL ARTE DEL HUIPIL

Por Marianne Carlson

Viajando por todo México durante los últimos 35 años, he visto la increíble diversidad de formas de arte que abundan en este país. Los textiles son de particular interés para mí, especialmente el huipil tejido a mano, una blusa indígena hecha de simples rectángulos de tela con una abertura para la cabeza.

Echar un vistazo a una dama triqui corriendo por Oaxaca en su llamativo huipil rojo es como echar un vistazo a una mariposa. Hasta que la mariposa no deja su capullo, nunca se sabe cómo se verá. Es lo mismo con los huipiles.

El Trique es solo una de las 16 diferentes regiones indígenas de Oaxaca donde los huipiles son algo más que llamativas obras de arte que ayudan a dotar a Oaxaca de su color. Son símbolos de identidad cultural, que diferencian cada región indígena de otra, y ponen de relieve la condición de la mujer (o la falta de ella) en una sociedad mayoritariamente dominada por los hombres.

Los adornos bordados se añaden al corpiño y actúan como la “firma” de la tejedora. Los huipiles están hechos para ser llevados holgadamente, logrando así dos propósitos; ocultan la forma “real” debajo y el mismo huipil puede ser usado por mujeres de todos los tamaños. Los lados de la pieza de tela se cosen con puntadas decorativas, dejando un lugar para los brazos en la parte superior. Si compras un huipil y las sisas no son lo suficientemente grandes, simplemente quita algunas de las puntadas y ata los extremos del hilo.

Una mezcla de diseños prehispánicos y modernos bordados llenan los huipiles de hoy en día. Pueden verse estrellas, mariposas, pájaros, conejos o amantes. La presencia de conejos puede tener algo que ver con el mito de la creación, que describe cómo los dioses del sol y de la luna, que una vez vivieron en una calabaza, irrumpieron y montaron un conejo y un gato en los cielos para iluminar el mundo.

Es admirable que los indígenas de México tengan todavía una visión tan poética de la vida, considerando que no han sufrido nada más que dificultades durante siglos. Sus tierras natales suelen estar en una zona montañosa. Los bajos precios de los cultivos y una existencia rural marcada por la falta de escuelas, electricidad y agua han obligado a muchos pueblos indígenas a emigrar a la ciudad en busca de trabajo.

El turismo está, en parte, ayudando a mantener esta tradición tejedora, pero también está modificando el proceso. Aunque las técnicas de tejido siguen siendo las mismas, cada vez se fabrican más huipiles con materiales sintéticos más baratos; la mayoría de los turistas no conocen la diferencia entre éstos y los de algodón.

Pero los huipiles hechos de hilo sintético no duran ni la mitad, mientras que los de algodón pueden ser lavados una y otra vez, y duran para siempre.

Los turistas odian pagar los altos precios que los tejedores cobran por los huipiles de algodón natural más bordados que tardan hasta seis meses en completarse. Por esta razón, muchos tejedores

optan por tejer tapices y vender grandes cantidades de camisas y blusas de algodón producidas en masa que les proporcionan un ingreso más estable.

La difícil situación del huipil tejido y si perdurará como una de las formas de arte más finas de México es incierta. Los turistas que optan por comprar los huipiles “más baratos” están quizás cambiando la cara del tejido en México. El “valor” es más que el precio

que se paga por algo, y los compradores necesitan ser educados para entender que el valor viene en la compra de un tejido que no sólo ayuda a mantener una tradición viva, sino que durará toda la vida.

Frida Kahlo fue fotografiada y pintada usando los huipiles, blusas y vestidos florales muy bordados que tanto le gustaban, hechos por las mujeres zapotecas de la costa de Oaxaca. Su estilo era tan inusual y llamativo que apareció en la Vogue americana en 1937, y sus elecciones de moda y estilo siguen influyendo en el mundo del diseño moderno.

Aunque no solemos vestir tan elaboradamente como Frida Kahlo, los huipiles se pueden exhibir fácilmente en una pared. Los apreciamos y disfrutamos por su alto nivel de comodidad y función, pero también por su distintivo estilo hermoso. ¡Esperamos que usted también adore los suyos!

Una forma de difundir la palabra sobre lo que implica la fabricación de un huipil, así como otras artes tradicionales, es mostrando esta obra en exposiciones de arte y en galerías donde los compradores pueden aprender la historia y el valor de lo que están comprando. La Feria Maestros del Arte, que normalmente se lleva a cabo en Chapala cada noviembre, es una muestra de arte.

Los huipiles de Chiapas incorporan símbolos de los aspectos naturales y espirituales de su mundo, incluyendo imágenes de dioses, flores y ranas. También suelen incluir símbolos que representan la firma del tejedor.

El bordado de los huipiles se hacía completamente a mano en el pasado, pero ahora se hace a veces con ayuda de la costura a máquina. Aunque esto no significa que haya sido menos trabajo, es bueno estar atento a que el huipil que se seleccione sea hecho por un artesano mexicano, en lugar de una fábrica en China. Un precio muy bajo sería un buen indicador de que es una copia.



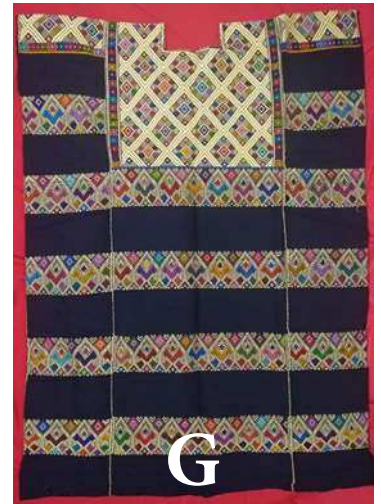
HUIPILES

Artesanas de Yetón — Francisca Santiz Gómez

Yetón, Aldama, Chiapas — 967 128 2391 WhatsApp

Feria website page/ Página web : <https://www.feriamaestros2.com/santizgomez>

Prices do not include shipping / Los precios no incluyen el envío



Hand-embroidered BrocadeHuipil / Huipil bordado a mano

\$7.000 pesos

(Ancho/wide 79 x largo/long 126cm)



Light Gray Brocade Hand-embroidered Huipil

Fondo gris claro brocado gris

\$4.000 pesos

(75cm length/largo x width/ancho 70cm)



Black Brocade Hand-embroidered Huipil

Huipil de brocado negro

\$4.200 pesos

(75cm length/largo x width/ancho 75cm)



Hand-embroidered Huipiles

Huipiles bordados a mano

\$600 pesos ea/cu (designate color choice/ designar la elección del color)

Francisca Santiz Gómez and her husband, Mateo de la Cruz Hernández, live in the small *pueblo* of Yetón (means mouth of the stone) in the municipality of Aldama, Chiapas. Francisca is well known for her beautiful ceremonial *huipiles* — her embroidery is flawless. The ceremonial *huipiles* can be recognized by the symbols of the last row of the *huipil* that features a saint. These symbols, typical of Aldama, are like a signature — each symbol has a meaning. / Francisca Santiz Gómez y su esposo, Mateo de la Cruz Hernández, viven en el pequeño pueblo de Yetón (significa boca de la piedra) en el municipio de Aldama, Chiapas. Francisca es muy conocida por sus hermosos huipiles ceremoniales - sus bordados son impecables. Los huipiles ceremoniales se reconocen por los símbolos de la última fila del huipil en la que aparece una santa. Estos símbolos, típicos de Aldama, son como una firma — cada símbolo tiene un significado.

Amada Sánchez Cruz

954 120 6153 WhatsApp – Pinotepa de Don Luis, Oaxaca

Feria website page, *Página web*: <https://www.feriamaestros2.com/sanchezcruz>

Prices do not include shipping / *Los precios no incluyen el envío*



Endangered / En peligro de extinción
Khaki Huipil with Purpura Highlights & Collar
Huipil caqui con cuello bordado con hilo de caracol púrpura
\$4,500 pesos
(ancho/wide 77 cm x largo/long 130 cm)



Endangered / En peligro de extinción
White Huipil with coyuchi cotton & purpura snail brocade
Huipil blanco con coyuchi de algodón y brocado de caracol púrpura
\$5,000 pesos
(ancho/wide: 76 cm x largo/long: 116 cm)



Endangered / En peligro de extinción
Indigo Huipil with Purpura Collar
Huipil añilama con cuello purpura bordado
\$6,000 pesos
(ancho/wide 108 cm x largo/long 115 cm)



Endangered / En peligro de extinción
Indigo Huipil with purpura, coyuchi & cochineal brocade
Huipil añil brocado caracol, coyuchi y grana cochineal
\$8,000 pesos
(ancho/wide 81 cm x largo/long 119 cm)



Endangered / En peligro de extinción
Indigo Huipil with white brocade
Huipil añil con brocado blanco
\$8,000 pesos
(ancho/wide: 122 cm x largo/long: 118 cm)



Endangered / En peligro de extinción
Huipil with purpura brocade
Huipil con brocado en caracol púrpura
\$2,500 pesos
(ancho/wide: 60 cm x largo/long: 67 cm)

Amada Sánchez Cruz is a well-known Mixteco weaver from Pinotepa de Don Luis, Oaxaca. Her work is endangered —the reason — a mollusk, a small snail whose life passes on the stones that spread on the Oaxacan coast & from whose body a purple tint (purpura) is born. Men risk their lives harvesting the milk of the *purpura* snails — carefully taken off a rock, they are “milked” onto skeins of yarn. In the sun, the yellowish-white substance turns green & finally purple. This coveted purple color is in great danger of extinction. / *Amada Sánchez Cruz es una conocida tejedora mixteca de Pinotepa de Don Luis, Oaxaca. Su obra está en peligro de extinción - la razón - un molusco, un pequeño caracol cuya vida pasa sobre las piedras que se extienden en la costa oaxaqueña y de cuyo cuerpo nace un tinte púrpura (púrpura). Los hombres arriesgan sus vidas cosechando la leche de los caracoles púrpura - cuidadosamente sacados de una roca, son “ordeñados” en madejas de hilo. Al sol, la sustancia blanco-amarillenta se vuelve verde y finalmente púrpura. Este codiciado color púrpura está en gran peligro de extinción.*

WHO FUNDS FERIA MAESTROS DEL ARTE?

By Diana Ayala

Money is an unchanging topic of conversation among the Feria board of directors and the development team of volunteers. How much do we need? Where can we find it? Why isn't there more of it? In tough economic times, these types of questions become more frequent and pressing. Unfortunately, the answers are not readily available. That's because nonprofit shakers and movers are much more sophisticated about creating programs than they are about funding their organizations.

Donors come to a nonprofit because they believe in their mission. They stay with you because you prove yourself worthy of their trust and commitment. Transparency and dependability are key. When you say you're going to do something, be true to your word.

The Feria charges an entrance fee of 80 pesos that almost covers the cost of tents, table and chairs, rental of the facility and other site-specific budget line items. The artisans pay nothing — no booth fee, no percentage of sales and they are hosted by Lakeside families for the three days they are here. Without support it is not possible for the Feria to pay for the bus rentals and other transportation costs.

We are constantly looking for grant and corporate funding, however, in today's economy such funding is almost non-existent.

For many years now, Los Amigos del Arte Popular (LADAP) of the U.S., has been "the" patron helping absorb the costs of three buses hired



to bring artisans from Chiapas, Michoacán and Oaxaca. The founder of the Feria, Marianne Carlson, knew from the beginning that artists from states farthest away, would have difficulties paying their transportation costs and might not be able to accept the invitation to participate. Also, their transportation cost is money they can't take home with them, and the Feria has always sought to ensure that artisans return home with every centavo they earn during the show.

LADAP's goal is to help support the continuing existence of Mexican folk art and to promote the skills needed to assure continuation of these arts, skills that are disappearing. Unless something can be done to assure that the artisans have markets for their creations and training for people to replace the old maestros. LADAP and Feria Maestros del Arte are like "two peas in a pod" — same goals, same mission, same purpose.

Similarly, Horacio Fernández Castillo, owner of Tajin (a popular Mexican condiment), contacted us after attending his first Feria. Hora-



cio is a ceramics collector with an interest in supporting projects that are mission driven and involve caring for Mexico's traditions. He enjoys being part of a project important to this segment of Mexico's people. Donors will most often act from the heart, not the head when choosing a project to support. Horacio is one of those individuals and we are so grateful to have him aboard.

The Feria also receives support in-kind from Megacable Guadalajara. Each year they provide free advertising on all their channels as well as donating reusable bags for Feria-goers to use while shopping — printed with our logo on one side and Mega's on the other. It's gratifying to shop somewhere at lakeside and see another shopper using one of Megacable's bags.



And there are others who have helped the Feria along the way: Fundación con Causa Azul, Club de Yates de Chapala, the government of Jalisco, the Instituto de Artesanías Jalisco, Casa de las Artesanías Michoacán and the Michoacán hotel association.

Of course, we can't forget the Lake Chapala Society for this special edition of Conecciones and all their other support over the years.

The Feria has learned many lessons about dealing with their patrons and donors. Marianne believes patrons have stuck with the Feria because, "We have been successful for 19 years because patrons can easily see the impact of their support, we are true to our word, and keep them updated while putting a human face on our facts and statistics."

During Covid-19, the 2020 Feria had to be cancelled. In its place, the Feria website has been re-vamped for artisans to sell their work — over 100 artists have webpages on the Feria website. Once not a fan of social media, Marianne has become an avid user of Facebook and WhatsApp and a cheerleader for the power of this type of media. Facebook postings advertising art for sale have been very successful. The coordination for that involved constant contact with artisans — that's where WhatsApp comes in. The artists answer almost immediately a text, but very few artisans use email anymore.

The Feria also receives donations throughout the year from "fans and supporters". All donation funds are administered by a committee who searches out who has the greatest need. Our gratitude is endless for the incredible support we get from our patrons, donors and the Lakeside public," says Marianne.

How many years will the Feria continue? Who knows? But if you have never been to a Feria, we hope you will join us in 2021 and see for yourself what all the fuss is about.

El dinero es un tema de conversación invariable entre la junta directiva de la Feria y el equipo de voluntarios de desarrollo. ¿Cuánto necesitamos? ¿Dónde podemos encontrarlo? ¿Por qué no hay más? En tiempos económicos difíciles, este tipo de preguntas se vuelven más frecuentes y apremiantes. Desafortunadamente, las respuestas no son sencillas. Esto se debe a que las asociaciones sin fines de lucro son mucho más sofisticados en la creación de programas que en la financiación de sus organizaciones.

Los donantes acuden a una organización sin fines de lucro porque creen en su misión. Se quedan contigo porque demuestras que eres digno de su confianza y compromiso. La transparencia y la fiabilidad son claves. Cuando digas que vas a hacer algo, sé fiel a tu palabra.

La Feria cobra \$80 pesos por la entrada, la cual cubre casi en su totalidad el costo de las carpas, mesas y sillas, el alquiler de las instalaciones y otras partidas presupuestarias específicas del lugar. Los artesanos no pagan nada, ni cuota de stand, ni porcentaje de ventas y son hospedados por familias de la Ribera durante los tres días que están aquí. Sin apoyo no es posible que la Feria pague el alquiler del autobús y otros gastos de transporte.

Estamos constantemente buscando subvenciones y financiación corporativa, sin embargo, en la economía de hoy en día dicha financiación es casi inexistente.

Desde hace muchos años, Los Amigos del Arte Popular (LADAP) de los EE.UU., ha sido el patrocinador que ayuda a absorber los costos de los tres autobuses contratados para traer artesanos de Chiapas, Michoacán y Oaxaca. La fundadora de la Feria, Marianne Carlson, supo desde el principio que los artistas de los estados más lejanos, tendrían dificultades para pagar sus gastos de transporte y si no se les ayudaba, no podrían aceptar la invitación a participar. Además, su costo de transporte es dinero que no pueden llevar a casa, y la Feria siempre ha buscado asegurar que los artesanos regresen a casa con cada centavo que ganen durante la Feria.

El objetivo de la LADAP es ayudar a apoyar la existencia continua del arte popular mexicano y promover las habilidades necesarias para asegurar la continuación de estas tradiciones, artes y oficios que están desapareciendo. A menos que se pueda hacer algo para asegurar que los artesanos tengan mercados para sus creaciones y se de capacitación para las nuevas generaciones y reemplacen a los viejos maestros. El LADAP y la Feria Maestros del Arte son como “dos guisantes en una vaina” - los mismos objetivos, la misma misión, el mismo propósito.

Del mismo modo, Horacio Fernández Castillo, propietario del Tajín, se puso en contacto con nosotros después de asistir a su primera Feria. Horacio es un coleccionista de cerámica con interés en apoyar proyectos que tengan una misión y que impliquen el cuidado de las tradiciones de México. Le gusta ser parte de un proyecto importante para este segmento de la población de México. Los donantes suelen actuar desde el corazón, no desde la

cabeza, al elegir un proyecto para apoyar. Horacio es uno de esos individuos y estamos muy agradecidos de tenerlo a bordo.

La Feria también recibe apoyo en especie de Megacable Guadalajara. Cada año proporcionan publicidad gratuita en todos sus canales, así como la donación de bolsas reutilizables para que los asistentes a la Feria puedan usarlas mientras hacen sus compras, impresas con nuestro logo en un lado y el de Megacable en el otro. Es gratificante comprar en algún lugar de la orilla del lago y ver a otro comprador usando una de las bolsas de Megacable / Feria.

Muchos más han ayudado a la Feria en el camino: Fundación con Causa Azul, Club de Yates de Chapala, el gobierno de Jalisco, el Instituto de Artesanías Jalisco, la Casa de las Artesanías Michoacán y la asociación de hoteles de Michoacán.

Por supuesto, no podemos olvidar a Lake Chapla Society, para esta edición especial de Conexiones y todo su apoyo a lo largo de los años.

La Feria ha aprendido muchas lecciones sobre cómo tratar con sus patrocinadores y donantes. Marianne cree que los patrocinadores se han quedado con la Feria porque, “Hemos tenido éxito durante 19 años porque pueden ver fácilmente el impacto de su apoyo, somos fieles a nuestra palabra, y los mantenemos actualizados mientras ponemos un rostro humano a nuestros hechos y estadísticas”.

Durante el Covid-19, la Feria de 2020 tuvo que ser cancelada. En su lugar, el sitio web de la Feria ha sido renovado para que los artesanos vendan sus obras: más de 100 artistas tienen su información el sitio web de la Feria. Marianne, que antes no era fan de los medios sociales, se ha convertido en una ávida usuaria de Facebook y WhatsApp y en una animadora del poder de este tipo de medios. Las publicaciones en Facebook que anuncian arte a la venta han tenido mucho éxito. La coordinación para ello implicó un contacto constante con los artesanos, ahí es donde entra WhatsApp. Los artistas responden casi inmediatamente a un texto, pero muy pocos artesanos utilizan ya el correo electrónico.

‘La Feria también recibe donaciones a lo largo del año de “fans y seguidores”. Todos los fondos de las donaciones son administrados por un comité que busca quién tiene más necesidad. Nuestra gratitud es infinita por el increíble apoyo que recibimos de nuestros patrocinadores, donantes y el público de la Ribera”, dice Marianne.

¿Cuántos años durará la Feria? ¿Quién sabe? Pero si nunca has estado en una Feria, esperamos que te unas a nosotros en 2021 y veas de primera mano lo que es.



BORDADOS

Teófila Servín Barriga

Pátzcuaro, Michoacán — 434 102 2801 WhatsApp

Feria website page/ *Página web:*

<https://www.feriamaestros2.com/servinteofila>

Prices do not include shipping / *Los precios no incluyen el envío*



Black blouse with designs of Lake Pátzcuaro
Blusa negra con diseños del Lago de Pátzcuaro,
talla/size 38 largo/long
\$1,600 pesos
Size 38 (large)



Blue lady's blouse
Blusa azul de dama talla 36/size 36
\$2,500 pesos
Size 36



Black hand-embroidered men's shirt
Camisa negra de hombre, talla/size 42
\$2,500 pesos
Size 42



Embroidered pictorial of the Dance of the Old Men
Bordado pictórico de la Danza de los Viejos
\$700 pesos
52 x 37cm



Pillow cover in traditional knotted style
Funda de almohada estilo anudado tradicional
\$600 pesos
52 x 35 cm

Mexico ethnic richness is in part due to the very important tradition of *bordados* (embroidery). Teófila Servín Barriga has dedicated her life to *bordados*, giving continuity to this tradition with love & dedication. Her specialty is colorful hand-embroidery on *manta* (a traditional hand-woven cotton) — unique, whimsical, and original designs tell of life in her lakeside communities. / *La riqueza étnica de México se debe en parte a la importantísima tradición de los bordados. Teófila Servín Barriga ha dedicado su vida a los bordados, dando continuidad a esta tradición con amor y dedicación. Su especialidad es el colorido bordado a mano en manta (un algodón tradicional tejido a mano) - diseños únicos, caprichosos y originales que hablan de la vida.*

BORDADOS

Oliverio Gómez Pérez — Grupo Tsisometik Saclum

Chenalhó, Chiapas — 967 114 1891 WhatsApp

(they are very difficult to reach - poor signal)

Feria website page/ *Página web:*

<https://www.feriamaestros2.com/gomezoliverio>

Prices do not include shipping / *Los precios no incluyen el envío*



Hand-embroidered Linen Huipil
Huipil de lino bordado a mano
\$2,000 pesos
(56cm wide/*ancho* x 66cm long/*largo*)



Concurso Award-Winner:
Hand-embroidered Linen Huipil
Premio del concurso:
Huipil de lino bordado a mano
\$3,500 pesos
(58 wide/*ancho* x 65 long/*largo*)



Hand-embroidered Linen Huipil
Huipil de lino bordado a mano
\$1,800 pesos
(50 cm de wide/*ancho* x
59 de long/*largo*)



Hand-embroidered Linen Huipil
Huipil de lino bordado a mano
\$1,500 pesos
(62 cm de wide/*ancho* x
70 cm long/*largo*)



Hand-embroidered Linen Huipil
Huipil de lino bordado a mano
\$1,600 pesos
(54 cm de wide/*ancho* x
64 cm long/*largo*)



Hand-embroidered Linen Huipil
Huipil de lino bordado a mano
\$1,300 pesos
(55 cm de wide/*ancho* x
63 cm long/*largo*)

Oliverio Gómez Pérez comes from a small *Tzotzil* community where men are farmers and the women do embroidery to supplement the family income, however, as a young boy, Oliverio was fascinated by the *bordados* his mother would do. He insisted she teach him. He embroiders on beautiful linen fabric and his designs include Maya symbols, flowers and geometric designs. It takes Oliverio between 15 days to 1 month to complete each *huipil*. The photos do NOT do Oliverio's work justice. This is absolutely some of the finest embroidery we've seen. / *Oliverio Gómez Pérez proviene de una pequeña comunidad tzotzil donde los hombres son agricultores y las mujeres hacen bordados para complementar los ingresos de la familia, sin embargo, de joven, Oliverio estaba fascinado por los bordados que hacía su madre. Insistió en que ella le enseñara. Bordaba en hermosas telas de lino y sus diseños incluyen símbolos mayas, flores y diseños geométricos.*

REBOZOS

Ikat Weaving & Rapacejos

Rebozos are generally classified into classic and indigenous. The classic *rebozos* come in different colors with pre-Hispanic art designs called *plumaria*, or creating images with feathers. The difference between various indigenous designs and colors makes it possible to distinguish the group to which the women belong. While most *rebozos* use more than one color, the monochromatic versions are called *chalinas*.

The five generations of *rebozos* woven by **Camelia Ramos Zamora and José Mancio Gutiérrez** from Malinalco, Mexico, are set apart from shawls found in other countries because of the very fine work of the endings called *flecós*, *puntas*, or *rapacejos*.

The finished *rebozo* is removed from the loom with a few feet of threads hanging from each end. The threads, 1,800 to over 5,000, are imaginatively and intricately worked into knotted patterns according to ancient designs by women known as *empuntadoras*, and can take weeks or even months to complete.

Many of the Ramos' *rebozos* are done in a technique called *ikat* which employs resist dyeing on the yarns prior to dyeing and weaving the fabric, and allows selectively coloring the *rebozo* before it is woven. A shrinking market and competition with industrially woven cloth have forced many weavers to stop their production of *ikat rebozos* as they are very time-consuming and, therefore, the prices are higher than other *rebozos*.

The *ikat* process involves the weaver pulling up several cotton threads of the warp, then taking a short separate thread, which he/she winds around the warp for about 1/4 to 1/2 inch. This is done over and over again in different locations of the warp until the entire warp has been "knotted" and is ready for dyeing.

The warp is then soaked in water for 20 minutes after which it is wrung out. The damp warp is dyed by repeatedly submerging it in a hot dye bath for 20 minutes. Excess dye is removed by twisting a stick that has been inserted in the end of the warp. The *ikat*-dyed warp is then stretched out to dry.

After dyeing, the knots are removed, leaving undyed white areas. *Ikat* threads alternate with solid threads on the loom, and the warp must be frequently adjusted to assure that the *ikat*-dyed threads form the correct motif as it is be-

ing woven. Several different *ikat* patterns are used. The location of the knots and the position of the warp on the loom determine the pattern.

Featured Rebozos

For generations the women of Ahuiran, Michoacán, have woven the classic indigo *rebozos* with blue and black stripes that *Purépecha* women wear in various *Tarascan* communities.

Cecilia Bautista is proud of the fact that she was the first weaver to add natural feathers to the tips when she learned about the feather work of the pre-Hispanic *Purépecha*. Another important innovation she has contributed is the combination of cotton with silk and rayon in the fabric.

She has won three special awards, one in a national FONART competition and two on Palm Sunday in Uruapan. She also has the first place in the Day of the Dead contest in Pátzcuaro and Fomento Cultural Banamex has featured her in their landmark book *Great Masters of Mexican Folk Art*.

Her five daughters also weave and, together with her son, work on the *rapacejos* (knotting the ends of the *rebozo*) with the innovation of placing glass beads in the knots.

Liliana Pascual Bautista weaves very unique *rebozos* (shawls) using the back-strap loom. She comes from a very well-known family of *rebozo* weavers, and is the niece of the great master weaver Cecilia Bautista.

Liliana is married and has two children. She began weaving *rebozos* at the age of 10, and it is a tradition that comes from her great-great-grandmother. She has taught her son to weave. Family members have learned the art of hand-knotting the ends of the *rebozo* (*rapacejos*), which is similar to macramé.

While Liliana makes the traditional *rebozos*, she also tries to innovate her creations. Her latest creation was to make a *poncho* using her *rebozos*.

The process used by Liliana is that first she dyes her stamens white, and she does so with natural dyes. The yarn is dried and separated into *boletines*, which are wooden sticks. There is the process of counting the threads and combining colors, depending on what is going to be woven. Then she takes the thread from the *boletines* and ties it to her *patakua*, a *Purépecha* word for the back-strap loom. It takes her approximately two months to make a *rebozo*. This includes weaving, knotting the *rapacejos*, and adding the woven feathers or flowers.

Unfortunately, in the past, Liliana had to work in the U. S. in the strawberry fields in order to support herself; however, she has returned to her roots in Michoacán to make her beautiful *rebozos* again. Liliana has won several awards for her *rebozos*. In 2017, she won FONART's National Award.



REBOZOS

Teñido Ikat & Rapacejos

Los rebozos se clasifican generalmente en clásicos e indígenas. Los rebozos clásicos vienen en diferentes colores con diseños de arte prehispánico llamados plumaria, o creando imágenes con plumas. La diferencia entre los distintos diseños y colores indígenas permite distinguir el grupo al que pertenecen las mujeres. Mientras que la mayoría de los rebozos usan más de un color, las versiones monocromáticas se llaman chalinas.

Las cinco generaciones de rebozos tejidos por CAMELIA RAMOS ZAMORA y JOSÉ MANCIO GUTIÉRREZ DE MALINALCO, México, se distinguen de los chales que se encuentran en otros países por el finísimo trabajo de las terminaciones llamadas flecos, puntas o rapacejos.

El rebozo terminado se retira del telar con unos cuantos centímetros de hilos colgando de cada extremo. Los hilos, de 1,800 a más de 5,000, son trabajados de forma imaginativa e intrincada en patrones anudados según diseños antiguos por mujeres conocidas como empuntadoras, y puede llevar semanas o incluso meses completarlos.

Muchos de los rebozos de Ramos se hacen en una técnica llamada ikat que emplea la resistencia al teñido de los hilos antes de teñir y tejer la tela, y permite colorear selectivamente el rebozo antes de ser tejido. La contracción del mercado y la competencia con las telas tejidas industrialmente han obligado a muchos tejedores a detener su producción de rebozos ikat, ya que consumen mucho tiempo y, por lo tanto, los precios son más altos que los de otros rebozos.

El proceso del ikat implica que el tejedor tire de varios hilos de algodón de la urdimbre, y luego tome un hilo corto y separado, que enrolla alrededor de la urdimbre por alrededor de 1/4 a 1/2 pulgada. Esto se hace una y otra vez en diferentes lugares de la urdimbre hasta que toda la urdimbre ha sido “anudada” y está lista para ser teñida.

La urdimbre se empapa en agua durante 20 minutos, después de lo cual se escurre. La urdimbre húmeda se tiñe sumergiéndola repetidamente en un baño de tinte caliente durante 20 minutos. El exceso de tinte se elimina retorciendo un palo que se ha insertado en el extremo de la urdimbre. La urdimbre teñida con ikat se estira para que se seque.

Después del teñido, los nudos se eliminan, dejando áreas blancas sin teñir. Los hilos ikat se alternan con hilos sólidos en el telar, y la urdimbre debe ser ajustada frecuentemente para asegurar que los hilos teñidos con ikat forman el motivo correcto mientras se teje. Se utilizan varios patrones ikat diferentes. La ubicación de los nudos y la posición de la urdimbre en el telar determinan el patrón.

Rebozos destacados

Durante generaciones las mujeres de Ahuiran, Micho-

acán, han tejido los clásicos rebozos de añil con rayas azules y negras que las mujeres purépechas usan en varias comunidades tarascas.

Cecilia Bautista se enorgullece de haber sido la primer tejedora que añadió plumas naturales a las puntas cuando conoció el trabajo de plumas de los purépechas prehispánicos. Otra innovación importante que ha aportado es la combinación de algodón con seda y rayón en el tejido.

Ha ganado tres premios especiales, uno en el concurso nacional FONART y dos el Domingo de Ramos en Uruapan. También tiene el primer lugar en el concurso del Día de los Muertos en Pátzcuaro y Fomento Cultural Banamex la ha presentado en su libro de referencia *Grandes Maestros del Arte Popular Mexicano*.

Sus cinco hijas también tejen y junto con su hijo, trabajan en los rapacejos (anudando los extremos del rebozo) con la innovación de colocar cuentas de vidrio en los nudos.

Liliana Pascual Bautista teje rebozos muy singulares utilizando el telar de cintura. Ella viene de una familia muy conocida de tejedores de rebozo, y es la sobrina de la gran maestra tejedora Cecilia Bautista.

Liliana está casada y tiene dos hijos. Empezó a tejer rebozos a la edad de 10 años, es una tradición que viene de su tatarabuela. Le ha enseñado a su hijo a tejer. Los miembros de la familia han aprendido el arte de anudar a mano los extremos del rebozo (rapacejos), que es similar al macramé.

Mientras Liliana hace los rebozos tradicionales, también intenta innovar sus creaciones. Su última creación fue hacer un poncho usando sus rebozos.

El proceso utilizado por Liliana es que primero tiñe sus estambres de blanco, y lo hace con tintes naturales. El hilo se seca y se separa en boletines, que son palos de madera. Hay un proceso de contar los hilos y combinar colores, dependiendo de lo que se vaya a tejer. Luego toma el hilo de los boletines y lo ata a su patakua, palabra purépecha que significa telar de cintura. Le toma aproximadamente dos meses hacer un rebozo. Esto incluye tejer, anudar los rapacejos, y añadir las plumas o flores tejidas.

Desafortunadamente, en el pasado, Liliana tuvo que trabajar en los Estados Unidos en los campos de fresas para poder mantenerse; sin embargo, ha regresado a sus raíces en Michoacán para hacer sus hermosos rebozos de nuevo. Liliana ha ganado varios premios por sus rebozos. En 2017, ganó el Premio Nacional de FONART.





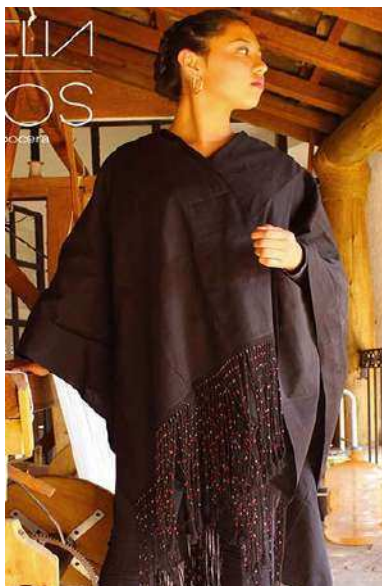
Large Ikat Rebozo with Antique Rapacejo/ Rebozo Ikat grande con Rapacejo antiguo

\$5,200 pesos**

80cm wide/ancho x 2.7mt long/largo — 2 months to complete

Ikat “Chaleco”

\$3200 pesos**



“Capa” with Beaded Rapacejo

“Capa” con rapacejo y cuentas
\$7500 pesos**



Ikat “Gabán”

\$3,200 pesos**



Ikat Rebozo with Antique Rapacejos

Rebozo Ikat con Rapacejos Antiguos
\$5200 pesos

2 months to complete

Camelia Ramos Zamora’s father, Don Isaac Ramos Padilla passed away in 2010. As a well-known *maestro*, his innovations and recreation of antique *rapacejos* gave way to Camelia and her husband José continuing his work — his story is their story. Camelia and José live and work in the *pueblo* of Malinalco, Mexico. What sets the *rebozos* from Malinalco apart from shawls found in other countries, is the very fine work of the *rapacejos*./ *El padre de Camelia Ramos Zamora, Don Isaac Ramos Padilla, falleció en 2010. Como todo buen maestro, sus innovaciones y la recreación de antiguos rapacejos sirvieron para que Camelia y su esposo José continuaran su trabajo: la historia de Don Isaac es la historia de su hija. . Camelia y José viven y trabajan en el pueblo de Malinalco, México. Lo que diferencia a los rebozos de Malinalco de los chales que se encuentran en otros países, es el finísimo trabajo de las rapacejos.*



Rebozo with smooth black stripes & black crow's feathers/Rebozo con rayas negras suaves y plumas de cuervo negras
 \$5,000 pesos
 2.50mt long/largo x 80cm wide/anchos



Red rebozo with crow's feathers / Rebozo rojo con plumas de cuervo
 \$4,000 pesos
 2.50mt long/largo x 80cm wide/anchos



Cotton rebozo dyed with natural bone & avocado peel with macaw tail feathers 3 months to complete/ Rebozo de algodón teñido con hueso natural y cáscara de aguacate con plumas de cola de guacamayo. 3 meses para completar.
 \$5,000 pesos
 2.50mt long/largo x 80cm wide/anchos



The technique of *Patakua* is in danger of disappearing due to its complex production. It is distinguished by its delicacy and transparency, resembling gauze. The *rebozo* is woven on a back-strap loom with 240 strands of yarn. By using this technique, discrete figures that neatly appear are formed through the woven piece thanks to the professional embroiderers of this community.
La técnica de Patakua está en peligro de desaparecer debido a su compleja producción. Se distingue por su delicadeza y transparencia, que se asemeja a la gasa. El rebozo se teje en un telar de cintura con 240 hebras de hilo. Mediante esta técnica, se forman figuras discretas que aparecen nítidamente a través de la pieza tejida gracias a los bordadores profesionales de esta comunidad.
 \$7,000 pesos
 (5 months to complete / 5 meses para completar)



Cotton Rebozo with multicolored flowers in the rapacejos / Rebozo de algodón con flores multicolores en los rapacejos
 \$4,500 pesos
 (2 months to complete / 2 meses para completar)

Rosa Liliana Pascual Bautista, Cecilia Bautista Caballero's niece, at five years of age, won her first "premio especial" (special award) at the state level for a new design with a double fringe of 3000 "flowers". Cecilia is featured in the Banamex landmark book "Great Masters of Mexican Folk Art". / Rosa Liliana Pascual Bautista, sobrina de Cecilia Bautista Caballero, a los cinco años de edad, ganó su primer "premio especial" a nivel estatal por un nuevo diseño con un doble fleco de 3000 "flores". Cecilia es homenajeada en el libro de Banamex "Grandes Maestros del Arte Popular Mexicano".

Painting with Straw — It Can't be Done!

By Citlali Mesa

Mexico has many moods and faces and is, without a doubt, steeped in ancient indigenous lore and seasoned with Spanish colonial customs. The array of folk art and crafts in Mexico is simply mind-boggling. Each region of Mexico has its own specialty, with villagers maintaining the traditions handed down from countless generations.

Popotillo, a rare and marvelous art form, is also known as straw painting or straw mosaic. It is one of Mexico's most ancient arts, generally believed to date back to pre-Hispanic times. Today, there are very few *popotillo* artists, one of them being **Isabel Mendoza**, one of the few female *popotillo* artisans.

Isabel's grandfather, Andres Mendoza, was credited with reviving the art of *popotillo* and Isabel learned from him when she was just a child. She would help dye the straw and clean the beeswax. She would weigh in on designs as her grandfather guided her. Over time, she made her own designs and put her personal stamp on her *popotillos*.

Popotillo has been an artesanía tradition for three generations in **Roberto Mejia Muñoz'** family. Martha Patricia García Aguilar (Roberto's wife) learned this craft from her mother who learned from her mother. She, in turn, taught Roberto the art of *popotillo* over 40 years ago. They work together as a team along with their three sons.

Roberto's family is very concerned that this art not be lost and keeping the entire family involved assures them that it will continue. The craft, once learned, takes on new style with each different *popotero/a*. They reflect their own experiences, visions, and inspiration in their work because everyone sees the world and life differently.

Yolopopotli is a Nahuatl Word that means art in *popotillo* — art using chambray straw or wild millet broom straw to paint pictures. The straw grows in the mountains of the Valle de México (highlands plateau in central Mexico), as well as on

the slopes of the *Popocateptl* volcano, the *Nevado de Toluca*, and in the *Ajusco* regions (a lava dome volcano located just south of Mexico City).

The work consists of collecting wild straw, selecting each piece of equal thickness and firmness. Then the straw is dyed with natural extract powders from flowers, leaves, dead insects

or seeds. The beeswax is processed through heating and straining it until silky smooth and all impurities are removed.

A design is chosen and drawn in pencil on cardstock. It is covered with a thin layer of beeswax. The *popotero* then gently lays her piece of straw across the surface of the piece and cuts it within the design lines with a tool resembling an exacto knife. Originally, the completed pieces were sealed with egg whites, sugar and water, but today varnish holds the straw in place.

The very intricate designs of the past took as much as two hours per square inch to create. Today, some artists use larger and longer pieces of straw and less shaded coloring, thus taking less time and skill, however, Isabel has remained true to the old tradition.



DYES USED in STRAW ART

Beige	Canyaigre dock root
Blue	Lupin flower
Brown	Gambel oak bark
Green	Sargo brush
Orange	Yellow onion skin
Olive Green	Red onion skin
Pink	Sumac Berries
Red/Orange	Alder bark
Tan	Rabbit brush
White	Cactus flower
Yellow	Small snake weed
Red	Chinchilla insect

Pintar con paja - ¡No se puede hacer!

Por Citlali Mesa

México tiene muchos estados de ánimo y rostros, sin duda está impregnado de antiguas tradiciones indígenas y sazonado con las costumbres coloniales españolas. La variedad de arte y artesanía popular en México es simplemente alucinante. Cada región de México tiene su propia especialidad, con los aldeanos manteniendo las tradiciones transmitidas por innumerables generaciones.

El popotillo, una forma de arte rara y maravillosa, también se conoce como pintura de paja o mosaico de paja. Es una de las artes más antiguas de México, que se cree que se remonta a la época prehistórica. Hoy en día, hay muy pocos artistas de popotillo, uno de ellos es Isabel Mendoza, una de las pocas mujeres artesanas de popotillo.

Al abuelo de Isabel, Andrés Mendoza, se le atribuye el mérito de haber revivido el arte del popotillo e Isabel aprendió de él cuando era sólo una niña. Ella ayudaba a teñir la paja y a limpiar la cera de abejas. Empezó a crear diseños mientras su abuelo la guiaba. Con el tiempo, hizo sus propios diseños y puso su sello personal en sus popotillos.

El popotillo ha sido una tradición artesanal durante tres generaciones en la familia de Roberto Mejía Muñoz. Martha Patricia García Aguilar (esposa de Roberto) aprendió este oficio de su madre, quien a su vez lo aprendió de su madre. Ella, a su vez, le enseñó a Roberto el arte del popotillo hace más de 40 años. Trabajan juntos como un equipo junto con sus tres hijos.

La familia de Roberto está muy preocupada de que este arte no se pierda y el hecho de mantener a toda la familia involucrada les asegura que continuará. El arte, una vez aprendido, toma un nuevo estilo con cada artesano. Reflejan sus propias experiencias, visiones e inspiración en su trabajo porque todos ven el mundo y la vida de manera diferente.

Yolopopotli es una palabra náhuatl que significa arte en el arte del popotillo usando paja de chambray o paja de escoba de mijo silvestre para pintar cuadros. La paja crece

en las montañas del Valle de México (meseta de las tierras altas en el centro de México), así como en las laderas del volcán Popocateptl, el Nevado de Toluca y en las regiones del Ajusco (un volcán de lava en forma de cúpula situado justo al sur de la Ciudad de México).

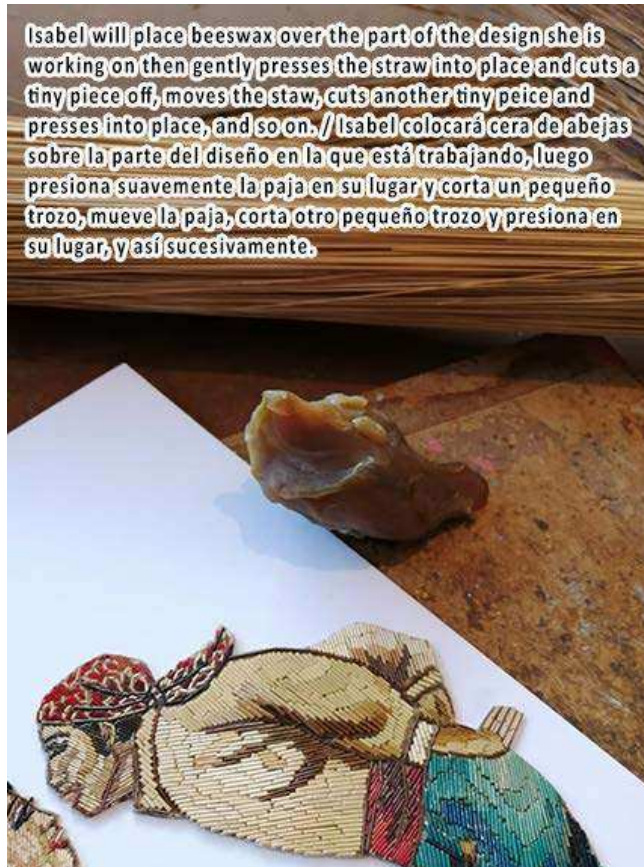
El trabajo consiste en recoger paja silvestre, seleccionando cada pieza de igual grosor y firmeza. Luego se tiñe la paja con polvos de extractos naturales de flores, hojas, insectos muertos o semillas. La cera de abejas se procesa calentándola y colándola hasta que esté suave como la seda y se eliminan todas las impurezas.

Se elige un diseño y se dibuja a lápiz sobre cartulina. Se cubre con una fina capa de cera de abejas. Entonces se coloca suavemente un pedazo de paja sobre la superficie y lo corta dentro de las líneas del diseño con una herramienta que se asemeja a un cúter. Originalmente, las piezas completas se sellaban con claras de huevo, azúcar y agua, pero hoy en día el barniz mantiene la paja en su lugar.

Los intrincados diseños del pasado tardaban hasta dos horas por pulgada cuadrada en crearse. Hoy en día, algunos artistas usan piezas de paja más grandes y largas y menos colorido, por lo que requieren menos tiempo y habilidad. Sin embargo, Isabel se ha mantenido fiel a la antigua tradición.

Tintes usados en el arte de la paja:

Beige	Raíz de muelle del Canyaignre
Azul	Flor de altramuz
Marrón	Corteza de roble marrón de Gambel
Verde	Cepillo Sargo
Naranja	Piel de cebolla amarilla
Verde oliva	Piel de cebolla roja
Rosa	Bayas de zumaque
Rojo-naranja	Corteza de aliso rojo/naranja
Tan	Cepillo de conejo
Blanco	Flor de cactus
Amarillo	Hierba de serpiente pequeña
Rojo	Insecto chinchilla



Isabel will place beeswax over the part of the design she is working on then gently presses the straw into place and cuts a tiny piece off, moves the straw, cuts another tiny piece and presses into place, and so on. // Isabel colocará cera de abejas sobre la parte del diseño en la que está trabajando, luego presiona suavemente la paja en su lugar y corta un pequeño trozo, mueve la paja, corta otro pequeño trozo y presiona en su lugar, y así sucesivamente.



**Sunflowers & Hummingbird/
Girasoles y colibrís**
\$2,800 pesos
40X50 cms.



Hermano y Hermana Popotillo
\$1,500 pesos
30X40 cms



Frida Kahlo y Diego Rivera
\$1,500 pesos
30X40cm



Escaramuza Popotillo
\$1,500 pesos
30X40 cms



Popotillo Dancers
\$1,500 pesos
30X40 cms



**Popotillo Hummingbird
Colibri**
\$1,500 pesos
30X40 cms



Popotillo Catrina
\$2,800 pesos
40X50 cms



Popotillo Weavers
Tejedores
\$950 pesos
30X37cm



Heart/Corazon Popotillo
\$480 pesos g
24.5X18 cm



“Women with Lilies” Popotillo
“Mujeres con lirios”
\$950 pesos
Broom straw/*Paja de escoba,*
30X37cm



Cross / Cruz
\$480 pesos
24X17cm



Virgin Mary / Virgen María
\$950 pesos
30x37cm



Casa Con Carreta
\$480 pesos
15X21.5



Mexico's Emblem Popotillo
El emblema de México
\$950 pesos
30X37cm

VOLUNTEERS MAKE IT ALL HAPPEN

BY MARIANNE CARLSON,
FOUNDER

Volunteers are the backbone of Feria Maestros del Arte. We all work together as a team toward a common goal: to help preserve and promote Mexican folk art by facilitation of awareness to the plight of this endangered art through various means, one of which is a yearly exhibition venue for artists to sell their work to galleries, collectors, and museums.

Our volunteers come from a myriad of backgrounds, including both Mexicans and expatriates, and have found the donation of their time and energy an extremely meaningful experience. They provide the Feria with objectivity, energy, specialized skills and knowledge, new ideas, constructive criticism and feedback, fresh perspectives, and they lessen the overall workload. "New blood" keeps us alive. Whatever your role is, we guarantee that by the end of the Feria, your heart will swell with pride at what you have helped create, and you will have stories to tell and experiences to cherish for the rest of your life.

The Feria's board of directors are the most incredibly dedicated and focused group of people I have ever worked with. There are no personal agendas, no arguments (discussions perhaps), and we all respect one another's contributions and opinions. But in the end, it is always what's best for the Feria.

At setup, takedown, and during the Feria we have approximately 75 to 100 volunteers working side by side to put together an experience that offers *maestros* a life-changing, world-opening opportunity to sustain and promote their mastery and craft. Volunteers and the public also experience an unparalleled opportunity to learn about the process, value, and meaning of generations-old crafts and traditions.

We have a great time together and welcome anyone who would like to join us to continue developing what we believe is the best art show in Mexico. If you are interested in volunteering for the 2021 Feria, please contact Cristina Hazard at

58 cristina.nigaglioni@gmail.com.



www.lakechapasociety.com

LOS VOLUNTARIOS HACEN QUE TODO SUCEDA

POR MARIANNE CARLSON,
FOUNDER

Los voluntarios son la columna vertebral de la Feria Maestros del Arte. Todos trabajamos juntos como un equipo hacia un objetivo común: ayudar a preservar y promover el arte folclórico mexicano facilitando el conocimiento de la difícil situación de este arte en peligro de extinción a través de varios medios, uno de los cuales es una exposición anual para que los artistas vendan sus obras a galerías, coleccionistas y museos.

Nuestros voluntarios provienen de una gran variedad de orígenes, tanto de mexicanos como de extranjeros, y han encontrado que la donación de su tiempo y energía es una experiencia extremadamente significativa. Proporcionan a la Feria objetividad, energía, habilidades y conocimientos especializados, nuevas ideas, críticas constructivas y retroalimentación, nuevas perspectivas y disminuyen la carga de trabajo general. La “sangre nueva” nos mantiene vivos. Sea cual sea su papel, le garantizamos que al final de la Feria, su corazón se hinchará de orgullo por lo que ha ayudado a crear, tendrá historias que contar y experiencias que atesorar durante el resto de su vida.

La junta directiva de la Feria es el grupo de personas más dedicado y centrado con el que he trabajado. No hay agendas personales, no hay discusiones, aunque si puntos de vista diferentes y todos respetamos las contribuciones y opiniones de los demás. Así, al final, siempre es lo mejor para la Feria.

En el montaje, desmontaje y durante la Feria tenemos aproximadamente 75 a 100 voluntarios trabajando codo con codo para crear una experiencia que da a los maestros artesanos una oportunidad que cambia la vida y abre el mundo para sostener y promover su maestría y artesanía. Los voluntarios y el público también experimentan una oportunidad sin igual para aprender sobre el proceso, el valor y el significado de las artesanías y tradiciones de generaciones anteriores.



Nos lo pasamos muy bien juntos y damos la bienvenida a todos los que quieran unirse a nosotros para seguir desarrollando lo que creemos que es la mejor muestra de arte de México. Si está interesado en ser voluntario para la Feria 2021, por favor contacte a Cristina Hazard en cristina.nigaglioni@gmail.com.



Alebrije — Easy for You to Say

By Marianne Carlson

Esteban Fabian Ortega
San Martin Tilcajete, Oaxaca — 951 349 3406
WhatsApp — veckfa7@hotmail.com
Feria website page/ *Página web:*
<https://www.feriamaestros2.com/fabianortega>
Prices do not include shipping / *Los precios no incluyen el envío*

It was over 100 years ago when Don Pedro Linares awoke from a dream that changed his life and the lives of his family forever. He was suffering from a deadly illness when he dreamed there were trees, rocks, clouds, rare animals changing shapes with horns, claws and wings, and he heard a word he had never heard before over and over, “*alebrije, alebrije, alebrije*” (*Ah-lay-bree-hay*). He was not afraid because he knew these creatures were good.

Finding himself at home again, his infirmity cured, Don Pedro felt an overwhelming need to recreate the figures he saw in his dream. He began working with paper, clay, wood, reeds, etc. and the creatures he created are now part of Mexico’s folk art history. *Alebrijes* have made this family famous both in Mexico and internationally.

The technique Don Pedro settled on for his *alebrijes* is called *cartoneria* (similar to papier maché but heavier). Now in its fifth generation, each Linares artist passes their knowledge on to the next. Extraordinary quality, vision, capturing traditional themes and shaping them in paper sculpture is what this family is known for.

So what is an *alebrije*? In the most basic sense, an *alebrije* is a brightly colored sculpture of a fantastical creature with elements from different animals or people — dragon bodies with human heads, bat wings, dogs that fly — whatever comes from the imagination of the creator.

Originally created in *papier maché* by Don Pedro, the Oaxaca valley area already had a history of carving animal and other types of figures from wood. The Linares’ designs were adapted to the carving of a local wood called *copal*. Many rural households in the Mexican state of Oaxaca have prospered through the sale of these brightly painted, whimsical carvings. The *alebrije* in Oaxaca is a marriage of native woodcarving traditions and influence from the work of Don Pedro Linares.

Enrique Fabian Ortega is from San Martin Tilcajete, Oaxaca. Enrique paints his designs using *cochineal* (an insect that lives on the cactus and turns red when crushed), *bougainvillea*, charcoal and/or acrylic paint. His unique designs come from his dreams and imagination.

Enrique Fabián Ortega es de San Martín Tilcajete, Oaxaca. Enrique pinta sus diseños usando cochinilla (un insecto que vive en el cactus y se vuelve rojo cuando es aplastado), buganvilla, carbón y/o pintura acrílica. Sus diseños únicos provienen de sus sueños e imaginación.



“Mighty Bull “ \$35000

Symbolizes strength & power/ *Simboliza la fuerza y el poder*
Tall/alta 17 cm, Long/largo 36 cm , Wide/ancho 14 cm



“Don Quixote of La Mancha/ Don Quijote de La Mancha
“ \$45,000 pesos + shipping

Embodies the perseverance, love & struggles of life/
Encarna la perseverancia, el amor y las luchas de la vida
Tall/alta 17 cm, Long/largo 36 cm , Wide/ancho 14 cm



“Zapotec Majesty” \$40,000 pesos

Symbolizes strength and power/*Simboliza la fuerza y el poder*
Tall/alta 17 cm, Long/largo 36 cm , Wide/ancho 14 cm

**Alebrije —
Fácil de decir para ti
Por Marianne Carlson**

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<https://www.feriamaestros2.com/fuenteszeny>
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Fue hace más de 100 años cuando Don Pedro Linares despertó de un sueño que cambió su vida y la de su familia para siempre. Sufrió una enfermedad mortal cuando soñó que había árboles, rocas, nubes, animales raros que cambiaban de forma con cuernos, garras y alas, y escuchó una palabra una y otra vez que nunca antes había oído: “Alebrije, alebrije, alebrije”. No tenía miedo porque sabía que estas criaturas eran buenas.

Al encontrarse de nuevo en casa, curada su enfermedad, Don Pedro sintió una necesidad abrumadora de recrear las figuras que vio en su sueño. Empezó a trabajar con papel, arcilla, madera, cañas, etc., y las criaturas que creó son ahora parte de la historia del arte popular de México. Los Alebrijos han hecho famosa a esta familia tanto en México como internacionalmente.

La técnica que Don Pedro estableció para sus alebrijos se llama cartonería (similar al papel maché pero más pesado). Ahora en su quinta generación, cada artista de Linares transmite sus conocimientos a la siguiente. Esta familia es conocida por su extraordinaria calidad, su visión, por capturar temas tradicionales y por plasmarlos en esculturas de papel.

Entonces, ¿qué es un alebrije? En el sentido más básico, un alebrije es una escultura de colores brillantes de una criatura fantástica con elementos de diferentes animales o personas - cuerpos de dragones con cabezas humanas, alas de murciélago, perros que vuelan - lo que sea que provenga de la imaginación del creador.

Creada originalmente en papel maché por Don Pedro, la zona del valle de Oaxaca ya tenía una historia de tallar animales y otros tipos de figuras en madera. Los diseños de los Linares fueron adaptados al tallado de una madera local llamada copal. Muchos hogares rurales en Oaxaca han prosperado a través de la venta de estas brillantes y caprichosas tallas de madera. El alebrije en Oaxaca es un matrimonio de tradiciones nativas de tallado en madera y la influencia del trabajo de Don Pedro Linares.

ZENY FUENTES & Y REYNA PIÑA:

Zeny Fuentes is Zapoteca and 4th generation woodcarver from San Martin Tilcajete, Oaxaca. The Walt Disney Company commissioned a number of special pieces of his work to be put on display at Epcot Center in Orlando, Florida. Zeny, Reyna and their four children all work together in the family workshop.

Zeny Fuentes es zapoteca y tallador de madera de 4ª generación de San Martín Tilcajete, Oaxaca. La Compañía Walt Disney encargó una serie de piezas especiales de su trabajo para ser expuestas en el Epcot Center en Orlando, Florida. Zeny, Reyna y sus cuatro hijos trabajan juntos en el taller familiar.



**“Speed and power in the air”/
“Velocidad y potencia en el aire”**
\$18,000 pesos
30cm x 47



**“Black Owl in Full Moon”/
“Búho negro en luna llena”.**
\$4500 pesos
16 x 8.5 x 7



**Rooster By Fátima
Fuentes Piña/
Gallo por Fátima Fuentes Piña**
\$6500 pesos
16 x 8.5 x 7



**“Hunter” Smilodon/Sabre Tooth
“Cazador” Smilodon
Dientes de sable**
\$13,500 pesos
24 x 24 x 15



**“Red Cat Stretching”
“Estiramiento de Gato Rojo”**
By Zeny Fuentes & Reyna Piña
\$4800 pesos
27 x 17 x 5cm



**Hope to
see you
in 2021 at the
19th anniversary
of
Feria Maestros
del Arte**

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