



Expresiones de México,
Arte de la Gente / Art of the People

GALLERY GUIDE

April 14 - August 20, 2023

Austin, TX



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Expresiones de México, Arte de la Gente */ Art of the People*

Expresiones de Mexico, Arte de lo Gente / Art of the People presents artwork from artists across Mexico who utilize techniques and skills passed down through generations.

This exhibition highlights pivotal artists Irene Aguilar, Josefina Aguilar, Irma Blanco García, Teodora Blanco Núñez, Guadalupe García Ríos, Gorky González Quiñones, Sergio Lejarazu, Felipe Linares, Herón Martínez Mendoza, Luis Manuel Morales Gamez, Juan Orta Castillo, Sergio Sánchez Santamaría, Ángel Santos Juárez, Tiburcio Soteno Hernández, anonymous artists, and more.

This exhibition includes generous artwork contributions from significant donors including Patricia and Carmine DeVivi, Robert Hollingsworth, Bruce Hupp, Ed Jordan, Joyce and David Moss, Priscilla Murr, Juan Antonio Sandoval Jr., David Wilkinson, Marilyn Wood, and others. The Museum is honored to be the trusted steward of these influential collections.

By presenting artwork that spans the gamut of tradition, technique, beauty, and time, Mexic-Arte Museum welcomes the community to enjoy, discover, and appreciate these incredible traditions.

Mexic-Arte Museum thanks our generous donors and the following sponsors: City of Austin Economic Development - Cultural Arts Division, Texas Commission on the Arts, Brown Foundation, Ford Foundation, The Andrew W. Mellon Foundation, H.E.B., 3M, Thompson Hotel and tommie Austin, and Coronado Print Studio.

A Historical Context to Arte de la Gente/Art of the People: *La Revolución*

The tradition of creating what is known as "arte popular" has accompanied diverse communities in Mexico since pre-colonial times, nonetheless, there have been periods of time where production has dwindled significantly, as observed during the Mexican Revolution.

The Mexican Revolution sparked due to the discontent fomented by the vast inequalities between the rich and poor, and the thirty-four year dictatorial rule of Porfirio Díaz. Pressured into an election in 1910, Díaz allowed Francisco I. Madero to run, but then imprisoned him. In the north of Mexico Francisco "Pancho" Villa, and in the south Emiliano Zapata battled the Mexican government for control of their respective regions. The nation broke into many opposing factions. Eventually Venustiano Carranza assumed the presidency and helped establish the 1917 Constitution, important for its land reforms meant to redistribute land from elites to the majority. At least a million people died as a result of the decade of fighting. November 20th is the day Madero denounced Díaz, declared his presidency, and called for revolution and is therefore marked as the official anniversary of the Revolution.

After the Revolution, important figures like Jose Vasconcelos, who served as the head of the *Secretaría de Educación Pública* (Secretariat of Public Education) (SEP) through programs known as *Misiones Culturales* (Cultural Missions) sought to promote and reevaluate artistic expressions as a counter reaction to the emphasis on French aesthetics during the Porfiriato. More so, Vasconcelos wanted to create national pride, a national "identity." Therefore a few years after the revolución, under the guidance of Vasconcelos, Mexican artists traveled across the nation in order to teach and thus, revive artistic traditions through the creation of arte de los pueblos mexicanos.

Considered a symbol of national identity, soon artists and intellectuals began to decorate their houses with pieces of art by the people, and in the second half of the 20th century the middle class joined this trend.

Today, *el arte de la gente* is a living tradition. Artists stand at a particular societal and artistic juncture which helps to connect the community with the past. Creators carry on traditions, and generationally pass down collective knowledge through their works.



The Panduro-Núñez Family. *Mexican Heads of State Figures, Francisco I. Madero*, n.d.
Polychrome ceramic, 5.75" x 2" x 1.5"
Tlaquepaque, Jalisco
Mexic-Arte Museum Collection 2022.29.1-28.1

What is "Arte de la Gente"?

The term refers to art made by people typically without formal artistic training who are usually trained through generations. Generally speaking, this art form is not influenced by trends in fine art circles, but is an expression of cultural and community identity and aesthetics. In some expressions, this art offers contemporary political commentary, often with a touch of humor. There are many known and unknown master artists whose work holds distinction and is highly valued by collectors.

The term "arte de la gente" is favored over early use of the term 'folk art' and later use of the term 'arte popular'. This shift in language is due to negative connotations of class and culture associate with the formerly used terms.

The shift in emphasis is meant to challenge distinctions over "high culture" and "low culture" that lead to this form of art being described as lesser in some fashion. More importantly, this term highlights the communities who produce this work. Scholars have re-centered their work searching for the voices of Mexican artists and their communities. Art from the people continues to change, reflecting beloved tradition within the dynamically changing world it exists in.

When it comes to talking about the communities who create this art, it is vital to remember that the term "indigenous" is a category that was imposed and rooted in oppression whose meaning implies the condition of colonized and marginalized as various scholars and authors have pointed out. Some creators identify with this category but others do not, therefore it is important to not make any assumptions.

Unknown. *Man*, n.d.
Ceramic, 23" x 10.5" x 6"
Guerrero
Mexic-Arte Museum Collection 2022.23. 179.1
Gift of Joyce and David Moss



According to Historian and author José N. Iturriaga, the most recognizable features of *arte de la gente* are the following:

1. It is traditional; it is transmitted from generation to generation.
2. It is usually communal or collective: entire towns are dedicated to the same craft branch.
3. For years it was usually anonymous, and consequently signed pieces were rarely found; some established or famous artists do sign their works.
4. It is usually utilitarian or every day; they are objects with a practical purpose, and some religious pieces can be included among them since the beliefs of the people are expressed in daily life.
5. It is determined by the environment since it is made with natural materials from the environment of each population or region.

Techniques and Production



Tavo Silvero. *Vessel*, n.d.
Polychrome and burnished ceramic, 12" x 9.5" x 9.5"
Mata Ortiz, Chihuahua
Mexic-Arte Museum Collection 2022.24.85.1 Gift of Joyce and David Moss

Various approaches to the creation of arte de la gente have been passed down from the peoples of pre-colonial times and are fused with the techniques and modern technology of today's society. Some groups prefer to keep solely to the traditional methods for their ancestor's aesthetic purposes, while others embrace the efficiency of modern equipment and material. One of the most recognized forms of arts is ceramics.

Pottery is still often employed daily in the form of utensils for cooking, eating, and storage. Earthenware figurines and toys are also popular items, as are ceremonial vessels, jewelry, and musical instruments.

Clay is sun-dried and ground, mixed with water, kneaded to remove air, and stored until it is ready to be used. Vessels are often made without a potter's wheel, but rather set on a rotating turntable surface, or cast in molds. After being burnished with a dry stone, vessels are painted, set out to dry, and then fired. Some earthenware or terracotta pots are left unglazed, as some artisans prefer to use traditional staining techniques.

Textiles, most commonly produced in the form of clothing, are widely produced throughout Mexico. Most artists depend on loom weaving presently, as the tool is still appropriate for daily use. Even in some communities, spinning in pre-colonial fashion with a spindle and traditional fibers made from cotton or agave is still customary.



Unknown. *Gourd of White Corn*, n.d.
Yarn Painting, 12" x 12"
Huichol, Jalisco.
Mexic-Arte Museum Collection

Some communities like the Huichol use the medium of yarn painting which involves pressing a continuous thread of yarn into a waxed surface with the fingertip of one's thumb or forefinger until the desired symbol or space is filled or the artist chooses to change the color of the yarn; the result is a solid composition made entirely of yarn.

The fibers, brightly colored with artificial dyes, are woven together to create surprising patterns and color combinations. Embroidery and crochet are also popular ornamentation techniques for fabrics, especially clothing.

Other popular forms of art include woodwork, toys, masks, and figurines. Wood chests and trunks are carved, painted, or lacquered, and inlaid with various metals depicting traditional animal, floral, or architectural motifs.

Although technique and material may be altered throughout the centuries, the demand for these handmade objects has not diminished. Not only are these items now collected by cultures and museums around the world, but are still used daily by many communities.



Juan Horta Castillo. *Ribbon Mask*, n.d.
Wood, 12" x 8" Mexic-Arte
Museum Collection 2015.34.3.26.
Gift of Priscilla Murr.



Profile: Adolfo Best Maugard

Adolfo Best Maugard was born June 11, 1891 in Mexico City. He was a painter, director and screenwriter of Mexican cinema.

Dato curioso: His friends called him "Fito" an endearing way to call those who are named Adolfo.



Adolfo Best Maugard (Mexican, 1891-1965)
Photograph courtesy of *Gobierno de México, Secretaría de Cultura*.



Since he was a young boy Best Maugard showed an interest in painting and drawing; he was a self-taught artist, meaning he never studied professionally.

Adolfo Best Maugard.
[Untitled] (Standing Woman Reaching for a Flower), 1918.
Gouache on paper, 18 1/16 x 11 in.
Brooklyn Museum, Bequest of Richard J. Kempe, 2003.27.3
(Photo: courtesy of The Brooklyn Museum)

After moving to France when he was a kid, Best Maugard came back to Mexico when he was 22 years old; he arrived when Mexico was going through the revolution. After working for anthropologist Franz Boas, Best developed a great interest for art created by indigenous communities, based on that, he developed a drawing method proposing seven basic elements of drawing:



1. Straight line
2. Zigzag line
3. Undulating line
4. "S" shaped line
5. Half circle
6. Circle
7. Spiral

Hired by Jose Vasconcelos as Director of the Drawing and Handicraft Department, Best Maugard implemented his method replacing old systems of artistic education, attempting to revive the "indigenous" artistic heritage.

He found in the pre-colonial tradition the ideal component to form a great collective art:

"It is a mistake to want to implant the artistic tradition of another country in ours... Our art is made up of these three forces: that of indigenous art, that of colonial-Spanish art, and that of oriental art..."

- Adolfo Best Maugard. *Folk Treasures of Mexico: The Nelson A. Rockefeller Collection*, Marion Oettinger, Jr. Page 20.

Activity 1

Use the blank space to mirror the work created by Best Maugard using the seven basic elements of drawing.



Adolfo Best Maugard. *Untitled* (fuente), n.d. Private collection. Image retrieved from Aunam.

If you are interested in learning more about this method check out Best Maugard's book: *Manuales y Tratados; Método de dibujo: tradición, resurgimiento y evolución del arte mexicano*.

Click for free download: Manuales y Tratados.

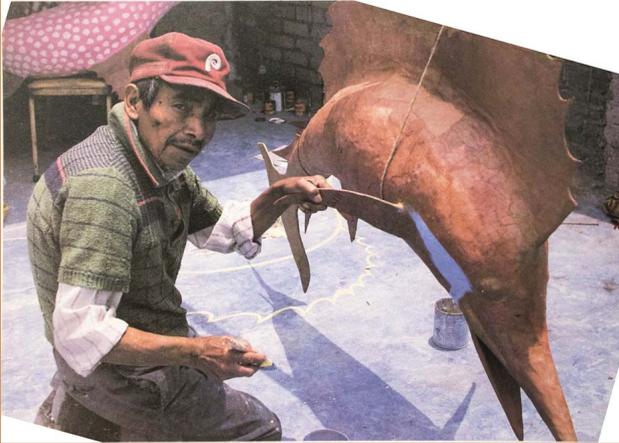
Cultural and Economic Implications of *El arte de la Gente*

Artists who belong to communities from the original inhabitants of Mexico produce art that has unique characteristics, derived from its bioculturality, that is, the combination of its culture with the natural resources of the region where they live. These artists are presented as a national pride and cultural asset, particularly in the tourism context. Consequently, the art that has been produced by these communities has grown alongside tourism and for tourism.

The conditions of producing for national and international tourism has made these artists - who immigrated to the city from their hometowns - learn to manage their identity in a new way. They have been aware of how tourists perceive them and learned to present themselves to tourists in the most profitable way possible; deciding which aspects of their culture and identity to display and which to preserve within their community.

However, these artists do not always have control of the discourse that relates to them. By becoming a cultural asset - a resource - their culture is used by others in the tourist circuit as a marketable, promotable product. Thus, the discourse on the art produced by these artists is very ambiguous: their culture is valued for the benefits it brings economically and politically. Yet, this official discourse is not always reflected in the communities' relationship with local government institutions or merchants.

Learn about: Pedro Linares and His Alebrijes



Pedro Linares working on an Alebrije. Photo by Claudia Aguilar, retrieved from Sección Amarilla.org

Alebrijes are creatures that take elements from different animals, therefore, there are no limits to what an alebrije can look like. It's believed that they are spirits that guide us throughout our lives.

Pedro Linares (1906-1992), a renowned Mexican artist was the first to create vividly colorful papier mâché sculptures that he named alebrijes. Linares was trained by his father in a family tradition passed down for generations, he became a cartonero—a craftsman of cartonería—at the age of 12.

As the story goes, when Linares was 30 years old he became very ill, he laid in bed and lost consciousness due to a high fever. Linares dreamt of a bizarre, peaceful place that resembled a forest. He recounted seeing giant rocks, tall trees, and an expansive sky. The artist felt remarkably healthy again. His physical pain was gone and he felt happy as he walked along trails through the dense foliage of his dreamworld. Suddenly, the clouds, rocks, and trees began to transform. The land features around him shaped themselves into animals that were familiar and yet like nothing Linares had ever seen before. There were mules with dragonfly wings, roosters with antlers, creatures that resembled gryphons and dragons, just to name a few. They had unnatural colors and patterns swirling over their bodies. These creatures began repeatedly chanting a single word: alebrije...alebrije...alebrije! Linares became fearful of these strange, powerful creatures chanting this word. He couldn't tell if they were warning or threatening him. However, it was enough to startle him awake in time for his fever to subside.

After his first encounter with alebrijes, Linares dedicated to materialize them, gaining international recognition after a 1975 documentary titled, Linares: Artesano de Cartón by Judith Bronowski.

Linares died in 1992 at the age of 85, but his creatures continue to be created by his family, therefore, alebrijes will continue to exist in el arte de la gente.



Felipe Linares. *Alebrije*, n.d.
Papier Mache, 27" x 25" x 32"
Mexico City
Mexic-Arte Museum Collection 2015.41.36
Gift of Priscilla Murr

Activity 2

Create Your Own Alebrije!

What You Need:

Air-dry clay in various colors

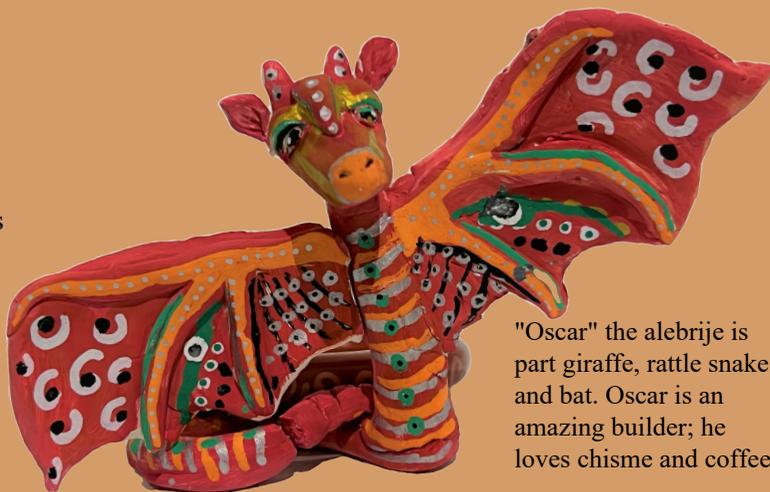
Paper clips

Tempera or acrylic paint

Toothpicks

Paintbrushes

Cotton swabs



"Oscar" the alebrije is part giraffe, rattle snake and bat. Oscar is an amazing builder; he loves chisme and coffee.

What You Do:

1. Alebrijes are creatures that may share characteristics of common animals, but usually have fantastical elements. We encourage you to look images of alebrijes in a book or website to gain some inspiration.
2. Sculpt a base for the alebrije using Crayola Model Magic or AMACO Cloud Clay. Start by rolling balls, logs, and coils in alternating colors to create the body of a spider, or snake.
3. Determine where to add antennae or legs. For these segments, you can unbend small paper clips and insert them into the clay base. Add the head and any other element you wish your alebrije to have.
4. Allow ample time for the clay and paper clip inserts to dry (24 hours).
5. Paint your creature. You can begin with large stripes and dots, applied with the tips of cotton swabs. Once those dots dry, create smaller inner dots, stripes and other figures with toothpicks or the point end of your paintbrushes.

Extend this activity by writing a story or poem about this new creature; give it a name, background, what kind of special powers does it has?

Does it share characteristics with other animals?

Other forms of art from the Peoples of Mexico

Arte Huichol

For the Huichol the visual medium of yarn painting is a way to engage with and embody tradition. For the Huichol (Wixáritari) the visual medium of yarn painting is a way to engage with and embody tradition; this is a relatively new art practice that was developed in the 1950's. Yarn paintings are religious offerings, for the Huichol, art is prayer and direct communication and participation in the sacred realm. Through yarn painting Huichol artists describe their gods, shamanic curing, ceremonies, health and fertility of crops, animals, and people.



Unknown. *White Eagle*, n.d.
Yarn Painting, 7.75" x 7.75"
Huichol, Jalisco
Mexic-Arte Museum Collection



Unknown. *Miniature Tree of Life*, n.d.
Polychrome ceramic, 7" x 6" x 2.25"
Mexic-Arte Museum Collection 2022.24.330.1
Gift of Joyce and David Moss

Árbol de la vida - Tree of Life

Clay sculpture commonly made by hand in central Mexico, mainly in the municipality of Metepec, State of Mexico. The images depicted in the sculptures were originally used during the early colonial period, to teach the story of creation according to the Bible.

The trees are made of clay fired in gas ovens at a low temperature. Most are between 26 and 60 centimeters tall and can take anywhere from two weeks to three months to create. Extremely large trees can take up to three years to manufacture.



Unknown. *Vase*, n.d.
Ceramic. Mexic-Arte Museum Collection
2020.2.345.1
Gift of Juan Antonio Sandoval Jr.

Talavera Poblana

Introduced to the Mexican state of Puebla as early as the mid-16th century after the Spanish colonization of Mexico in 1521. This pottery is used for a range of objects from bowls and tableware to ornamental tiling and religious works. The development of the potter's wheel and tin-glazing, along with new colors and patterns, helped blend centuries of indigenous craftsmanship with styles of European, Asian and Arab pottery and ceramics. China contributed in imagery like the motif of the crane which symbolizes longevity. The incorporation of this imagery reflects the influence of migration, and trade.

Artists

Teófila Servín Barriga (b. 1966) is an embroiderer in Sanabria, Tzintzuntzan, Michoacán. Her colorful images portray the customs and traditions of Tzintzuntzan. Teófila began learning to stitch as a child and at the age of 16, began making more complex pieces. Teófila works with her husband, who creates countless designs that she then embroiders onto various canvases. Barriga's output has been prolific; she has created her work on napkins, tea towels, patches, pillowcases, purses, blouses, pictures, rebozos (garment similar to a shawl), and large-scales wall hangings. Her work focuses on the Lake Patzcuaro community, Purépecha traditions and legends, and Tzintzuntzan customs and traditions.



Teófila Servín Barriga. *Embroidered Civilian Scene*, n.d.
Thread on muslin, 29.5" x 37.5"
Pátzcuaro, Michoacán
Mexic-Arte Museum Collection 2022.24.318.1
Gift of Joyce and David Moss



Sergio Sánchez Santamaría. Photo retrieved from
Revistazocalo.com

Sergio Sánchez Santamaría (b. 1976), born in Tlayacapan, Morelos, Mexico, is a painter, muralist, printmaker, scratchboard artist, and teacher. Santamaría grew up in Tacubaya, part of Mexico City. He received his Bachelor of Plastic Arts from Escuela Nacional de Pintura, Escultura, Y Grabado, a.k.a. La Esmerelda, in Mexico City. Santamaría was a student of Adolfo Mexiac, Alberto Beltrán, Jesus Avarez Amaya, and Leo Acosta. Talking about his early creative career he has said, "I began the profession of engraving in 1997 at Taller de Grafica Popular, because of my curiosity to learn to engrave and my admiration for masters such as Barry Moser, Leopoldo Méndez, MC Escher, Lyn Ward, Käthe Kollwitz, and Franz Masserel."

Learn about: Chinelos

The Chinelo dance is a traditional cultural expression in which people dress in very colourful highly decorated dresses, and masks with long black mustaches and beards. The origin of the dance goes back to the Carnival that was celebrated only among the wealthy Spaniards of the colonial era; but in the mid-19th century, a group of young people from Tlayacapan, in the current state of Morelos, tired of being excluded from the Carnival festivities, organized a fun protest through the streets of the town disguised in old clothes, their face covered so as not to be recognized and to mock the Spaniards. They began to yell, whistle, and jump up and down. This protest was so successful that the following year it was organized again. Chinelos still dance to the rhythm of music down the streets of the villages. Traditionally, the Chinelo dance has only included men, although that is beginning to change.

The following are images of artist Sergio Sánchez Santamaría dressed as a Chinelo in the Tlayacapan tradition. It takes Sergio up to a year to complete the Chinelo ensemble; only three individuals in Sergio's hometown know how to create this attire.

Hat -
embroidered.
You can add
feathers but
not other
adornments



Corbatín (bowtie)
- with paliacate
(bandana)



Chinelo mask - the mask is made of mesh. Two paliacates (bandanas have to be worn beneath the mask and have to be visible.

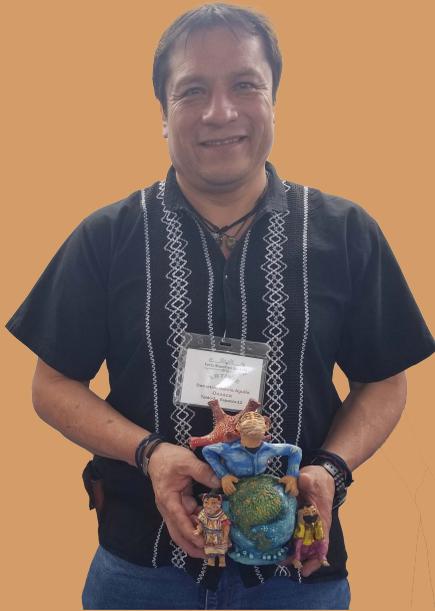
Esclavina - cape-like item



Simple white **suits**, with horizontal applications of blue fabric. This blue and white tunic called dominó.

Black shoes or boots

Artists



Demetrio García Aguilar. Photo courtesy of Sylvia Orozco

Demetrio García Aguilar (b.1968) is one of eight sons of Josefina Aguilar, his primary creative influence. He began working with clay at the age of eight under the guidance of his parents. With his mother's influence his work has come to include faces, like hers, that are distinctive. Another feature of this tradition is using black paint as a base, which makes his pieces more somber. Demetrio's Zapotec roots are important to him. He often combines pre-colonial images with those of Spanish origin. He believes that his art is an expression of a spiritual nature that he is able to share with everyone, and that social and political themes are fundamental to art.

Other artists in the exhibition include:

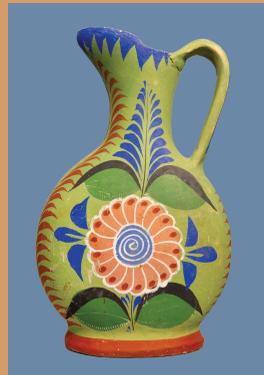
Carlos Aguilar
Irene Aguilar
Josefina Aguilar
Teodora Blanco
Gorky González Quiñones
Felipe Linares
Heron Martinez Mendoza
Manuel Morales
Juan Orta Castillo
Guadalupe Garcia Rios

Tiburcio Soteno
Sr. Manuel Jeronimo Reyes and family
Jose Luis Cortez Hernandez
Jesus Alvarez Ramirez
Familia Alvarez
Santos Lucarno Neri
Aurelia Regina Poras
Juan Jose Ramos Medrano
and more!

Activity 3

Concentration

1. Cut your cards.
2. Shuffle your cards and place them face down on a board, table or floor.
3. Raise two cards: If the cards are the same then you have a pair, grab the pair and you can keep pulling until you make a mistake. If he says letters there are no children who must also be put back in exactly the same place and let the other one pull.
4. The game must continue until all the cards that are face down are finished.
5. Finally, count all your pairs the person with more pairs is the winner.



Collectors

This exhibition would not be possible without our collectors generosity, time, knowledge and love of Mexican art. ¡Gracias!



Ed Jordan with a ceramic tree of life. Photo retrieved from Folk Art Museum.org

Ed Jordan is a dedicated supporter of the Mexic-Arte Museum and continues to contribute to the Museum in innumerable ways. One of Jordan's favorites is Mexican artist Herón Martínez Mendoza whose work he was first introduced to at Tesoros Trading Company, a popular art store here in Austin, in the 1990s. Jordan's interest in the artist's work led to his first purchase and the beginning of his collection.

- Other collectors include:

- Patricia and Carmine DeVivi
- Robert Hollingsworth
- Priscilla Murr
- Marilyn Ward
- David Wilkinson
- Sylvia Orozco
- Bruce Hupp

Juan Antonio Sandoval Jr. worked as a librarian at University of Texas at El Paso who over decades acquired more than a thousand works of Mexican and Chicano art. Sandoval passed away peacefully in his home in El Paso, Texas, on Jan. 3, 2021. Before his passing, Sandoval gifted his collection of 1,500 paintings, lithographs, photos, other art, and 1,000 rare books to Mexic-Arte Museum. Juan Sandoval's dedicated patronage to the arts is a monumental achievement, and his legacy will allow generations today and in the future to engage with important works.



Joyce and David Moss in 2019. Photo by Sylvia Orozco.

Joyce and David Moss are long-time friends of the Mexic-Arte Museum. In September of 2022 the couple generously donated their extensive collection of Mexican art. This collection consists of over 350 objects; ranging from a variety of ceramics, traditional masks, wooden figures, textiles, and more. When speaking with the couple about how they started collecting, they said when they retired in the early 1990's and settled in Mexico, they became enamored by smaller ceramics in the area of Tonalá.



Juan Antonio Sandoval Jr. (1946-2021) Image retrieved from El Paso News.

Selected Timeline of the History of the Art of the Peoples of Mexico

1500 B.C. - 1521 A.D.

Mesoamerican cultures flourished, and many of the symbols of later Mexican culture are formulated.

1556

Colonial authorities established guilds, restricting activities of indigenous craft makers, and directing their production away from traditional socioeconomic circuits to their markets.

1810 and beyond

After the War of Independence, craft guilds were abolished and quality deteriorated. Professional organizations then founded to provide set standards, but most artisans remained in their own socioeconomic sphere and declined to join.

1880s - 1910

During rule of President Porfirio Díaz, the status of native art decreased as French style and modernization became popular.

1921

At the upper levels of Mexican society, awareness begins that its people's art is distinctive and important. Prominent artists such as Diego Rivera, Adolfo Best Maugard, Miguel Covarrubias, Xavier Guerrero, Roberto Montenegro, Jorge Enciso, Alfonso Caso, and Dr. Atl awakened the public, intellectuals, popular classes, and government to appreciation for the arts.

1921

(continued) First official exhibition in Mexico City, organized by Enciso, Montenegro, and Dr. Atl, commemorated the Centennial of Independence and included pottery, lacquerware, glass, textiles, and more. Dr. Atl's preeminent book on the show, *The Popular Arts of Mexico*, was published.

1922

Mexican government promoted arts, sending a traveling exhibition from the centennial show to Argentina and Brazil, and another show to the United States and Europe.

1930s

The American Federation of Arts organized and sent a "popular art" exhibition to U.S. cities. Bellas Artes (Palace of Fine Arts) in Mexico City holds a Art Exhibition. Mexican President Lázaro Cárdenas created the Regional Museum of Pátzcuaro.

1940

The Museum of Modern Art (MOMA) in New York City, and the Instituto Nacional de Antropología e Historia produced a "popular art" show including representative pieces, opening the market and generating interest.

Selected Timeline Continued

1950

Stronger measures taken to publicize and open national and international markets. The Instituto Nacional Indigenista (INI), helped establish the Consejo de las Artes e Industrias Populares (Council on Popular Arts and Industries) which founded the Museo Nacional de Artes e Industrias Populares (MNAIP). The Council created various regional museums.

1961

Creation of Fideicomiso para el Fomento de las Artesanías, a trust to foster "popular art" that became FONART in 1974.

1970s

Promotion and merchandizing of "popular art" elevated, facilitated by government policy and availability, leading to its widespread acceptance within Mexico.

1984

Mexic-Arte Museum founded in Austin, Texas and displays popular art in exhibits including nativity scenes, masks, toys and retablos over its 26 year history.

1987

Austin Friends of Folk Art founded in Austin, Texas. Stores help spread awareness, interest, and the possibility to collect art to a wider range of people.

2006

Museo de Arte Popular in Mexico City is inaugurated. The museum is a benchmark of Mexican "popular art" promoting it through its permanent, temporary and traveling exhibitions; as well as workshops for children, artisans and the general public; competitions, seminars and extra activities.

2010

Exhibition "Artists Imagining Mexico: Expressions in Popular Culture" opens at Mexic-Arte Museum, Austin, Texas.

2019

Frida Khalo and Arte Popular exhibition at the Museum of Fine Arts Boston. Focusing on Kahlo's lasting engagements with "arte popular" exploring how her passion for objects such as decorated ceramics, embroidered textiles, children's toys, and devotional retablo paintings shaped her own artistic practice.

2022

Museo Palacio de Bellas Artes creates a new exhibit "Arte de los pueblos de México. Disrupciones indígenas" proposing a change of paradigm regarding the appreciation of the art of the peoples of Mexico. Shifting the term "arte popular" to "arte de los pueblos".

2023

Mexic-Arte Museum presents "Expresiones de México: Arte de la gente/ Art of the People" highlighting the creators of this art form and the collectors who have donated to the museum.

Annotated Bibliography

Alcalá, Francisco, Manuel Álvarez Bravo, Alberto Beltrán, Rafael Carrillo, and Carlos Pellicer, eds. *Lo Efímero y Eterno: Del Arte Popular Mexicano*. Mexico: Banco Nacional de Comercio Exterior, S.A., 1971.

A collection of photographs showcasing various popular Mexican art forms (ceremonial, religious, utilitarian, etc.) and how they are utilized. Also includes various texts describing functions of the art and cultural significance.

Bishop, Joyce M. *But Is It Folk? Defining the Field*. From the Inside Out: Perspectives On Mexican and Mexican-American Folk Art. Edited by Joyce M. Bishop, Karana Hattersley-Drayton, and Tomas Ybarra-Frausto. San Francisco: The Mexican Museum, 1989.

Dr. Bishop opens the collection of essays with a piece investigating, according to a series of guidelines or definitions, what constitutes “folk art” and “folklore.” As an anthropologist, the author explores functions of the art, the learning processes involved, and the relationship between artisan and collector/tourist. By analyzing the relationships of people, the author examines closely associations between the class of craftsmen and those who evaluate their work.

Chibnik, Michael. *Crafting Tradition: The Making and Marketing of Oaxacan Wood Carvings*. Austin: University of Texas Press, 2003.

Chibnik gives a history of Oaxacan wood carving and its contemporary relevance, and focuses on the economics of being an artisan and which markets are available. Includes images.

Espejel Carlos. *Los Artesanos*. From the Inside Out: Perspectives On Mexican and Mexican-American art. Edited by Joyce

M. Bishop, Karana Hattersley-Drayton, and Tomas Ybarra-Frausto. San Francisco: The Mexican Museum, 1989.

As a speaker at the conference, Espejel explores the lives of contemporary artists, and considers their future and welfare. He questions the use of such objects, their relation to personal use or community, and the definition of “artistic ‘purity.’”

Espejel, Carlos. *Mexican Folk Art: A General Background*. The Nelson A. Rockefeller Collection of Mexican Folk Art. Edited by Rain Blockley. San Francisco: The Mexican Museum, 1986.

Espejel explores the different methods of *arte de la gente* and their authenticity. Government protection and influence is another issue the author addresses, as well as their role in the lives of artists and the economic consequences of being a traditional artisan. The book contains a wide variety of photographs of the Rockefeller collection.

Glassie, Henry. *The Spirit of Folk Art*. New York: Harry N. Abrams, Incorporated, 1995.

A compilation of images from the Girard Collection at the Museum of International Folk Art and literature detailing folk art from around the world and its relationship with fine art, popular art, and primitive art.

Horcasitas, Fernando and David Hiser. *It's a Way of Life: Mexican Folks Art*. National Geographic (May 1978): 648-669

The author and photographer present folk art as a narrative of the artisans and their lives work. Introducing various artists who make their living creating toys, masks, and ceremonial objects, the article also explains in words and images the creative process. The author also touches on the economic repercussions of making one's living as an artist in Mexico, and the aspect of generations involved in it.

Oettinger, Jr., Marion. *Folk Treasures of Mexico: The Nelson A. Rockefeller Collection*. New York: Harry N. Abrams, Incorporated, 1990.

A selection of photographs from the Rockefeller Collection of Mexican *arte de la gente*, illustrating arrangements and labels for the art.

Le Mur, Rozenn. *La revolución del arte Huichol junto al turismo entre apreciación y la apropiación cultural*. *Desacatos*, (49), 114-129. 2015.

Rothstein, Anaya Leah, and Arden Anibel. *Mexican Folk Art: From Oaxacan Artist Families*. Lancaster: Schiffer Publishing, Ltd., 2000.

Father and daughter share an interest in Oaxacan art with readers; a guide for beginning collectors. Includes a wide range of artistic mediums.

Sayer, Chloe. *Arts and Crafts Mexico*. San Francisco: Chronicle Books, 1990.

An Introduction to *arte de la gente* of Mexico introduced by media. Includes information on textiles, ceramics, jewelry, toys, and ceremonial arts.



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