

JOIN US TO OPEN THE MEXICAN MUSEUM!

**Conversations with The Mexican Museum.
Art and Representation – 1st. edition**

Monday and Wednesday

May 6 – June 5, 2019

19:00 to 20:30 hours

UDLAP Jenkins Graduate School
Reforma 180, 16 floor, Colonia Juárez
Mexico City

The Mexican Museum, founded by the artist, designer and community leader Peter Rodriguez opened in 1975 at Folsom Street in the Mission district of San Francisco. Due to the vision of its founder, the Museum became the **first professionalized institution in the United States dedicated to collect, preserve, exhibit and interpret different artistic expressions of Mexican, Mexican-American and Latin-American culture.** Throughout its history, the museum has built a permanent collection composed by more than 18,000 objects and, at the same time, it has organized a wide range of temporary exhibits and educational programs that, as a whole, have contributed to defend and promote the cultural richness of an important North American community: the Latin community.

A little bit more than 45 years after its foundation, The Mexican Museum is devoted to an intense planning process in order to carry out an ambitious renovation project which will allow it to position itself as the main center of exhibit and research about Latin culture in California, and to become an important cultural bridge between Mexico, the United States and Latin America. For that matter, The Mexican Museum is currently building a new and modern museum space at the center of the Yerba Buena district –the artistic and museum heart of San Francisco city–, which will allow it to widen the exhibition space, to preserve and study its growing collection, to reinforce the offer of temporary international exhibits and to strengthen its public and educational programs.

As part of this renovation process and during the building time of the new headquarters, in order to reflect on diverse topics of museology, the museum will organize different encounters such as public lecture cycles, where different cultural actors (artists, scholars, designers, curators and museum directors) will be invited to give specialized lectures about museums, trying to define the conceptual grounds and the research lines in which the new museographic script of the institution will be based.

In this context, we invite you to register to the first museological encounter entitled “Conversations with the Mexican Museum. Art and Representation – 1st. edition”. Through your subscription, which costs 1,000 USD, you will become Friend of the Museum and will participate in this space of cultural reflection in which you will be able to attend ten lectures by renowned specialists in art, design and Mexican and Latin American culture. Besides, if you acquire a membership, you will get a certificate of participation signed by The Mexican Museum, CLAS – UC Berkeley and by the UDLAP Jenkins Graduate School, as well as a membership of the Smithsonian Affiliate, a program of which The Mexican Museums is part.

In case you are interested in only some of the lectures on the program, it is possible to subscribe to them individually, for a cost of 150 USD each, and you will get a certificate signed by The Mexican Museum.

Join this first research and reflection course that we are organizing with the UDLAP Jenkins Graduate School and the Center for Latin American Studies, the University of California, Berkeley.

The program may be subject to modification without prior notice.

Collections and Art Collecting

Miguel Ángel Fernández

Independent museologist and researcher

Monday, May 6

19:00 to 20:30 hours



The passion for collecting touching or valuable objects constitutes an interior impulse that not only preceded the conformation of museums, but probably will survive them when, in a faraway future, the museum institution has exhausted the validity of its discourse.

The human tendency to gather objects and give them a logical order is wider and deeper than the civilized geography of museums. This tendency to transform chaos into order expresses itself both in the fascination for building microcosms and in the pretention to reach the final unity of the universe: the sum of the parts, the collection of collections.

Miguel Ángel Fernández. Mexican and Spanish citizen. He studied Philosophy at the Catholic University in Washington, D. C. and at the Catholic University of Leuven, Belgium. He moved to Mexico in 1972.

He has been General Curator of the San Carlos Academy, Director of the National Museum of History of the Chapultepec Castle, Director of Museums and Exhibits of the National Institute of Anthropology and History (INAH) (the wider museum net of the country, with 119 spaces), National Coordinator of the INAH Museums and Conservator of the National Palace of Mexico by Presidential Decree.

Today, with 50 years working for museums, Miguel Ángel Fernández develops cultural projects independently. He has written more than 20 books, and has participated in many prologues for temporary exhibits, both national and international. He has taught courses in many universities such as the National Autonomous University of Mexico (UNAM), the Ibero-American University and the University of Guanajuato. Recently, he was the General Coordinator of the Museographic Project for the International Museum of the Baroque, in the City of Puebla, and oversaw the Museological Coordination of the Cultural Center Juan Beckmann Gallardo, in Jalisco.

Why We Were not a Colony?

Sara Gabriela Baz Sánchez

Professor and independent researcher

Wednesday, May 8
19:00 to 20:30 hours

In Mexico, it is common to refer to the time before the XIX Century as “colonial”. The reign of New Spain was not perceived as a colony and its process of incorporation to the Castilla Crown is complex and almost unknown. This lecture aims to reflect on the cultural and legal identity of the Occidental Indians from a small historic and historiographic review.

The aim is to question the traditional labels form which we have “learned” what we were and how that has had a negative influence in the way in which we, the Latin-Americans, think of ourselves nowadays.

Sara Gabriela Baz Sánchez. Has a PhD in History by El Colegio de México, A.C., a master's degree in Mexican Historiography by the Metropolitan Autonomous University and a master's degree in Art Studies by the Ibero-American University, where she obtained a degree in Art History in 1998. Since 1999, she has worked as a professor, researcher and coordinator of more than 40 national and international exhibits. Her experience in museums started in that same year, when she started working for the Research area of the National Museum of Viceroyalty (INAH). She has worked as Subdirector of Exhibits, Technic Subdirector and Academic Subdirector at the National Museum of Art, INBA, institution where she worked from 2007 to 2015. She has written and published 20 articles and has gained experience in culture administration, both national and international, as well as in publishing and proofs correction. She was the director of the National Museum of Viceroyalty (INAH) from May 2015 to September 2016 and of the National Museum of Art (INBA) from 2016 to January 2019.



Topographies and Migrations

Jan Hendrix

Visual artist

Monday, May 13
19:00 to 20:30 hours

During his participation, he will analyze the concepts, ideas and creative processes constituted around the new headquarters of the emblematic building that will harbor The Mexican Museum, as well as those of its metallic surrounding façade that will cover three floors of the museum.

This artwork named *Migrations*, alluding the migratory process, results in a declaration of the intense relationship between California and Mexico and of the important cultural exchange between both places. Through different ways of representing migration, this work represents a phenomenon that implicates not only the people but also other environmental aspects such as air, water, flora and fauna.

Jan Hendrix. Visual artist born in Holland. He studied at Ateliers 63, Harlem, and the Jan Van Eyck Akademie in Maastricht, Netherlands. He lives and works in Mexico since 1978. In the sixties, he spent long stays in France, Portugal, Norway, Island and Mexico.

From 1990 to 2006, he made research travels to Kenya, Egypt, China, Australia, Turkey, Ireland, Serbia and the Canary Islands.

He has been visiting professor at the Akademie voor Kunst and the Industrie en Enschede, Netherlands; the Center for Research and Plastic Experimentation in Mexico; as well as at the Art Center of San Agustín, in Oaxaca, Mexico. In 2012 he received the Order of the Aztec Eagle, Mexico.

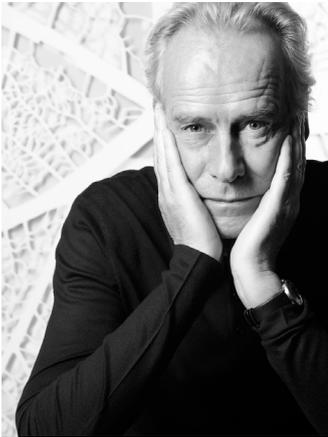


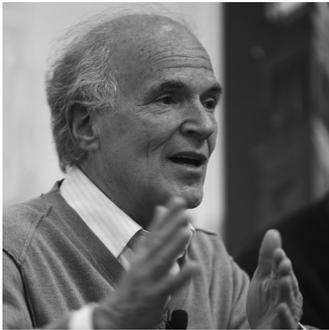
Photo: Allan Fis

Riviera and the Mural Paintings of Detroit: A Personal Journey

Harley Shaiken

Director of the Center of Latin-American Studies (CLAS), UC Berkeley

Wednesday, May 15
19:00 to 20:30 hours



In 1932, in the middle of a decaying economy and a climate of great social agitation, Diego Rivera and Frida Kahlo arrived in Detroit, where they would spend the next 11 months. Both will make great things during their stay and that experience will change their lives.

Almost nine decades after their artistic work in Detroit, Rivera's dream of an international popular art found a new and enthusiastic audience, and Kahlo became an international icon. In this lecture, professor Shaiken will explore the different ways in which art crosses frontiers.

Harley Shaiken. Is a professor of Literature and Science and Director of the Center of Latin-American Studies at Berkeley University, California. He is a professor at the Post-degree School of Education and member of the Geography Department of Berkeley, where he specializes in topics related to work, technology and global production. He has worked as a professor at the University of California, San Diego (1986-1993). He has been associate researcher in the Science, Technology and Society Program (SCT) and in the Manufacture and Productivity Laboratory at the Massachusetts Institute of Technology, from 1981 to 1986, as well as post-doctoral intern in the SCT Program of the MIT in 1980. He has written three books: *Work Transformed: Automation and Labor in the Computer Age*; *Automation and Global Production*; and *Mexico in the Global Economy*. He has also written many articles and reports for academic magazines and for general public.

Shaiken is counselor of many public and private organizations and of renowned members of Congress in the United States. He is a member of the Counseling Counsel of the Institute for Research on Labor and Employment of the University of California, Berkeley, and of the Counseling Counsel of the Center for American Progress. He was part of the Counseling Counsel of the Open Society Institute (Soros) of Latin-America from 2006 to 2009.

The Relation between Hollywood and the Mexican Film Industry During the Golden Age

Alejandro Pelayo
General Director
of the Cineteca Nacional

Monday, May 20
19:00 to 20:30 hours

This lecture is about the narrow contact that has existed between the North-American and the Mexican film industries. This relationship was particularly productive during the Second World War, because Mexico was considered an ally of the United States, so there were many investments in the Mexican film industry as well as technical support that finally lead into the creation of the Churubusco Azteca Studios in 1945, a co-inversion between RKO Radio Pictures, Mr. Emilio Azcárraga and Harry Wright.

Another of the topics that will be addressed is the support that the Chiacano filmmakers received during the administration of Luis Echeverría, which resulted in the production of the first fiction movie made by a Chicano filmmaker, Jesús Salvador Treviño's *Raíces de sangre* (*Blood roots*), in 1976.



Alejandro Pelayo. He studied Law at UNAM. He has a master's degree in administration by the ITESM; he studied cinema and television in London and made a specialization in Cultural Politics and Administration offered by UAM and OIT. He has a PhD in Art History by UNAM, where his research project was dedicated to the study of the Mexican cinema of the eighties. He has combined the academic work with the cinematographic and television creation. He has produced and directed four movies: *La vispera* (The Day Before) (1982), *Días difíciles* (Difficult Days) (1987), *Morir en el golfo* (To Die in the Gulf) (1989) and *Mirolava* (1992), which obtained national and international awards.

In the context of public administration, he was general director of the Cineteca Nacional (1997-1999) and the Mexican Institute of Cinematography (2000-2001). He has worked as cultural attaché in the General Consulate of Mexico in Los Angeles, and as visiting professor at the University of California in Los Angeles (UCLA), teaching courses on Mexican cinema. Since November 2013, he is General Director of the Cineteca Nacional.

The New Mexican Cuisine in the United States and in the World

Valentina Ortiz Monasterio

Sommelier and Director
of Animal Gourmet

Wednesday, May 22
19:00 to 20:30

Valentina Ortiz Monasterio will talk about the impact of Mexican cuisine, which, as well as other international cuisines, in the last years has been internationally recognized for its richness of ingredients and its trademarks. For this reason, many great Mexican chefs that elevate the gastronomy of our country have been recognized.

Mexican food outstands for being full of flavors, colors and textures. This is the reason why it is irresistible for the national and international taste. It is inevitable that foreigners think of Mexico as one of the best destinies for gastronomic tourism because it has become one of the most important attractions of our country.



Valentina Ortiz Monasterio. Lawyer, cook and passionate of gastronomy. For 17 years, she dedicated to the counselling on topics related to communication. In 2000, she entered *Le Cordon Bleu* school in Paris and with that the world of gastronomy. In 2013, she founded the web site animalgourmet.com and two years later she started a project of wine production in Baja California.

She has been counselor in projects aimed to the promotion and diffusion of gastronomy both for governmental and private institutions. In 2016, she designed the Public Policy for Promoting National Gastronomy for the Mexican Government.

She is currently the director of Paladar, an enterprise dedicated to the creation and implementation of gastronomic experiences. She is the president of the Academy of the 50 Best Restaurants Latin-America and is a post-degree student at the University of California, Davis.

Museum, Art and Time

Juan Gaitán

Director of Tamayo Museum, INBAL

Monday, May 27

19:00 to 20:30

What is a museum? And what is a Mexican museum? In this lecture both concepts will be addressed. First, alluding to a multiplicity of institutions and ideas to which the word 'museum' refers nowadays and, then, alluding to what is the implication of conceiving the museum from a national perspective, a perspective of belonging.

Afterwards, Juan Gaitán will speak, from a specific point of the museistic constellation, about what we consider today as contemporary art: which rhetoric horizon has this field of artistic expression? what are its limitations? And, finally, what function does the museum has or may have within them?

Juan Gaitán. Art historian born in Toronto, Canada. He specialized in aesthetic theory in the University of British Columbia, in Vancouver. Since January 2015, he is the director of the Tamayo Museum of Mexico City. From 2009 to 2011 he was the Curator of the Witte de With Center for Contemporary Art in Rotterdam, Holland, as well as Associate Professor in California College of the Arts (CCA). He has been a member of the acquisition committee of the FRAC Nord-Pas de Calais, France; member of the Administration Council of the Western Front Society, Canada, and adjoint curator of the Morris and Helen Belkin Art Gallery of Vancouver, Canada. As an independent curator and art critic, he has worked in exhibits and research projects about historic modernism and the uses of the public sphere, in relation to art, architecture, design and urbanism.



Frida, Feminism and the Relationship between Mexico and the United States

Karen Cordero

Independent Researcher

Wednesday, May 29
19:00 to 20:30 hours

This lecture will explore some of the possibilities offered by thinking the new stage of *The Mexican Museum* from the point of view of feminism and gender studies, considering its implications in the reading of its collections, its curatorial policy and the treatment of its audiences, considering the different feminism and art histories in Mexico and the Mexican-American and Chicano community in the United States. Karen Cordero will present some examples of the implications of this perspective for presenting the work of women artists and for treating gender and identity problems at the museum.

Karen Cordero. Art historian, curator and writer. She has worked as a full-time professor in the Art Department of the Ibero-American University. She has also worked as a professor at the National Autonomous University of Mexico, in the Art History Post-Degree Program. She was a founding member of Curare, Critic Space for the Arts. She is the author of many texts about art in the XX and XXI centuries, particularly about the relationship among what is called cult art and popular art in Mexico, the historiography and art critic; body, gender and sexual identity in Mexican art and museistic and curatorial policies. She has also constantly participated in the museistic field, with curating, counselling and research activities. Likewise, she has participated as speaker in many conferences and as invited professor at universities, museums and cultural events in Mexico, the United States, Canada, Great Britain, Spain, Austria, Japan, China, Colombia, Argentina, Chile, Brazil, Perú, El Salvador and South Africa. She currently works as an independent researcher and curator, and she develops personal creative projects that link art, literature and history.



The Future is Hand-made

Carla Fernández

Designer

Monday, June 3
19:00 to 20:30 hours

This conversation will address how fashion tells the hidden stories of Mexico. Its complexity and beauty, that stand out through handmade techniques that give fashion life, will be discussed. Carla Fernández will talk about the conceptualization of the designs in which the craftsmen involve their physical and emotional being. Travelling through Mexico is, more than anything, an opportunity for learning and it shows how a collaboration with the Mexican artisans is born.

Carla Fernández. She is a Mexican designer, author and art historian. She studied at Ibero-American University. She has a fashion brand with her name and works in creative and productive collaboration with Mexican artisans.

She has taken her itinerant workshop thorough different Mexican States, both teaching and learning from the artisans of the communities that she visits. Carla Fernández is a recurring speaker at the MIT, Harvard and her alma mater. Her artistic work has been shown in different places such as the Iturbide Palace of Fomento Cultural Banamex, the Jumex Museum and the Isabella Stewart Garner Museum in Boston, among others.

She was granted, by the British Council, the Young Creative Entrepreneur Award in 2010, and the Prince Claus Award, by Holland, in 2013.



Photo: Ana Hop

**The American Experience.
The Legacy of an Expression
Belonging to Mexican
Artists and Writers**

Antonio Saborit

*Director of the National Museum
of Anthropology*

Wednesday, June 5
19:00 to 20:30 hours

This lecture will center in how, during the XX century, Mexican and North American artists and writers built an exceptional space in the history of American experience. United by their differences and distanced by their own sympathies, they worked together in a wide variety of fields and genders. Their legacy has the marks of an incessant search for an expression of their own. That is the case of artists like Marius de Zayas, Miguel Covarrubias, Matías Santoyo, Luis Hidalgo, Pal-O-Mar, Rufino Tamayo and writers as Zayas and José Juan Tablada, just to mention the first years of the XX century.

Antonio Saborit. Mexican historian, writer, translator and editor. He made his PhD in History and Ethnohistory at the National School of Anthropology and History. He also studied English Literature and History at UNAM's Faculty of Philosophy and Letters. He specializes in cultural history. He is the author of many studies about different literate communities in modern Mexico. He was the curator of the first exhibit organized in Mexico dedicated to the work of Marius de Zayas. He has translated authors like Robert Gittings, Nicola Chiaromonte, Robert Darnton, Charles A. Hale, among many others. He is a researcher of the INAH since 1980 and the director of the National Museum of Anthropology since 2013.



Become a friend!

Friend of the Museum Individual membership includes the access to the cycle of lectures, a certificate signed by the UDLAP Jenkins Graduate School, CLAS – UC Berkeley and The Mexican Museum as well as all the benefits of the Smithsonian Affiliate membership.

Cost: \$1,000 USD

Attend only the lectures that you are interested in!

Each session can be paid for individually. It includes a certificate signed by The Mexican Museum.

Cost: \$150 USD

Registration and information

Tessy Mustri

International Projects / The Mexican Museum

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