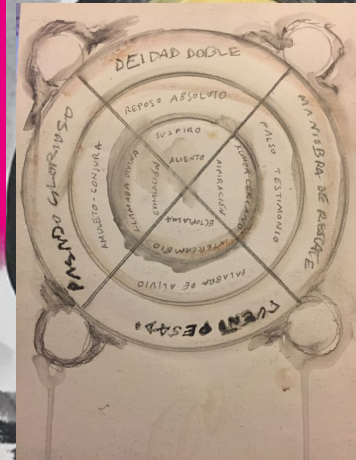
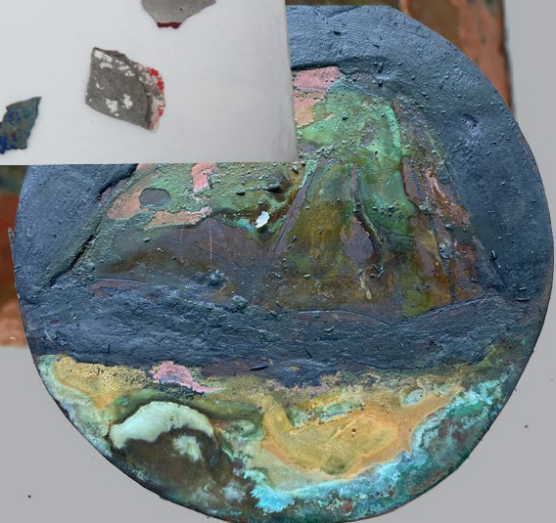
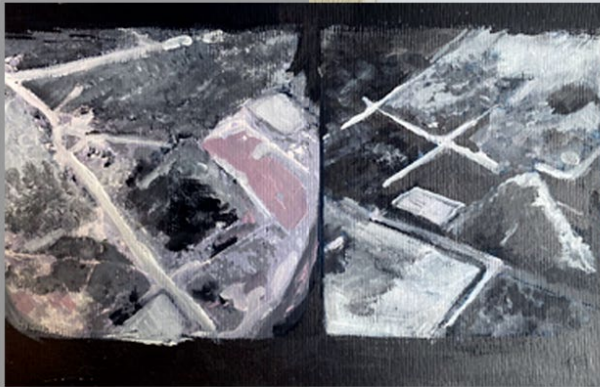
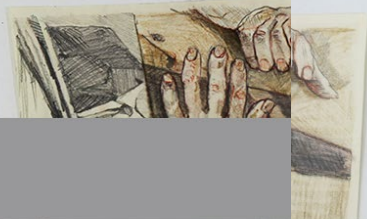
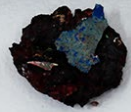


Modes of Transit in the Necropastoral - Final Project - 'sticky ekphrasis'.
rodolfo souza

Adoratorio

SKETCHES ON THE DEATH OF THE ARTIST



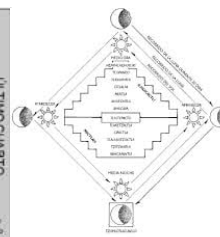
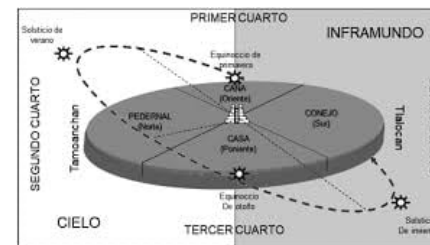
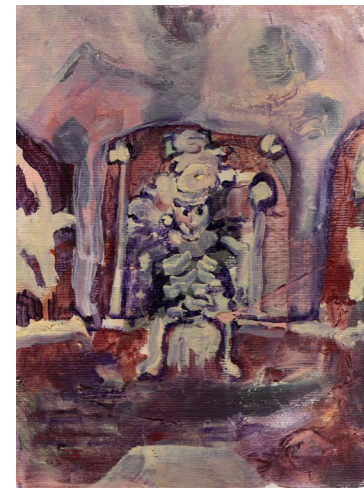
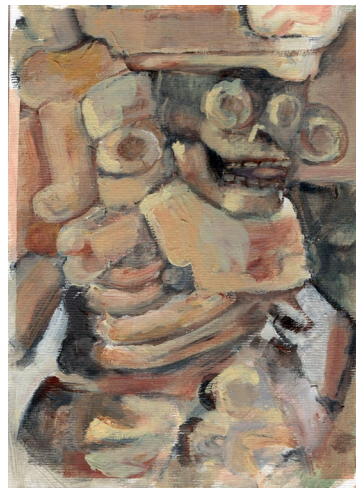


Rufino Tamayo, considered the immediate successor of the three great Mexican muralists, visited Xalapa, my hometown, in 1991. He received the Honoris Causa doctorate from the Universidad Veracruzana and exhibited his graphic work in the State Gallery. During his stay, he asks a friend of his to take him to the archaeological site of El Zapotal. Among the wet jungle, there are the vestiges of a ceremonial center, found during the excavations of one of the mounds, in which an underground adoratory was found to Mictlantecuhtli, whose effigy and banquet were made of raw mud, covered with stucco.

The rumor says that in the face of the effigy of The Lord of Death, Tamayo predicted his death, and died a month later. Without another record of this event more than the testimonies, the role of the conspiracy, the symbolic effectiveness of the word, the material characteristics of an archaeological site in the middle of the jungle, the envy of local painters, gossip and the link with a sacred image that is devastated.

The only documents of the time are the publications in the press of his visit to the city, of the reception of the honorary doctorate, even on the front page, an interview appears with a local artist who criticize Tamayo's work, a few weeks later, an obituary about his death is published. Regarding his words in front of the worship, there is no more record than the testimonies of a generation of local artists, journalistic notes made many years later in which the symbolic effectiveness of the conspiracy is put into play. The witnesses of the event were his friends, the dogs of his friends, the guards of the archaeological zone.

From the academic articles on the material characteristics of the archaeological site and the journalistic documentation in which the envy of the provincial artistic community are exposed, the link is produced between an image that is devastated when trying to be preserved by inefficient practices of archaeology and the story of regional modern art based on rumors.



1. The formation of a modern Mexican identity based on inequalities: The discovery of the original heritage and the recognition of painters who played a role in the cultural policies of the 20th century.
2. The lack of documents and the use of gossip in the creation of a narrative. The jealousy of local artists in newspaper articles and the subsequent superstition.

3. Material diagrams: explorations with materials made from oxidation and diagrams of the Aztec underworld.



some pictures by Tamayo remind me of paintings by children: Zedas the local artist sacrifices sincerity for convenience

... que no había ... giro presupuestal

D. F., 29 de mayo (SUN).- La Secretaría de Hacienda y Presupuesto aseguró que no habrá modificaciones presupuestales para financiar las campañas de los partidos políticos, y garantizó que las erogaciones autorizadas por la Cámara de Diputados para este año se cumplirán en forma cabal.

e agua Tuxtla

IEZ

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Altos funcionarios de la dependencia confirmaron asimismo que ya no se incurrirá en los errores del pasado, cuando se solventaban las contiendas electorales a través del sobregiro del gasto federal.

Ahora, y conforme lo que establece el Plan Nacional de Desarrollo, indicaron, las partidas presupuestales que se ejecuten serán sólo aquellas autorizadas por el Poder Legislativo en diciembre pasado, a fin de no propiciar más desequilibrios en las finanzas públicas.



ALBERTO ZEDAS expuso sus opiniones acerca de la visita del pintor Rufino Tamayo a esta ciudad. (Foto de José Enrique Barradas).

Algunas pinturas de Tamayo me recuerdan a las de niños: Zedas El huatusqueño sacrifica la sinceridad en aras de la conveniencia



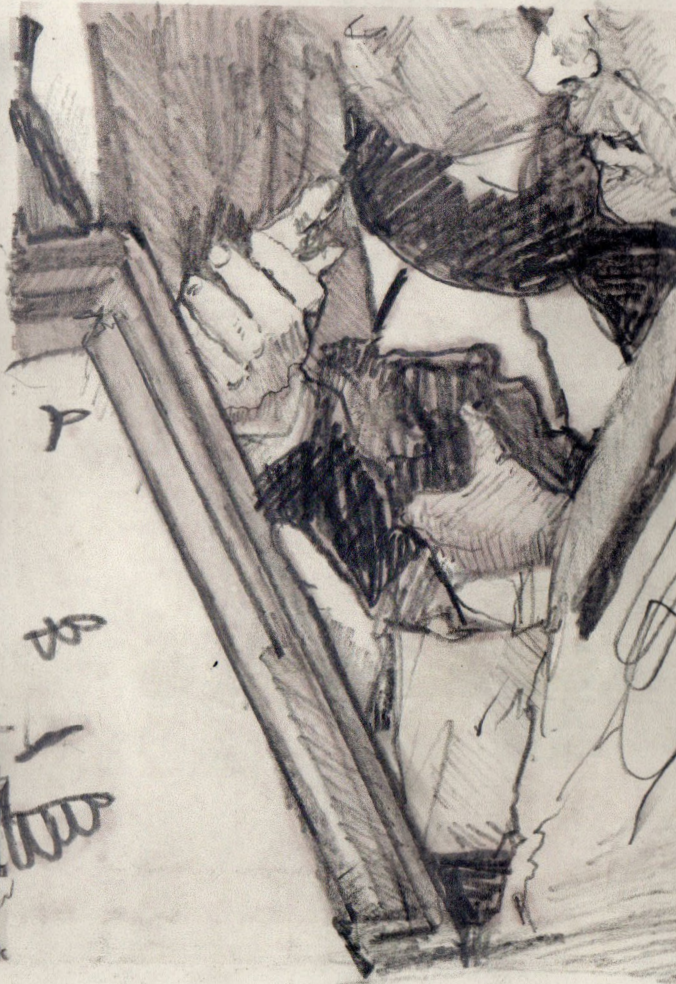
EL GOBERNADOR Dante Delgado Ranauro y el rector de la Universidad Veracruzana, Rafael Hernández Villalpando, entregaron ayer al maestro Rufino Tamayo el documento que lo acredita como "Doctor Honoris Causa". El reconocimiento fue promovido por el Gobierno del Estado a través de la Máxima Casa de Estudios. Antes de la ceremonia se aprovechó para inaugurar la Galería del Estado, donde se expone la obra pictórica de Olga Tamayo, esposa del destacado pintor, escultor y muralista. (Foto de Jesús Escamiraza).

O mes comienzan
claciones: Serra

(SUN) me Serra porque echas las cosas a la gente y elegis.

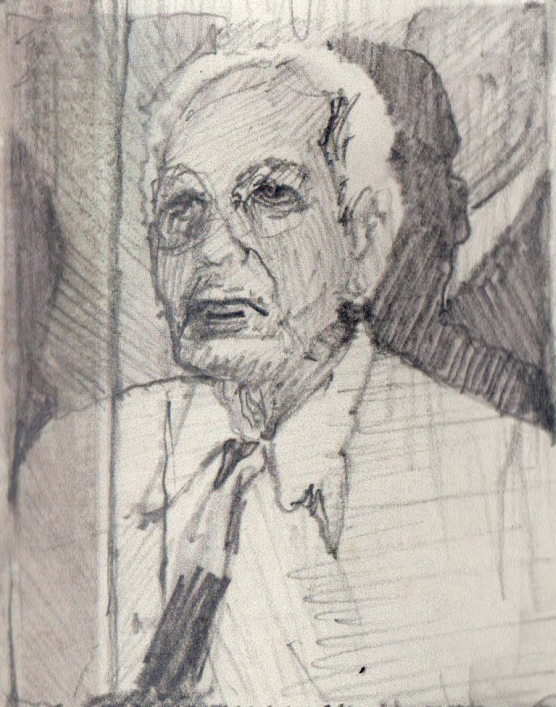
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AÑO XLVIII Xalapa, Ver., Sábado



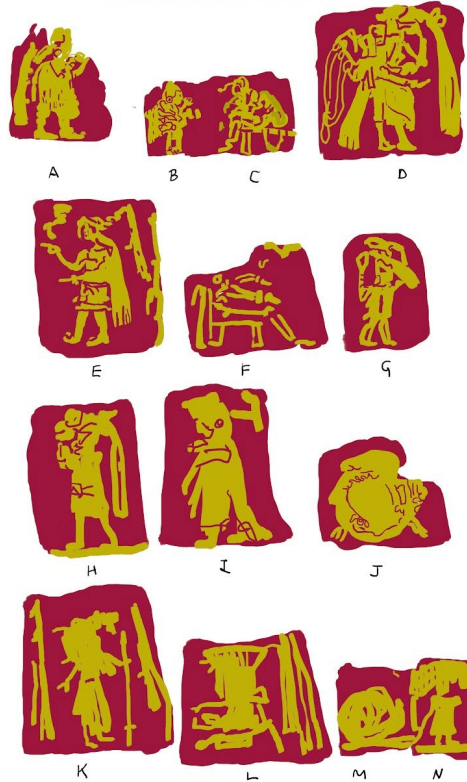
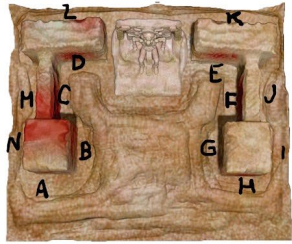
Murió Rufino Tamayo

MEXICO, D.F. El día de ayer, el pintor Rufino Tamayo falleció a los 81 años de edad a causa de una neumonía. Es velado en una agencia funeraria, en la calle de Félix Cuevas en esta capital. Desde dos semanas había sido internado en el hospital de Instituto Nacional de Diagnóstico y Referencia Epidemiológica por una neumonía que se complicó y le provocó una insuficiencia respiratoria. La esposa del pintor oaxaqueño Olga Tamayo se encontraba en su residencia Cuernavaca en el momento del deceso. Sabino Justino Tamayo, fue quien informó de la muerte del artista. Olga Tamayo llegó al hospital en el avión el 20 de agosto, pidió que la dejaran sola. Después, familiares, artistas, funcionarios comenzaron a llegar a la agencia funeraria y un pronto congreso de artistas del extranjero se reunió en Tamayo. A las 12:35 en su capilla ardiente el presidente de la Cámara de Comercio Le acompañaba el secretario de Educación Pública Manuel Bartlett Díaz y el director de la Facultad de Artes y Letras de la UNAM. (Ver a la página 7)



RUFINO Tamayo, fallecido ayer.

ver a la página 6) (Pasa a la página 6)



In 1971, in El Zapotal, a small place in the Gulf of Mexico, archaeologists followed a group of smugglers to find their sources. They found several pieces of terracotta on what was supposed to be a small hill. After observing the location of these anomic elevations in a flat geography and the deposit of these pieces of terracotta on them, they thought about the possibility that these formations were made by humans.

The Zapotal has a humid tropical climate, with secondary vegetation, the original flora was cut but currently new species grow similar to the original ones combined with the urban and introduced ones. It is geographically located in the region of the hydrological basin of the Papaloapan River on clay-sandy soil. The adoratory is located within a rural area with diverse uses between housing and livestock and agricultural lands. The vegetation is mostly scrub with traces of dry forest, combined with cultivated and introduced species. The grass and several of the trees that are there are not of American origin, the most common species can be of South American, African and Southeastern origin, however local species still predominate.

In the northern part was found a staircase of 9 steps that according to the Mesoamerican worldview served for the dead character, symbolically, to descend and cross the nine heavens or worlds that make up the underworld, these were part of a worship that led to a sitting sculpture, The God of Death or Miclantecuhtli, made of raw polychrome clay and that was found associated with several monumental sculptures of women dead in childbirth known as Cihuateotl.

That same year, the National Institute of History and Anthropology allowed archaeologist Manuel Torres to excavate the mounds in which these pieces had been found. Using a technique known as a trench, they carried out trails, and inside one of the mounds they found ceramic pieces, human remains and a sanctuary for

Miclantecuhtli, the Lord of Death in Nahuatl mythology. The peculiarity of the effigy of the deity, its throne and the murals is in its materials: unburnt clay covered with stucco (vegetable and mineral binder), which survived for approximately one thousand years in these conditions.

The murals represent what seems to be an offering of beings from different kingdoms, trees, underground entities, priests and, at the same time, two of the panels represent the trajectory of the sun throughout a cycle, working as a solar calendar from the solstice to the equinox.

The Lord of Death is represented in volume, on his altar of the throne, sitting with his hands on the throne, with the headdress merging from the back. And full of representations of animals and geometric figures.

Next to the sanctuary, volumetric representations of terracotta of the Cihuateotl (the women who die in childbirth from birth) were found, which are important in the cosmogony: as a parenthesis, Tlazolteotl is the earthly mother-goddess of the cycles of death and birth, known as the eater of dirt, the divine mother earth is a filter, a deity of compost. Therefore, in the Aztec cosmogonic system, the women who died during childbirth are found on the ground of the earth, on the seventh step of the subsoil, where the lord of death, Miclantecuhtli has his throne. They are the world axis, in a topological system, counterpoint of the highest step of the superworld, the sun where the heroes lie, both make the earth rotate around the sun.

These sculptures give clues and open up several problems: they were made of terracotta, to be broken, to be sacrificed. So the artists knew how to heat the clay and this had a symbolic value. So they decided to represent the lord of the death of mud, not of the heated clay, we don't know why, but it seems to be a relationship with the ecosystem, the materials, the position of the stars, etc. His language was an ensámblate with astronomy, natural

cycles, technology and human acts. The archaeological heritage policy of the second half of the twentieth century in Mexico ordered the expropriation of relevant found objects that would be gathered in national museums. From the impossibility of moving the sanctuary, cultural heritage institutions order the construction of an in situ museum and the dismantling of earth architecture, the movement of terracotta objects and human remains were taken to the museum of anthropology in Xalapa, and were restored, which is strange, since they were made to be sacrificed. This caused the destruction of the entire sanctuary, its meaning and place, but also the ecological participation (symbolic and biogeochemical) of the earth's architecture.

From bad to worse, the in situ museum made to protect the sanctuary was built of cement that caused a change in the relative humidity of stucco and clay, causing the erosion of the murals and the effigy of the Lord of Death. Every restoration carried out since then has been inadequate and the cause of new conservation problems. The irreversibility of the palliatives carried out in the 1980s, the deterioration of the effigy and the constant contractions and dilations of the volume as a result of its direct contact with the changes in the humidity of the earth in times of drought and intense rains. Biotic and abiotic exchanges occur on the surface of the mud, even thinking that there is a self-organization of mineral matter through sedimentation, vibration and pressure.

The destruction of the shrine is an act of involuntary iconoclasy, in which environmental forces and natural cycles were omitted, interacting in that ritual space that in turn is a biodynamic interface. When Tamayo predicted his death in the face of the effigy of raw mud that erodes year after year, there was not only a somatized and anticipated symbolic act, there was also an intrinsic relationship with the material through the associated means. A set of images unleashed through symbolic effectiveness, archaeological policies and a link with the images of the underworld.

We are struggling between rational and magical thinking. Among the asepsis of an abstract, linear, consequential, divided (reasoned, rationed), hierarchical and articulated rationality, in which the meaning predominates over signs, the abstract predominates over the concrete. While magical thought pulls in all directions, diverges, human actions are an integral part of nature, a totality that multiplies.

