

Diálogo

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FROM THE EDITOR

- The Sustaining Legacy of Art
ELIZABETH COONROD MARTÍNEZ 1

FROM THE GUEST THEMATIC EDITORS

- En Diálogo: Contemporary Latin American and Latino Art*
OLGA U. HERRERA AND MARÍA C. GAZTAMBIDE 3

ARTICLES

- Serpa, Portinari, Palatnik and Pedrosa: The Drama of
an "Artistic Moment" in Rio de Janeiro, 1951
ALECA LE BLANC 9

- Art in Transitional Architecture: Paul F. Damaz's Popularization of
the Synthesis of the Arts Between Europe and Latin America
NICOLA PEZOLET 21

- Carlos Ortúzar y el arte serializado de integración cívica
DAVID F. MAULÉN DE LOS REYES 37

- Mail Art in 1960s-70s South America: Tactical and Tactile Operations
CRISTINA FREIRE 49

- Immigration, Not Money:
The True Meaning of *Arte Reembolso/Arte Rebate*
HARPER MONTGOMERY 59

- El Dorado: The Neobaroque in Dominican American Art
ABIGAIL LAPIN DARDASHTI 73

- The Message of Detritus in the Twenty-first Century:
Costa Rican Contemporary Art Made from Waste
LAURAN BONILLA-MERCHAV 88

- Geography Unbound in Héctor Duarte's *Mariposas migrantes*
DELIA COSENTINO 101

REFLECTIONS/REFLEXIONES

- Surgimiento de la renovación pictórica chilena, y la influencia de
los exiliados españoles de segunda generación
ALEJANDRO DE VILLOTA RUIZ 113

- Art Between Viscera and Vomit: The Poetics of Disgust
in Raphael Montañez Ortiz and Asco's Patssi Valdez
CHON A. NORIEGA 123

Latina Art Through the Exhibition Lens <i>Radical Women: Latin American Art, 1960-1985</i> CECILIA FAJARDO-HILL AND MARCELA GUERRERO	133
Identifying Methodological Trends in Chicana/o Art History through the Series <i>A Ver</i> KAREN MARY DAVALOS	141
Digi-alterity: Chicago's Digital Mexican and Mexican American Imagists from 1990 to 2010 JESÚS MACARENA-ÁVILA	149
Latino Art and the Contemporary Political Arena: A Call to Action GILBERTO CÁRDENAS	158
INTERVIEWS	
Galería el laberinto: Art in a Time of War MURIEL HASBUN	165
At the Threshold of Art and Life: An Interview with Carla Stellweg (the <i>Artes Visuales</i> years) MARÍA C. GAZTAMBIDE	173
<i>Retorno</i> : Salvadoran Repatriation and the Landscapes of Memory: Interview with Mark Menjivar TATIANA REINOZA	181
ABOUT THE ARTIST: ALFONSO "PILOTO" NIEVES RUIZ	187
RINCON CREATIVO Ekphrastic Poetry CRISTINA CORREA	188
BOOK REVIEWS	
<i>Graphic Borders: Latino Comic Books Past, Present, and Future</i> edited by Frederick Luis Aldama and Christopher González THERESA AVILA	195
<i>Theories of the Nonobject: Argentina, Brazil, Venezuela, 1944-1969</i> by Mónica Amor MARI RODRÍGUEZ BINNIE	197
<i>The Accidental Archives of the Royal Chicano Air Force</i> by Stephanie Sauer JOSH T. FRANCO	199
<i>Hotel Mexico: Dwelling on the '68 Movement</i> by George F. Flaherty KENNETH MOSS	202

<i>Latino Heartland: Of Borders and Belonging in the Midwest by Sujey Vega</i> HANNAH NOEL	205
CONTRIBUTORS	207
CALL FOR ARTICLES	211
SUBMISSION GUIDELINES	213
SUBSCRIBE	214

At the Threshold of Art and Life: An Interview with Carla Stellweg (the *Artes Visuales* years)

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INTRODUCTION

Carla Stellweg's life began as an accident of fate. The daughter of European colonials in the faltering Dutch East Indies, she was born in an internment camp for women and children in Bandung, West Java, when the Japanese invaded (1942) and her pregnant mother and aunt were caught trying to escape to Australia. The time of her birth was a literal crossroads for the family: the men were taken as prisoners of war (to build a Japanese cross-Indochina railroad); the women and children captured, all facing the real prospect of an uncertain future after Europe had been destroyed by WWII; and, more pressingly, all fraught by the loss of a specific sense of place as Dutch nationals born to the tropics. Rather than stymieing her, the circumstances surrounding her birth and early childhood resulted in a productive ambivalence—being neither South East Asian nor fully European—that afforded her an incredibly open conception of herself and of others. Perhaps this fluidity has allowed her to crisscross a wide array of identities and roles during her lengthy and productive entwinement with Latin American art: writer, thinker, community organizer, activist, fundraiser, museum curator, gallery owner, collector, private dealer, scholar, and teacher.

By the early 1970s, there had been a number of important segues in the life of Carla Stellweg: Bandung, Singapore, The Hague, Mexico City, and New York. But with a young son to care for, it was also a time of reckoning and of striking a balance between the personal and the professional. “When one observes Christo’s work,” she had written in 1970 about the Bulgarian-born artist’s environmental collaborations with Jeanne-Claude, his partner in art as in life, “one gets the sense that each new project draws him nearer to madness.”¹ Perhaps the large-scale environmental projects that were then garnering the artists increasing international attention may have suggested to her a will to move away from a passive, unidirectional relationship with art. Their strategy, Stellweg continued in the critique, “could very well be read as an attempt to totally eliminate ‘art,’ in favor of . . . breaching through to *life* itself.”² Maybe, just maybe, the liminality

of Christo and Jeanne-Claude’s production challenged her to entangle herself—in the manner that their wrappings often do around structures, islands, landscapes and buildings—in a similar space between art and life. For Stellweg, this sort of vital convergence arrived in 1973 with the establishment of *Artes Visuales*, the journal that she co-founded at Mexico City’s Museo de Arte Moderno (MAM) and edited until 1981.

In June 2016, I was privileged to talk extensively with Stellweg about her remarkable trajectory in the arts. What follows is a fragment of that longer interview, focusing on the period from her arrival in Mexico in 1958, to 1981 when—after over a decade of toggling between Mexico City and New York—*Artes Visuales* folded and she (more) permanently put down roots in the United States.

María C. Gaztambide (MG): It seems to me that your uprooted upbringing, which may have been a handicap for others, enabled you to move more freely within, outside, and between those places where you have spent the majority of your adult life. This brings me to the question of when and under what circumstances did your family arrive in Mexico.

Carla Stellweg (CS): I had no idea Mexico existed until my father found a job post there. I mean, I saw it on the map, but I didn’t know what to think. My mother was very deeply unhappy in the Netherlands, understandably. There was no way that they could go back to Indonesia. So, my father went to Rome, the headquarters of FAO (Food and Agricultural Organization), essentially a neo-colonial agency the United Nations had created post-WWII. [...] As a matter of fact, there was an ex-colonial Dutch man who directed it, and [my father] told him: “My wife is totally unhappy and so am I. We want to go somewhere else, to a place in some tropical environment, and use my expertise there.” This man gave him three options: Mexico, Guatemala or Brazil. My mother checked the places and decided on Mexico. Her reasoning was that Mexico had already had its independence and an agrarian revolution.

MG: Perhaps this was her own ingenious strategy to minimize the risk of another uprooting for the family. You've mentioned that you were sixteen when you arrived in Mexico. How did you begin to work in the arts there?

CS: I had decided when I was in the Netherlands that I wanted to be a social anthropologist. At the time, there was no such thing as a combined discipline. It was either sociology or anthropology. When I arrived to Mexico, it looked like the entire place was one social-anthropological site—not dead, not buried, but right in front of my eyes. My mother—who was a well-educated colonial person [who enjoyed] operas, concerts, and museums—was very keen on taking us on visits [to cultural institutions]. I remember the very first art exhibition I saw was on Remedios Varo.³ I then made friends and I pretty much started to look around on my own. Then I met my son's father [in Mexico City]. I first came to New York following him; I was seventeen. [...] I started to look here in New York at certain things in the museums and then I went back to Mexico to give birth to my son. And then I just kind of moved there [more permanently].

MG: But your family was in Mexico when your son was born?

CS: Yes, they were there, but I didn't go to visit them, [because when I married his father], my father said: "Okay. Here. Fine. You're married. Fine. But this is it. This is a one-way ticket. You go, but you don't come back." *Se había vuelto muy duro.*⁴

MG: So you left New York and returned to Mexico, but you were on your own?

CS: Yes, I went to a friend's house. Then my mother finally said, "You know, well, we are here in this house at *Calle Jazmín* in Tlacopac, San Ángel. There is a studio next door that belongs to this Mexican muralist [Siqueiros] who is in jail. You can rent this for little money." And so I did. Helen Escobedo [the Mexican sculptor and installation artist] was working in the studio, and I rented the *tapanco*, a huge loft space, with double height in scale. At one end of the space there was a stairwell up to a mezzanine, a room, and a little kitchen. That is where I had my baby [in 1960].

MG: That was so fortuitous, Carla. In a way, you were giving birth to your son, but it was also the birth of your career in art.

CS: Exactly, through that act. By 1964, I had sorted everything out. I had gone back to New York and I was working at the United Nations [giving] guided tours with a uniform and a name tag that said my name on it, very official. My father called me asking to come back to Mexico to be with my mother because he had to go to Holland and she was not in good shape. So, I went back with my son and I was bored stiff out of my brain. [Soon] I started visiting the *Zona Rosa* where the galleries were, and talking to the [American] expat May Brooks, who was very involved with the intellectuals in Mexico. She had just opened a little space that was showing the guys from the *Nueva Presencia* group: [Francisco] Icaza, [José Luis] Cuevas, [Francisco] Corzas, [Arnold] Belkin, all those people.⁵ I started helping her in the afternoons. And on one of the very first days that I was doing that, I walked Belkin and Icaza.

MG: Your first big break came from [the Mexican cultural promoter, diplomat, and museum director] Fernando Gamboa, whom you had met in Brussels before your family's move to Mexico. How did you meet him?



Fig. 1: Entrance to the Mexican Pavilion at the Brussels World's Fair designed by architect Pedro Ramírez Vázquez, (1919-2013). April 17 to October 19, 1958. Photographer unknown.

CS: Before boarding the ship to Mexico, my mother took us to Brussels to see the Mexican Pavilion at the [1958] World's Fair.⁶ (Fig. 1) [There], Gamboa had set up his usual script: pre-Columbian, colonial, folk art, semi-iconoclastic at the time, to modern art, which included basically the

muralists.⁷ *Y de repente veo todas esas cosas y digo, "bueno este país al que me van a llevar está lleno de salvajes. ¡Qué horror!"* And I went to the fair's office and I told the receptionist, "I am a teenager and my parents have decided to move us to Mexico." I was wondering what teenagers like me would do in that country other than what I was seeing which seemed pretty awful to me. She told me, "Well, I am not a Mexican, but the man who runs the pavilion has just returned from Mexico, and is the one that you should talk to ... Let me see if he can receive you." So, he did see me and gave me a tour.

MG: That was Gamboa?

CS: Yes. He said to me, "What are your questions?" I said, "I don't see any signs of modernity here. What is going on in your country? What do girls do? Are there universities? Are the people going out dancing or do they just sing (towards the music)? What do they read?" In the end, he asked, "What do you think? What do you see here that makes you understand Mexico is on its way to being a modern nation?" I said "I don't know. The only thing I see here that is modern is the stela that was on the patio..." [The piece] had its own aesthetic; it had this liquid running on all its sides with these pebbles from different regions of Mexico at its base, and this liquid was of a very thick black pigment. And I said, "Now that is modern."

MG: As fate would have it, you became reacquainted with Gamboa at a dinner party in Mexico City when you were already married to Arnold Belkin [marriage, 1964–67?]. The encounter led to your working for him beginning in 1965.

CS: [Gamboa] asked me what I was doing in Mexico, and I said, "It [is] not so much a question of what am I doing, but what are you doing? Everybody complains about the fact that you are not doing anything except perpetuating Mexican muralism." He said, "Really? Who are you to tell me this?" And I said, "I am just repeating what all the artists are saying. They are desperate. There is this whole new generation and you are not paying attention to them. And you don't even know who they are. Some of them are even here at this dinner and you haven't even gone to their studios." Afterward, I organized several dinners for these fighting parties: *los Figurativos con los Abstractos*, [then] Gamboa with the *Nueva Presencia* and

the *Neo-Humanismo* groups.⁸ I brought them all together, often at Belkin's studio. And the rest is history. I started working with Gamboa. The ideas that I brought to him were integrated into the Expo '67 in Montreal. (Fig. 2)



Fig. 2: From left to right: Carla Stellweg, architect Joaquín Gamboa, and Fernando Gamboa at the Mexican Pavilion for Expo 67, held in Montreal, Quebec from April 27 to October 29, 1967. Courtesy of

Carla Stellweg, New York. **Stellweg Partners..**

MG: Alright. So from 1965 to about 1970, you spent a considerable amount of time working for him in Mexico, but also helping him with the various Mexican pavilions for the international fairs [Hemisfair '68 in San Antonio, the XXXIV Venice Biennale of 1969, Expo '70 at Osaka, among them]. Could you say that his vision expanded beyond the more limited line that he had pursued at the Museo Nacional de Artes Plásticas?

CS: Well, he sort of jumped from his generation to the next. But you know, Gamboa was a very independent man. He would never ever admit that to me. When he gave me credit in the catalogue [for the Expo '67 show organized] at the Palacio de Bellas Artes, I was astounded.⁹ He kind of decided that he should be the support structure for the younger generation as a result of my input. But I had also traveled with him with the other exhibitions to various different international cities. And whilst doing this traveling, I was looking at things that my generation was interested in, that I shared with him. (Fig. 3) Some of which then later got incorporated into the program for his international exhibitions. [And also at] the Museo de Arte Moderno (MAM), when he was offered that position in 1972 during the administration of [Luis] Echeverría [Álvarez].

MG: What did this extensive travel bring to your own budding career?



Fig. 3: Carla Stellweg and Fernando Gamboa in Japan for Expo 70, held in Suita, Osaka between March 15 and September 13, 1970. There, Stellweg got her first Canon Super-8 camera. Courtesy of ~~Carla Stellweg, New York~~

Stellweg Partners.

CS: One of the things Gamboa brought to my attention [on these trips] was that [I was smart and had a good eye]. He told me, “Why don’t you write all of these things down and publish them?” So I started publishing a column in a Sunday supplement of *Excelsior* [Mexico City daily] called *Diorama de la Cultura* in 1968. From wherever I was, I would do interviews and I would go and see exhibitions and cultural offerings.¹⁰ (Fig. 4) While I was in New York, I was really interested in the whole arts scene. I frequented the downtown loft scene and saw the underground movies, Warhol, *Avalanche Magazine* [(1970–76)], and what Willoughby Sharp [and Liza Bear] looked [at] and wrote about. All those things were part of what actually keyed into the ingredients on how to set up [the arts journal *Artes Visuales*, established several years later]. This sort of internalization was very important for me, although Mexico had to start by including Latin America.

MG: Speaking of *Artes Visuales*, you established it in the winter of 1973, along with Gamboa, as the first bilingual



Fig. 4: Carla Stellweg at the XXXIV Venice Biennale, c. 1968. Mexico sent an exhibition of works by Rufino Tamayo, curated by Fernando Gamboa with Carla Stellweg’s assistance. Courtesy of ~~Carla Stellweg, New York~~

Stellweg Partners.

art journal in Latin America. From the onset, it was conceived as a platform for discussion of Mexican art in its Latin American context.

CS: Well, what I realized at the Expo ‘67 [in Montreal], was how disconnected everybody was in Latin America. Now, partially, that of course could have been attributed to the difficulty with communication. Even flying by air to some of these places was extremely difficult [...] And the telephones, sometimes you didn’t have any. There were only dial-up phones and not even a fax, only telegrams. [To bridge this communication gap] was the idea behind *Artes Visuales*. (Fig. 5)



Fig. 5: A collage of the covers for *Artes Visuales* designed by Vicente Rojo for the Museo de Arte Moderno (Mexico City), 1973-1981. ~~Courtesy of Carla Stellweg, New York~~

Photograph by Tessa Morefield.

MG: How did the journal come about?

CS: I was in New York temporarily—I had gotten involved with MICLEA [Movimiento de Independencia Cultural Latinoamericano] and with the *Contrabienal*, a [printed] boycott [of the 1971 XI São Paulo Biennial].¹¹ Gamboa [who had just accepted the directorship of the MAM] called to ask if I would consider returning to Mexico [to help him at the museum]. So I proposed to him this idea of doing a [regional] reflection in conjunction with the exhibitions. I told him, “I am sure if we do an exhibition on one, two, or three artists of each country, they would certainly leave their work behind and we could build a nice collection.” What I had hoped to do was put together a collection of Latin American art and make the MAM the first museum to have a Latin American art collection. We were discussing that. Then I realized that my son really

needed not to be constantly shuffled from one place to another [as I] had been while growing up. So I went back to him after I thought the whole idea through and what the logistics of it were and said, “you know, Fernando, we can do this another way. We can do a magazine that is bilingual. We can incorporate all of these ideas like an exhibition on paper.” That is how it all began.

MG: In the introduction to the first number, you wrote that these “countries with many common problems and elements [should] confront the questions of their artistic sensibility jointly.” And, several editions later, you described the intellectual panorama in Mexico as chaotic and marred by a critical lack of intra-regional information.¹² From the onset, you seemed to have had this idea that the region needed to be more culturally integrated.

CS: Yes. That was the aspiration for sure.

MG: At a time when, as you mentioned, information was mediated by the U.S. and Europe (“the countries that invest in us,” as you wrote in the second of those early editorials), was *Artes Visuales*’ continental reach a novel idea in Mexico?¹³ How was that idea received?

CS: The thing is that I never quite asked anybody if they agreed with my point of view. I just went and did what seemed to me needed to be done. There was a big gap there and an absence. The magazine was something that was certainly necessary. And I was happy to create a conversation and a dialogue with those working with me on the magazine, as well as those that were invited to join in the dialogue from other places. The basis and the whole idea about doing a publication was to have a dialogue. At the time, the region was all very nationalistic and each one was in their own little world. I didn’t realize that I was pioneering something that had not been done yet.

MG: But then, there began to be a growing discussion—certainly among art critics—on whether or not this notion of Latin American art, as a unifying concept, had any traction. It was beginning to be discussed as well, outside of Mexico.¹⁴

CS: Yes. Especially by getting these meetings together and talking about what that all could mean, or would mean, or might mean, or whether it should not exist at all [...] Or

whether we were completely off the track here thinking that there was such a thing. You could go through each of the issues of *Artes Visuales* and it pops up again, and again and again.¹⁵

MG: *Artes Visuales* was also among the first to position Latino art production as part and parcel to Latin American art. For example, in the 1977 issue dedicated to Mexican muralism, you had an article by Shifra Goldman on Los Angeles street art.¹⁶

CS: I think it was probably the first time that anyone; certainly in the United States and probably also in Mexico, mentioned the Los Angeles mural art scene as part of a common lineage of Mexican art. What blows my mind is that we said it so early in *Artes Visuales*, despite some of us being so deeply, totally disinterested in the East Los Angeles murals. Just like we were disinterested in the Puerto Rican [art] scene in New York. But were doing *Contrabienal*.

MG: Perhaps you found these proposals too peripheral, too far removed from the conceptual propositions that you were about to introduce through *Contrabienal*.

CS: We really didn’t understand. It was ignorance, you know, combined with arrogance. I had started looking at that scene [in the U.S.] as a result of having been in Texas several times, at the Hemisfair ’68 and what not. All these things were really important and sitting on my mind. But [at the same time], they were not things that I could reference in *Artes Visuales* [until later].

MG: Could you talk a little about how the magazine folded?

CS: I should have made the magazine independent [from the MAM], but you know how it is with magazines, they have a life span.

MG: *Artes Visuales* came to a sort of abrupt, or unforeseen, stop in 1981.

CS: Well, I was savvy having learned from Gamboa how to maneuver the government’s institutional systems. The magazine was able to survive three directors of INBA [Instituto Nacional de Bellas Artes], and I can’t remember

how many secretaries, and three from the Secretaría de Educación Pública. You know, with each change they would bring their favorite people.

MG: Everything gets cleaned out in these transfers of power; but you remained irrespective of the intellectual content of the magazine. Just being able to survive all those political changes, and also bringing in sponsors, was quite an accomplishment.

CS: Oh, well for one, it was all political. It was not because of my incapacity for changing. No. I am always able to change. [When it finally shut down], it was because a [new director came in and he] recommended a new structure [for the magazine]. Gamboa had resigned from the MAM and he now had a double position as INBA's technical director. Meanwhile, while everybody was on the campaign trail, a very mediocre poet, Mariano Flores Castro, comes in and invites me to lunch. And he proceeds to get totally drunk and he proposes that I take the magazine out of the MAM and into the Departamento de Artes Plásticas.

MG: To take it a step above the museum?

CS: Yes, technically. [He told me that he was] more interested in seeing the magazine integrate writers and do something with poetry and those kinds of things. I reminded him that there was already a magazine at the INBA that [did that]. More importantly, I asked him "what makes you think that I would betray the current INBA and MAM directors and take this magazine out of the office to your office?" I had received numerous offers during all the years I had been with Gamboa, and I mentioned to him a few that were very appealing in terms of financial benefits. But I never took any of it. [What he was proposing was] out of the question. He then asked the temporary interim director that was replacing Gamboa to confiscate the magazine and seal the offices.

MG: Absolute retribution!

CS: Meanwhile, my team and I had gone off to see Vicente Rojo at Imprenta Madero, and when we returned, we were blocked.¹⁷ We could not even get our toothpicks. Nothing. I left a whole bunch of stuff that was part of my private collection, that was hanging on my office wall and I left it

there. Then, of course, the scandal broke out. The director of the INBA, the *secretarios*, Gamboa, and [a number of ministry men] were all in the middle of *la campaña* [for the 1981 election]. So when Gustavo Saenz, who was the director of the INBA journal, was hauled off to jail for supposedly publishing an editorial criticizing the wife of José López Portillo [Mexico's outgoing president, in office 1976–82], I said to myself "hold on, this is dangerous here." So I went from friend's house to friend's house, but not [to my own] home. I was in hiding for a while, and then I came to New York [where] I had already had this loft since 1978. [...] I had thought that when [Miguel] de la Madrid's term finished [in office, 1982–88], I would go back and do something. But I just really didn't want to take on that kind of work with Mexico and Latin America. Maybe from here rather than from there.



Fig. 6: Cover for the last issue of *Artes Visuales*. The color photograph, entitled *Dos mujeres* of 1978, is by the Phoenix-born photographer Louis Carlos Bernal (1941-1993).

CONCLUDING OBSERVATIONS

It seems prescient that the last [issue] of *Artes Visuales* was the June 1981 issue dedicated to Chicano art. (Fig. 6) Unknowingly to Stellweg, it closed the cycle for that journal. But, it also opened up another important dialogue—a *vital* one, as artist Roberto Gil de Montes, whom she had brought in as guest editor for the number, underscored in his editorial—between Mexican and Chicano art. Its focus on artists that subscribed to the Chicano Movement; but also explored "new possibilities, trying to escape imposed clichés," foreshadowed her own lines of inquiry in the U.S., where she permanently settled after *Artes Visuales*' abrupt closure.¹⁸

“To solve anything, you first need to identify the problem,” Stellweg wrote in her thoughtful commentary which closed the issue. Certainly, the “problem” of Chicano representation could be easily encapsulated:

[...] [W]hat happens with the making of art that was born Chicano, in solidarity with a class, a race, a colony within the North American system, but now faces the pressure of questions that come out of the superdeveloped, superstructured art establishment?¹⁹

Yet, the roadblocks that she and her generation would stumble upon in promoting the work of artists such as Carlos Almaraz, Jerry Dreva, Pedro Luján or Sylvia Salazar Simpson in the U.S. presaged unimaginable struggles.²⁰ Even today, as the *superdeveloped* and *superstructured* art establishment crumbles.

ENDNOTES

- 1 Carla Stellweg, “Christo: Lo descabellado como desafío artístico,” Diorama de la Cultura column, *Excelsior* (May 17, 1970), n/p.
- 2 Ibid., emphasis mine. Stellweg mentioned to me that she and Mathias Goeritz had invited Christo and Jeanne-Claude to come to Mexico City as part of the Cultural Olympiad of 1968. The project that had been discussed was for the artists to wrap the city’s famous Monument to the Revolution, but it was never realized as Christo could not travel internationally since Bulgaria had revoked his passport when he emigrated to France. Stellweg also left the Cultural Olympiad project to join her mentor, Fernando Gamboa, in the organization of the Mexican Pavilion for Hemisfair ‘68 in San Antonio, Texas.
- 3 Stellweg may have been referring to any number of exhibitions that Remedios Varo had in those years, possibly even the 1964 exhibition, *La obra de Remedios Varo*, organized at the Museo Nacional de Arte Moderno, Palacio de Bellas Artes. See Ricardo Ovalle, Walter Gruen et al, *Remedios Varo. Catálogo razonado* (Mexico City: Walter Gruen/Ediciones Era, [1994] 2008), 392.
- 4 Although our conversation was mostly in English, Stellweg easily moves between it and Spanish (as well as Dutch). To better capture her stream of thought, I have retained some of that linguistic fluidity in the text.
- 5 *Nueva Presencia* (or “New Presence”, 1961–63) was a group established by Belkin and Icaza as a response to a Cold War climate that dehumanized the individual. Along with José Luis Cuevas, Francisco Corzas, Rafael Coronel, José Muñoz Medina, and others, they published several foldouts/posters with the group’s main tenets. These included: a shared concern for the insertion of the human figure, a direct art that would be accessible to contemporary society, as well as a disavowal of academism and of refined tastes. For a comprehensive history of the group see, Shifra M. Goldman, *Contemporary Mexican Painting in a Time of Change* (Austin: U of Texas P, 1981).
- 6 Held from April 17 to October 19 of 1958, Expo ‘58 was the first major World’s Fair after World War II. It is best known for the Atomium structure, a giant model of an iron crystal’s unit cell. Architect Pedro Ramírez Vázquez (1919–2013) designed the Mexican Pavilion, which was awarded the exposition’s top prize that year.
- 7 Stellweg is referring to the long-standing periodization—pre-Hispanic, colonial, nineteenth-century, popular/folk art, and contemporary art—Gamboa devised in 1947 for presenting Mexican art at the Museo Nacional de Artes Plásticas, where he served as head of the visual arts department and director. This organizational scheme echoed the genealogical hierarchy established for pre-Conquest civilizations in British museums, reiterated in the 1940 exhibition of Mexican art at the Museum of Modern Art in New York, and which persisted almost uninterrupted through the 1970s. Gamboa used it as a blueprint, but he was not alone; many others took “Mexico on the road” with that scheme. For the document that established the hierarchy in Mexico, see *Museo Nacional de Artes Plásticas: Palacio de Bellas Artes* (Mexico: Instituto Nacional de Bellas Artes de la Secretaría de Educación Pública, 1947), 7–31. ICAA Doc. Project record no. 732919.
- 8 During the 1960s, the Mexican art scene was not immune from broad, global, debates between abstraction and figurative tendencies. It was in fact polarizing in Mexico, where the politicized figuration of the mural movement took the blame for stifling more diverse abstract proposals under the guise (and weight) of “the national.” For more on the general artistic climate of the 1960s, see Olivier Debrouse et al, *La era de la discrepancia: Arte y cultura visual en México 1968–1997*

- (Mexico City: Universidad Nacional Autónoma de México/Turner, 2006).
- 9 Fernando Gamboa, org., *Expo '67: Setenta y cinco pinturas y esculturas realizadas especialmente para el Pabellón de México en la Exposición Universal e Internacional de Montreal, Canadá, Abril, 1967* (Mexico City: Palacio de Bellas Artes, December 1966–January 1967).
 - 10 Stellweg wrote assiduously during that time. Among the texts that *Excelsior* published are: Walter Gropius (Aug. 10, 1969), Jorge Luis Borges (Aug. 31, 1969), Andy Warhol (Dec. 14, 1969), Leo Castelli (Dec. 28, 1969), Christo (May 17, 1970), and Rufino Tamayo (June 24, 1971).
 - 11 For more on the *Contrabienal* see, by Aimé Iglesias Lukin, “*Contrabienal*: Redefining Latin American Art and Identity in 1970s New York,” *ICAA Document Projects Working Papers* (Museum of Fine Arts, Houston) 4 (forthcoming in 2016), n/p; “*Contrabienal*: Art, Politics, and Identity Conformation among Latin American Artists in New York in the Late 1960s and Early 1970s,” in Daniel Quiles, ed., *Artl@S Bulletin* vol. 3, no. 2 (Fall 2014); and “*Contrabienal*: Art, Politics, and Latin American Identity in 1970s New York,” <<https://www.guggenheim.org/blogs/map/contrabienal-art-politics-and-latin-american-identity-in-1970s-new-york>>, accessed June 1, 2016.
 - 12 Carla Stellweg, Editorial: [De acuerdo a su política ...], *Artes Visuales* (Mexico City/Museo de Arte Moderno) 1 (Winter 1973): 1; Carla Stellweg, Editorial: [No es exclusiva de México la confusión política ...], *Artes Visuales* 3 (Summer 1974): 1.
 - 13 *Ibid.*
 - 14 C.S. Editorial: [En repetidas ocasiones se nos ha preguntado ...], *Artes Visuales* 14 (Summer 1977): 1. For transcriptions and interpretation of the principal voices of the debates at Austin (1975), São Paulo (1976 and 1978–79), and Caracas (1978), see the section entitled *Debating Identity on a Continental Scale*, in Mari Carmen Ramírez, Héctor Olea, and Tomás Ybarra-Frausto, organizers with entries by María C. Gaztambide, *Resisting Categories: Latin American and/or Latino?*, vol. I, *Critical Documents of 20th-century Latin American and Latino Art* (Houston: The Museum of Fine Arts, Houston/ICAA, distributed by Yale UP, 2012), 731–83.
 - 15 The notion of “Latin American art” is the particular focus of the following issues of *Artes Visuales*: no. 10 (Summer 1976), which recaps the University of Texas, Austin debate of the previous year; and no. 14 (Summer 1977). It also appears more loosely in no. 19 (Fall 1978) and no. 20 (Spring 1979), on the I São Paulo Latin American Biennial.
 - 16 Shifra M. Goldman, “Resistencia e identidad: Los murales callejeros de Aztlán, la ciudad ocupada,” *Artes Visuales* 14 (Summer 1977): 22–25.
 - 17 The Spanish émigré Vicente Rojo (b. Barcelona, 1932) was responsible for *Artes Visuales*’ logo, layout, and overall graphic identity. He is responsible for the design of a number of emblematic publications—including the first edition of Gabriel García Márquez’s *Cien años de soledad* (1967)—and is widely respected as an artist and designer in Mexico, where he still lives and works. On Rojo, see the catalogue for his recent retrospective: Vicente Rojo and Federico Álvarez, *Vicente Rojo: Escrito, pintado* (Mexico City: Museo de Arte Contemporáneo, UNAM/Editorial RM, 2015).
 - 18 Roberto Gil de Montes, Editorial: [Mi regreso a México, después de una ausencia de 16 años ...], *Artes Visuales* 29 (June 1981): 9.
 - 19 Carla Stellweg, “De cómo el arte Chicano es tan indocumentado como los indocumentados,” *Artes Visuales* 29 (June 1981): 23–31, 29.
 - 20 In the thirty-five plus years since her move to the U.S., Stellweg has been a staunch supporter of Latina/o art. One of her most recent projects, generated in the framework of the Getty’s *Pacific Standard Time: LA/LA* initiative in Southern California, focuses on the U.S.-Mexico border as a permeable space for artistic creation.