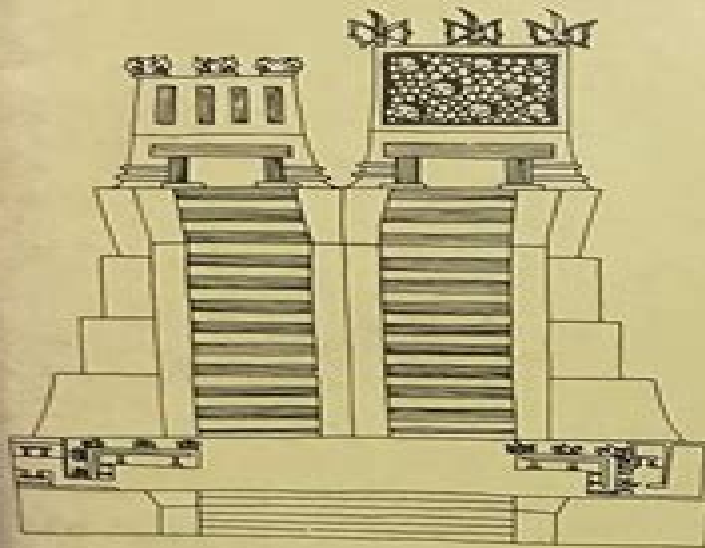
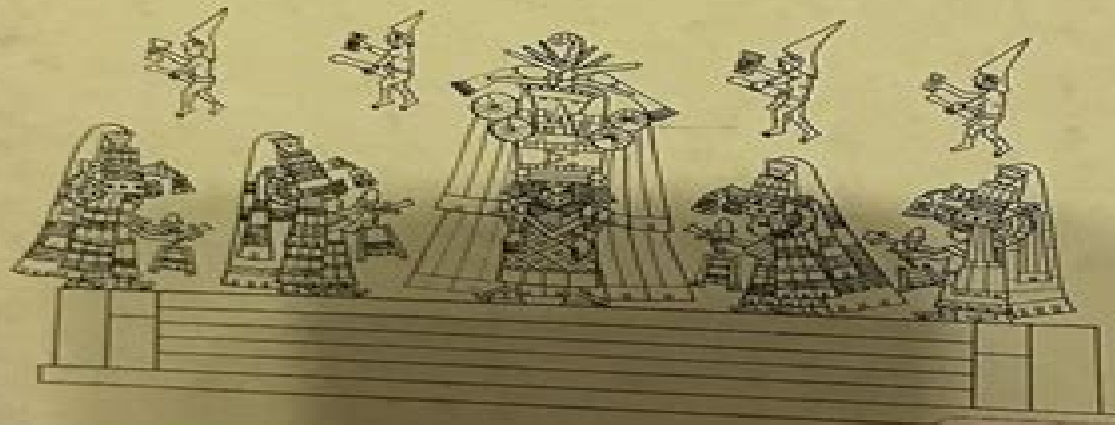


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The Great Temple And The Aztec Gods Minutiae Mexicana Series

Demetrio Sodi M.



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snakes and related snake motifs are evident in different cultural expressions ranging from rock art templates to other cultural artifacts like basketry pottery temple architecture and sculptural motifs Uto Aztecan iconography demonstrates a symbolic memorial order of emotional valences as well as the negotiations with death and a belief in rebirth just as the skin shedding snake reptile manifests in its life cycle *Conceptualization of 'xihuitl'* Mutsumi Izeki, 2008 This study is concerned with how the Postclassic Mexica people developed their unique perspective of history and environment in a dynamic cultural context By focusing on the process of conceptualization of the Nahuatl word xihuitl the author analyzes the way the Mexica expressed their cognition Xihuitl covers a range of meanings turquoise grass solar year comet preciousness blue green and fire The correlations of the meanings of xihuitl can be explained from a structural point of view However structural analysis does not reveal the dynamic experiential processes that produced such correlations in the minds of the Mexica In order to account for this dynamic aspect of the concept the author employs a theory drawn from cognitive science This theory argues that the meanings and representations of a concept are metaphoric extensions that derive from the central sense of the concept Applying this theory the author examines the metaphoric extension of each xihuitl representation from the central sense The author also analyzes the four media of expression linguistic iconographic material and ritual in which representations of xihuitl occur The representations of xihuitl in each medium embody a particular aspect of the concept At the same time the concept as a whole was affected by the Mexica conceptual system the way the Mexica saw their world rooted in the connections they believed existed between themselves and those who established earlier Central Mexican civilizations *A Bird Watcher's Guide to Mexico* Margaret L. Wheeler, 1967 **Handbook of Latin American Studies**, 1989 Contains scholarly evaluations of books and book chapters as well as conference papers and articles published worldwide in the field of Latin American studies Covers social sciences and the humanities in alternate years **Discovery**, 1996 *Archaeology*, 1984 **Journal of Mesoamerican Studies**, 1987 **Mesoamerican Architecture as a Cultural Symbol** Jeff Karl Kowalski, 1999 In this collection prominent scholars provide new interpretations and useful syntheses of many of the most significant Mesoamerican architectural traditions from the Preclassic to the Postclassic periods The essays examine the built environment as a carrier of cultural meanings The many pyramid temples palaces and ballcourts comprising Mesoamerican centers were constructed in the context of hierarchical societies and provided monumental expressions of elite authority The design of individual buildings as well as the layout of site plans often embodied Mesoamerican beliefs about the structure of the cosmos natural forces or the numinous power of landscape forms thus providing sanction for the sociopolitical order **Latin American Culture Studies** Gloria Contreras, 1987 This collection of materials is designed to help educators teach about Latin American culture more effectively The introduction offers a rationale for studying about Latin America Six chapters cover 1 Key Ideas 2 Concept Papers 3 Lesson Plans and Writing Skills Development 4 Games and Student Activities 5 Arts and Crafts and 6 Annotated Bibliography An appendix is

included that contains statistical profiles for each of the countries of Latin America DB *Santa Barraza, Artist of the Borderlands* María Herrera-Sobek, 2001 Santa Barraza paints bold representations of Nepantla the Land Between Her work depicts the historical emotional and spiritual land between Mexico and Texas between the familiar and the sacred between present reality and the mythic world of the ancient Aztecs and Mayas More than thirty of her most powerful and characteristic works are offered in full color and considered in this ground breaking study of a nationally important Tejana artist Over the last twenty five years of her career as a visual artist Barraza has explored what it is to be a Chicana and a mestiza in this country Utilizing a variety of media she has embarked on an artistic journey full of family portraits watercolor dream scenes mixed media artist books and murals that harken back to a pre Columbian past By tapping into pre conquest symbols personal memories and traditional sacred art forms such as the retablo and the Codices she incorporates the value of Mexican artistic traditions and their power to nurture and sustain cultural identity on this side of the border Barraza s art which includes public art in the form of murals and children s workshops has increasingly drawn on the colors and forms of Mesoamerica Most recently the Aztec Codices offer her a symbolic form to claim her roots and to invoke much of the cosmology of her ancestors Within the form however she adapts by drawing on contemporary figures such as her own mother or labor leader Ema Tenayucca or Barraza s sister with a physical heart representing a heart transplant she had received in place of the Virgen de Guadalupe and the Immaculate Heart Scholars Mar a Herrera Sobek Antonia Castañeda Shifra M Goldman Tom s Ybarra Frausto and Dori Grace Udeagbor Lemeh contribute distinctive insights to the analysis of the forces that have shaped Barraza as a Chicana artist and the images and aesthetics that characterize the corpus of her work Their perspectives also contribute to an understanding of the Chicana artists including Barraza who began their rise to prominence during the Chicano Movement of the 1960s and 1970s Moreover the text invites readers to view the Chicana as the New American artist suggesting that the elements of Barraza s painting are important not only to Chicanos as but to all Americans in our increasingly bicultural and even mestizo society

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