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17 Jan 2000

Dear Scott and Stuart,

I have been very excited since we spoke last week and hope you can consider making drawings of the Olmec site, La Venta. It is arguably the most important site of the Olmec and maybe of Mesoamerica. As you will see when you find out more about it, it presages the Templo Mayor in many ways.

I spoke with FAMSI (Foundation for the Advancement of Mesoamerican Studies, Inc.) and found that my request is in the "pending" category—it is pending my locating the right artists to illustrate La Venta. As I mentioned, I want to arrange for you to be paid somehow. Certainly your expenses must be covered. As you must have realized over the past few days, this will involve going to Villahermosa to see the monuments. I have some photos you can use although they are not the greatest. The monuments are mostly outside, so the photos show leaf shadows on the sculptures.

I hope you are still considering this seriously. I have about \$15,000 to work with but this is supposed to cover some professional photo too. It may be that it could be a 2-year project: 15,000 this year and the same next, or something. All is negotiable (within limits). If this is not enough, please don't say no—just tell me what you need and I will try to get it. We could also use this FAMSI money as "seed" money.

FAMSI will want to see samples of your work before giving final approval. When I spoke with Sandy Noble, the director, we agreed that you might draw one of your Aztec sculptures in front, sides, and back views in a style similar to that in which you would undertake the Olmec pieces. Since Olmec and Aztec are both volumetric sculpture the FAMSI board and I should be able to get a good of what the Olmec pieces will look like.

I'm sending an inventory of the La Venta monuments. I do have slides of some of them and would be glad to visit you and bring them with me so you can see them.

Also sending copies of drawings by Felipe Davalos of San Lorenzo monuments and some by Miguel Covarrubias, of a San Lorenzo monument and a jade piece in the American Museum of Natural History. *Note: each artist rendered San Lorenzo mony. 10 - very differently!*

I hope we can collaborate on this project. The book will break new ground and it would be fantastic to have your artwork as part of it.

Best,

Carolyn
Carolyn

CAROLYN E. TATE

CURRICULUM VITAE

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Current research topics: Reconsideration of Olmec "deities" in light of ethnographic analogy. Olmec site of La Venta: ideological and trade relationships with the Isthmus of Tehuantepec; use of ethnographic analogy in reassessing the site design and Olmec ritual practice; poetics and power in its art and architecture. Gender archetypes and cultural realities in Mesoamerican societies.

EDUCATION:

Ph.D., Pre-Columbian Art History. University of Texas, Austin, Texas. Dissertation: The Language of Symbols in the Ritual Environment at Yaxchilan, Chiapas, Mexico. 1986.
Advisor: Linda Schele

M.A., Pre-Columbian Art History. University of Texas, Austin, Texas, 1980. Advisor: Terence Grieder

B.A., Ceramics and Printmaking. University of Texas, Austin, Texas, 1974.

B.F.A., Art History. University of Texas, Austin, Texas, 1974.

TEACHING POSITIONS:

Associate Professor, Pre-Columbian and Native American Art, Department of Art, **Texas Tech University**. Spring 1998 to present. 3/3 Load. Courses: Art Appreciation, Art History Surveys I and II, Mesoamerican, Maya, Olmec, Native North American, Graduate classes: Olmec art, The Body and the City in Mesoamerican Art; Paleolithic-Postmodern for Interdisciplinary Ph.D.

Assistant Professor, Pre-Columbian and Native American Art, Department of Art, **Texas Tech University**. Fall 1993 - Spring 1998.

Visiting Assistant Professor, Department of Art, **Texas Tech University**. Survey of Art History from Renaissance to Modern and Art of Mesoamerica. Spring 1993.

Interim Visiting Professor, second half of Prof. Linda Schele's Maya Art Class. **University of Texas, Austin**, Texas, 1990.

Visiting Lecturer, Maya Iconography. **University of Iowa**, Iowa City, Iowa, 1987.

Visiting Assistant Professor, Maya Sites and Symbols (undergraduate) and Costume and Meaning in Maya Art (graduate seminar). Department of Art, Design, and Art History, **University of California, Los Angeles**, California, 1986.

Instructor, Introduction to the Visual Arts. **University of Texas, Austin**, Texas, 1986.

Teaching Assistant, Introduction to the Visual Arts. **University of Texas, Austin, Texas**, 1982-85.

Instructor, Survey of Non-Western Arts and Arts of Ancient Latin America. **California State University, Northridge**, California, 1982.

Instructor, Art and Culture of Ancient Latin America. **California State University, Fullerton**, California, 1981.

Instructor, Maya: Ancient and Modern. **Extension Division, University of California, Los Angeles**, California, 1981.

Instructor, King and Cosmos in Mesoamerica. **California State University, San Bernardino**, California, 1981.

Instructor, Maya Art, Art of the Andes, Mesoamerican Art. Museum Education Department, **Los Angeles County Museum of Art**, Los Angeles, California, 1979-81.

Grader, Art of the Italian Renaissance. **University of Texas, Austin, Texas**, 1978-79.

Instructor, Pre-Columbian Art. Texas **Student Union Classes, Austin, Texas**, 1975-76.

CURATORSHIPS:

Guest Co-Curator, The Olmec World. **The Art Museum, Princeton University**. The first major scholarly exhibition of America's first monumental civilization features about 250 objects from public and private collections in the United States. A catalogue of essays and entries on individual objects is illustrated in color. Exhibition dates 16 December 1995 at Princeton and 16 April 1996 at the **Houston Museum of Fine Arts**.

Guest Curator, Human Body. Human Spirit: A Portrait of Ancient Mexico. **Carlos Museum, Emory University**. The exhibition was conceived and prepared in collaboration with the National Museum of Anthropology in Mexico. The 93 objects from the storage and display areas of the National Museum were selected to illustrate attitudes toward being human among all the major civilizations of ancient Mexico. My contributions included developing the theme, assisting in object selection, supervising translations, editing a catalogue, writing a Preface and catalogue entry, assisting in installation design, writing audio tour and didactic labels, docent training, public lectures, and public relations work. Exhibition dates: September 13, 1993 - January 30, 1993; second venue at **Royal Ontario Museum, Ottawa**, Canada, from May 16 - September 16, 1994.

Guest Curator, Pre-Columbian Installation, the Museum at **Munson-Williams-Proctor Institute**, Utica, NY. Wrote object labels. 1992.

Associate Curator of Pre-Columbian Art, **Dallas Museum of Art**, Dallas, Texas. The collection includes 2,500 objects from 57 major Pre-Columbian civilizations. Exhibitions: Gold of Three Continents, curated Pre-Columbian section. Chocolate Pots and Tomb Guardians of Ancient Mexico. Selections from Private Collection, curator. Arts of the Americas, the re-installation of the permanent Pre-Columbian collections and loans, Dallas Museum of Art, curator and designer, supported by grants from the NEA and the Getty Foundation. September 1987-March 1992.

Guest Curator, Exhibition of Antiquities of the Harvey Mudd Estate. **Harvey Mudd College**, Claremont, California, 1981.

Guest Curator, Exhibition of Peruvian Ceramics and Textiles. **Texas Memorial Museum**, Austin, Texas 1979.

RELATED EMPLOYMENT:

President, **New World Travel, Inc.** Small business offering study-adventure travel to sites in Mexico and Central America. 1992.

Sole proprietor, **Maya Explorations**, successful company offering in-depth study tours to selected Maya Ceremonial Centers, 1986-87.

GRANTS, FELLOWSHIPS, AWARDS:

Research Enhancement Grant, **Texas Tech University** 1997-98.

Getty Foundation grant for publication of book, Yaxchilan: The Design of a Maya Ceremonial City. University of Texas Press, 1992.

Getty Foundation grant for the production of videos and gallery guides for the Pre-Columbian Gallery of the Dallas Museum of Art; awarded to the Museum for my project, 1991.

Appreciation Award, Society of Friends of Mexican Culture. **Consulado General de Mexico**, Dallas, Texas, 1990.

Planning Grant from **NEH** for exhibition, Olmec: Art of America's First Kings. Project Director and Co-Curator, 1990-91.

Fellow, Pre-Columbian Studies. **Dumbarton Oaks**, Washington, D.C., 1987 - 88.

Visiting Investigator, Center for Maya Studies. **Universidad Nacional Autónoma de México**, 1984.

University Fellowship. **University of Texas**, Austin, Texas, 1985.

Fulbright Scholarship to Mexico, 1984-85.

Phi Kappa Phi, **University of Texas** 1973 - 1974.

PROFESSIONAL ACTIVITY

Session pending: "Gods? Cults? Deities? The Problematic of the Spiritual in Non-Western Art" at **College Art Association** annual meeting, New York, 2000.

PUBLICATIONS:

Books, edited volumes, guides.

Editor, Human Body, Human Spirit: A Portrait of Ancient Mexico. Catalogue for the exhibition, with essays by Beatriz de la Fuente, Mari Carmen Serra Puche, Felipe Solís, Carolyn Tate. (1993).

Yaxchilan: The Design of a Maya Ceremonial City. Austin: University of Texas Press (1992).

Guide to the Pre-Columbian Gallery. Dallas Museum of Art, (1992).

Articles, forthcoming:

- "Patrons of Shamanic Power: La Venta's Supernatural Entities in Light of Mixe Beliefs," forthcoming in Ancient Mesoamerica, pp. 1 – 20, (Fall 1999).
- "The Poetics of Power and Knowledge at La Venta, Mexico," (forthcoming in Rex Koontz and Kathryn Reese-Taylor, eds., Ritual Spaces in Mesoamerica: Theoretical Approaches, Boulder: Westview Press (forthcoming November 1999).
- "Maya Time: Science, Art, and Spirituality," in Tempus Fugit, exhibition catalogue, edited by Jan Schall, The Nelson-Atkins Museum of Art, Kansas City (Fall 1999).
- "Art" and "Yaxchilan", in The Archaeology of Ancient Mexico and Central America: An Encyclopedia, Garland Publishing (2000).
- "Altars" and "Sculpture" in Oxford Encyclopedia of Mesoamerican Culture, London, (proposed date 2001).

Articles, co-authored:

- "Olmec Sculptures of the Human Fetus," (with Gordon Bendersky, M.D.; Perspectives in Biology and Medicine (42:3, Spring 1999, pp 303 - 332).

Articles:

- "Writing on the Face of the Moon: Women's Products and Feminine Archetypes in Ancient Maya Civilization." In Tracy Sweely, ed., Manifesting Power: Gender and the Interpretation of Power in Archaeology. London: Routledge, (1999, pp. 81 – 102).
- "The Olmec Body Politic," In Selected Proceedings of the Tercer Simposio Internacional de Mayistas, Mexico, D. F.: UNAM (1998; pp.335 - 358).
- "The Shaman's Stance: Integration of Body, Spirit and Cosmos in Olmec Sculpture," in Eighth Mesa Redonda de Palenque, edited by Martha Macri and Merle Greene Robertson, Pre-Columbian Art Research Institute, San Francisco (1996; pp. 425 - 441)
- "Art in Olmec Culture," in The Olmec World: Ritual and Rulership, Edited by Jill Guthrie. The Art Museum, Princeton and Harry N. Abrams, New York (1995, pp. 47 - 68)
- Catalogue entries (Co-author with F. Kent Reilly) in The Olmec World: Ritual and Rulership, Princeton: The Art Museum and New York: Harry N. Abrams (1995)
- "Scribal Hands and Sculptural Workshops at Yaxchilan," in Seventh Mesa Redonda de Palenque 1989, eds. Merle Greene Robertson, and Virginia M. Fields, (1994, pp. 95 - 103).
- "Preface" and "The Realm of the Spirit," in Human Body, Human Spirit: A Portrait of Ancient Mexico, Carlos Museum, Emory University, Atlanta, (1993).
- "The Sorcery of Representation: Art from a Maya Perspective." In exhibition catalogue, Die Welt der Maya, Roemer Pelizaeus Museum, Hildesheim, Germany, (1992; pages 278 - 284).
- "The Cosmological Stelae of Yaxchilan," in Sixth Palenque Round Table, eds. Merle Greene

Robertson and John Drayton, University of Oklahoma Press, (1990).

"The Olmec," in FACES, American Museum of Natural History, Vol. VI, no. IX, June, (1990).

"The Use of Astronomy in Political Statements at Yaxchilan, Mexico," in World Archaeoastronomy, ed., Anthony Aveni, Cambridge University Press, pp. 416-429, (1989).

"Costumes and Hieroglyphs: Complementary Symbol Systems in Maya Reliefs." In MESOAMERICA, VOL. 2, no. 1, pp. 39-43, (1989).

"The Royal Women of Yaxchilan," in Proceedings of the First International Symposium of Mayanists, August 1985, Universidad Nacional Autónoma de México, (1987).

"Maya Astronomical Events Recorded on Yaxchilan Structure 23," in Rutgers Art Review, Vol. 7, pp. 1-20, (1986).

"Summer Solstice Events in the Glyphs of Yaxchilan," in Estudios de Cultura Maya, Vol. XVI, pp. 85-112, (1985).

"The Carved Ceramics Called Chochola," in Fifth Palenque Round Table, 1983, Eds., Merle Greene Robertson and Virginia Fields. Pebble Beach: Herald Printers, pp. 123-134, (1985).

"The Maya Cauac Monster: Dynastic Contexts," in Selected Readings in Pre-Columbian Art History, Vol. 2, ed., Alana Cordy-Collins, Mountain View, California: Peek Publications, pp. 33-54, (1982).

Reviews:

Review of The Sculpture of Palenque, Vol. 1, by Merle Greene Robertson. AFRICAN ARTS XVII, no. 4: 88-90, (1984).

Review of The Maya Book of the Dead, by Francis Robiscek and Donald Hales. AFRICAN ARTS XVII, no. 3: 84-86, (1984).

Review of Indian Clothing Before Cortes, by Patricia R. Anawalt. AFRICAN ARTS XVI, no. 4: 84-85, (1983).

Review of Old Gods and Young Heroes, by Michael D. Coe. AFRICAN ARTS XVI, no. 2: 86-88, (1983).

PROFESSIONAL PAPERS

"Writing on the Face of the Moon: Gender, Writing, and Art Production Among the Ancient Maya," invited paper, **International Studies Association, Paris**, France, August, 1999

"Writing on the Face of the Moon: Gender, Writing, and Art Production Among the Ancient Maya," invited paper, **University of Pennsylvania Museum Maya Weekend**, April, 1999

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