

1519 / One Reed Year: the Wonders of Aztec Mexico

Trip report August 4 and 5, 2002

Submitted to Connie Gibbons, Buddy Holly Center Fine Arts Galleries
From Carolyn Tate
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On August 4 and 5 I drove to Ft Worth to work on exhibition. I arrived Ft Worth around noon on the 4th and left about 1 pm on the 5th.

My goals and the results:

1). to get **photos** of the paintings, models and objects that corresponded to the list Stuart prepared. We correlated slides of about 90% of the paintings with the list. Stuart has photos of many objects. He now knows what he needs to photograph. He promised to send the whole set to me by the end of the week—by August 10.

Then we can determine the size and number of vitrines needed. ASAP.

2). To decide the focus and shape of **symposium**. After I pointed out that I have to work full time between now and the opening, Stuart doesn't insist on a symposium. He said it is fine to keep things simple. We decided on inviting one or two speakers for an event around the time of the opening. Maybe we should have Stuart and Scott give a 45 minute presentation at the BHC on opening night, then the speakers make a presentation the previous or next evening at TTU. Possible speakers: Eliz Boone, E. Umberger, K. Taube.

(Nevertheless, I still would like to organize a symposium as follows:

Thursday night opening: Scott and Stuart talk.

Friday afternoon 2 – 5: *Longing for lost worlds: the enterprise of virtual and visual, and actual reconstruction*. Speakers: Architect Antonio Serrato-Combe, who has done a digital reconstruction of the Templo Mayor.; A Historian who has written about it. Scott and Stuart, artists who have created idealized views based on their knowledge of both archaeology, texts, the choreography of ritual, and symbolism., Archaeologist who has tried to reconstruct a site through various means, maybe Grant Hail.

Saturday morning 10 – 1: *New views on Aztec Art and Thought*.

Possible speakers: E. Boone, E. Umberger, R. Townsend, D. Carrasco, Maria Elena Bernal-Garcia., Arqueologo Barrera. Matos? K. Taube. C. Klein, HB Nicholson. J. Pohl

I just don't want to promise to edit or publish the symposium, at least for a couple years. The result of thinking about the symposium is that I still can't decide. I want to do a real one but am afraid that with my 3/3 load plus heavy service commitments in the Art Department this year (MA Art history, chair search committee) and a paper I must write for CAA and being chair of the Association of Latin American Art Book Award Committee, I just won't be able to do it properly. I'm really sorry about all these commitments. I have turned down a number of things.)

3). **Catalogue.** Stuart wants to expand the catalogue. He thinks it can actually make money for BHC. We want to create two versions: the practical (16 pages) and the desirable: 32 pages. He may be able to find funding. He wants to design the catalog and says he can do the photography.

Gentling essay 1000 words.

Tate essay on "Longing for Lost Worlds" (Gentlings in contemporary context) 1000 words.

Tate / Gentling Intro to Aztecs and commentary on pieces 2 - 3000 words.

About 20 photos integrated with text as in Denver Mus Nat Hist Aztec catalog.

4). Also, the number of **invitations/announcements** and corresponding budget should be increased. He will need about 300 and so will I, in addition to the BHC mailing list. I will send announcements to the entire domain of Pre-Columbian scholars. Possibly I can do this by email.

5). Stuart wants to make a **poster and T shirt** for sale at the BHC. The poster will be inexpensive, with BHC, Gentlings' names. Stuart will provide to the Gift Shop several Giclees (or Iris prints) of the paintings for sale. Cost \$350 – 750. 25% of proceeds to BHC.

6). Installation:

North Room: *The March to Tenochtitlan* and the basis for the Gentling's reconstructions. Includes drawings of earlier plans and the Gentling's plan. About 20 black and white drawings of the sights Cortes saw along the way to Tenochtitlan. Text panels will provide brief description of each scene. Other panels will give quotes from Bernal Diaz and Diego Duran, eyewitnesses.

Stuart considers including objects from earlier Pre-Columbian cultures here—a few Maya, Olmec and Mixtec pieces.

Large Middle room: *The Aztec capital.* The 8 oils and about 20 watercolors of Tenochtitlán and Tlatelolco. Cases with Aztec pottery, jewels, and stone pieces.

The model of the whole Precinct.

The passage room: The book Scott made (the "Gentling codex") and its box

And/ Or, maybe the smaller models and framed copies of the drawings made of certain temples. (Copied from the small notebook.)

South room: *The Aztec Gods* Dark wall color (Stuart is pondering this). Statues of Aztec gods. Black and white drawings of Aztec gods. A few temple interior paintings (some may be digital Iris prints of paintings that have been sold).

The room with the safe and bench could house the KERA video of the Gentlings.

We also spoke about having recorded music (as close to Aztec music as possible) playing softly in the galleries. Maybe two different CDs—one for the Aztec Capital room and one for the Aztec Gods room.

7). Lecture series for general public. Can this be held at BHC? In evening? Is there a way to project slides and put up chairs?

Eight lectures. One per week. Cost \$75 ???. Includes opening and closing talk by S&S (or just one of them.). Other lectures to be provided by Tate and/or grad students if they get their act together.

Scott and Stuart will probably come to Lubbock three times. Once for the opening. Sign posters and catalogues, give lecture.

Once in the middle if interest builds and another signing session is needed. Gallery talk. Once at the end, for the closing of the lecture series.

8. Video. A friend of Scott and Stuart's has been considering a video on them. (she won an Emmy for her production on US- Mex war). Stuart will pursue this.

9. Publicity.

Texas Monthly should be notified well in advance. Press packets to all major TX newspapers.

Advance coverage arranged in Lubbock. This fall, CT and Connie G will start alerting the appropriate TV and news sources to the show.