The World Is Coming To Santa Fe This Summer!

The Santa Fe International Folk Art Market will take place on Museum Hill from July 13-15. Folk artists will be coming from all over the world, including many Latin American countries such as Peru, Guatemala, Panama, and Mexico. Join us! The Santa Fe International Folk Art Market is a results-oriented entrepreneurial 501(c)3 nonprofit organization that provides a venue for master traditional artists to display, demonstrate and sell their work. By providing opportunities for folk artists to succeed in the global marketplace, the Market creates economic empowerment and improves the quality of life in communities where folk artists live.

The mission of the Market is to foster economic and cultural sustainability for folk artists and folk art worldwide and to create intercultural exchange opportunities that unite the peoples of the world.

Volunteer with the Folk Art Market

Each year more than 1,500 volunteers come together to make the Market come alive. If you would like to travel the world this summer without leaving New Mexico, check out our list of Volunteer Opportunities. With over 25 different volunteer teams, there is something for everyone!

Welcome artists as they arrive at the Albuquerque airport, help the Market with recycling on the Green Team, work side by side with an artist in a booth as an Artist Assistant, or serve up refreshing water with LAS student, Krista Foutz, as part of the fabulously fun Water Team!

For questions about volunteering, please contact our Volunteer Coordinator, Kira Luna (MALAS ’11), at 505-992-7608 or by e-mail at kira@folkartmarket.org.

(See page 5 and 6 or Latin American artisan profiles)
Message from the SOLAS President

¡Hola solistas!

I hope this finds you all well and surviving finals/research paper season! I’m confident you all will knock them out of the park! It’s hard to believe that another academic year has already passed!

Overall, this past year has SOLAS Brown Bags have featured UNM students and faculty members ranging across departments and disciplines. Last semester, SOLAS was very fortunate to host these scholars as they presented on research topics ranging from s-lenition sociolinguistic patterns in Colombia, to labor and sexual commerce in Brazil. This semester, we saw scholars present their research spanning themes from political opportunism in Argentina, Guaraní identity politics in Bolivia, to sociolinguistics and migration in Honduras. In addition to academic lectures, I also made it a point to invite and promote information and help sessions for undergraduate and graduate student research funding, internship opportunities, or professional development opportunities both on campus and in Latin America. In all, it has been my personal goal to provide UNM students, faculty, and campus community members a space to develop and share their fascinating ideas, research, and opportunities with their peers at UNM. And I am proud to say that SOLAS was very successful in achieving this goal.

Outside of the Brown Bag circuit, SOLAS was also very involved in developing and implementing the Not in Our Town event at UNM in February. In partnership with the LAII’s brilliant Community Outreach staff, SOLAS and the LAII were able to garner the support of student organizations, campus resource centers, and academic departments from across campus. Through this campus community organizing effort, SOLAS was able to develop and maintain crucial relationships with these important campus entities, which will undoubtedly benefit future projects and initiatives.

In closing, it has been a great pleasure to serve as SOLAS President this year. I’ve had a lot of help from the other SOLAS officers throughout the year, and I’d like to extend my heartfelt thanks to all of them for their hard work. Also, I am very pleased and excited to welcome Kathryn Peters as the 2012-2013 SOLAS President, as I know that she will do an excellent job. Kathryn is very dedicated to SOLAS as an organization, and has great vision. I know SOLAS will become an even better organization with her at the helm.

Entonces, buena suerte on the final push through finals/research paper season, and I hope that you all have a wonderful and relaxing summer. As always, if you have any questions, concerns, or ideas regarding SOLAS, please do not hesitate to contact us at solas@unm.edu, as both Kathryn and I will be checking the account throughout the summer.

Hasta la próxima,

Greg
Note from the Editor

Hola lectores de LIMON,

It’s with pleasure I present the final issue of LIMON for the 2011-2012 academic year. Over the course of the year, I have tried to incorporate Latin American content from the world of academic study as well as from the broader local community. It has been a goal of LIMON to feature current student research, so make sure to check out the work of MALAS students on page 7. The Latin American arts have also been emphasized throughout the year, and this issue is no exception with features about the Santa Fe International Folk Market and current art exhibits in the Albuquerque area. So, kick-back, relax, and allow yourself a small distraction from term papers and final exams become the bane of your existence. (They sure have become mine!)

I would like to take this space as an opportunity to thank all of our contributors. To my right hand women, Amanda Wolfe and Keira Philipp-Schnurer, at the LAII who have continuously helped me with final edits and content inspiration. Thanks ladies! And last, but not least, thank you LIMON readers who give LIMON its purpose!

On a final note, hearty congratulations to our Latin American Studies graduates; best of luck as you begin a new chapters in life!

Saludos de Elizabeth
LAS Alum Speaks About Undocumented Dominican Migration

Latin American Studies alum Frank Graziano recently presented at the LAII on his most recent research - undocumented migration from the Dominican Republic to Puerto Rico which culminates in a book, Undocumented Dominican Migration, forthcoming from the University of Texas Press. Earning his PhD from the University of New Mexico in Ibero-American Studies with emphasis in Spanish and History, Dr. Graziano is currently a John D. MacArthur Professor of Hispanic Studies at Connecticut College in New London, CT. A recipient of numerous prestigious awards in support of his research and writing, he has received scholarships and fellowships ranging from the National Endowment for the Humanities Fellowship, the Fulbright-Hays Research Fellowship, to Title VI Fellowships from the LAII. Having held positions at American University, Gettysburg College, and John Hopkins University, Dr. Graziano has authored an impressive list of books and articles. Titles among these include: Cultures of Devotion: Folk Saints of Spanish America, “Expiación colectiva: Santa Rosa de Lima como salvadora del Perú,” and “Columbus and the Invention of Discovery.” His active research and interdisciplinary approaches extend to the classroom where he has developed and taught 26 different courses on Latin America varying from topics like Revolution and Counter-Revolution in Spanish America, New Latin American Poetry, the Argentine “Dirty War,” to Peru’s Cultural History. Dr. Graziano is currently working on another book under contract with Oxford University Press, The Art of Gratitude: Mexican Votive Painting and the Miracle of Everyday Life.

Why are Dominicans willing to risk their hard earned savings, leave their family, risk deportation, and even their lives to be smuggled across some of the most dangerous waters on the globe? The Mona Passage between the Dominican Republic and Puerto Rico is a stretch of 60 miles of open water patrolled by the Dominican Navy, as well as the US Coast Guard. In his presentation, “Troubled Waters: Undocumented Migration from the Dominican Republic,” Dr. Graziano explored this loaded question. Taking into account various “push” and “pull” factors of Dominican migration, he reported a compelling and human narrative of why and how Dominicans risk their lives on overcrowded, outboard-powered wooden boats (known as yolas) to reach Puerto Rico. Through extensive ethnographic work, Dr. Graziano argues that motives for crossing are structural, cultural, and personal. Ambition, familial responsibility, la adicción to migration after failed attempts to cross, desperation, religious belief, cultural myths, flight from the law and/or local violence, chronic poverty, and job inconsistency are all impetuses that lead to migration.

For locals, migration is normalized and part of everyday life. If someone in your family has not migrated you know someone who has. Every year thousands of Dominicans attempt to cross the Mona Passage. Quite often, it takes more than one crossing to successfully migrate, and sometimes people are never successful. In the context of Dominican migration, there are two types of migration outcomes. One leads to advancement socially and financially for you and your family, while the other leads to aggravated poverty (cont on pg 11).
MALAS Students Present Work at Anthropology Conference

MALAS students Greg Gonzales (2012) and Kiri Mathsen (2013) recently participated on a panel at UNM’s Annual Anthropology Student Union Conference in Anthropology entitled: “Challenging Discourses of Indigeneity: (Re)productions and Contestations of Indigenous Identities.” They presented work that evolved out of Dr. Erin Debenport’s Anthropology of Indigeneity course in which they explored how indigeneity is experienced and how it has been theorized in the academy. Greg’s and Kiri’s papers challenge discourses of indigeneity in the context of the U.S. Southwest (continued on page 7).

Mireille Delismé (Haiti)

Independent Artist: Vodou Flags

Mireille embroiders sequined Vodou flags or “drapo.” She learned to make the flags from her cousin after the factory where she worked making wedding gowns closed down. With her earnings as an artist, Mireille can afford to send her daughters to school and help support her sisters, aunts, brother, mother and friends. The flags she makes are created to honor and invoke deities in the Vodou religion widely-practiced throughout Haiti. Her brother, who inherited the tradition of vodun priesthood, often uses her sequin flags in rituals and ceremonies.
**IQUE ETACORE DE PICANERAI (BOLIVIA)**

Organización Cheque Oitedie in partnership with Earth Bound, Inc.: Bags, skirts, and flat panels woven by the Ayoreo from fibers of the garbatá fino plant (a cousin of the pineapple plant)

Ique is an Ayoreo Indian from the Bolivian savannah, an arid and somewhat desolate landscape. Ayoreo hunter-gatherers once used net bags to collect native herbs and roots and for hundreds of years these bags have been made of a special grass gathered by the women. In the last 35 years, as the Ayoreos became more settled, the sale of these stunning bags was their only source of cash income. But soon the grass was overharvested. A Bolivian ethnobotanist and MacArthur Fellow, Inés Hinojosa Ossio, helped the Ayoreos organize to replant the grass species on their reserves, and in personal gardens, in order to provide a ready resource for their bags.

**ROBERTO DOMINGO GIL ESTEBAN (CUBA)**

Independent Artist: Native paintings, drawings and woodblock prints

Using bright colors and depicting scenes from everyday life, Roberto Domingo Gil Esteban creates what he calls “naive” art. He remembers being a small child and painting images depicting all of his daily experiences, and he has carried that passion and excitement into his more recent artwork. Roberto Domingo Gil Esteban is extraordinarily committed to his craft and loves painting without “any aesthetic or formal obligations,” a fact which he believes has made his work more dynamic and approachable.
“The Land Where the Sun Always Shines: The Appropriation of the Zia Symbol and the Narrative (Re)Production of New Mexico Statehood,” by Kiri Mathsen

It is an image that is ubiquitous in New Mexico. Found on t-shirts, business signs, and even beer cans, the Zia Pueblo sun symbol has evolved to signify and distinguish that which is authentically New Mexican. Many people are not aware of the Zia symbol’s origins, much less the story about how it came to represent New Mexico. After multiple attempts at achieving statehood, New Mexico’s late admittance to the Union in 1912 was a direct result of racist speculation regarding the population of New Mexico and their suitability for citizenship.

The purpose of this paper is to examine how the trope of racial and cultural harmony is totemized in the construction of New Mexico statehood through the indigenous symbol of the Zia sun; second, to show how New Mexico is imagined as a place characterized by romance and spatial distinctiveness that belongs to all New Mexicans. A close analysis of texts written in the first decades of statehood about the Zia flag demonstrates that the appropriation of the Zia symbol represents an effort to construct state narratives that distinguish New Mexico from other states. This examination also reveals how the Zia sun functions as a symbolic referent to the state’s “romantic” indigenous past, facilitating the construction of imbricating discourses that emphasize a statehood characterized by authenticity, multiculturalism, shared ownership, and harmony. The aforementioned analysis of the Zia symbol and the (re)production of discourse is supported by existing scholarship on issues of identity, ownership, and appropriation of indigenous cultural property.

“Performing Indigeneity: Ritual Performance in the Genízaro community of Los Comanches de la Serna,” by Greg Gonzales

This paper examines the role of ritual performance in the preservation and maintenance of Genízaro identity in the Genízaro community of Las Comanches de la Serna of Ranchos de Taos, New Mexico. As a member of this community, I illustrate the contemporary dialectics between ritual performance and embodied knowledge (Sklar 1991) as a process of identity maintenance and promotion within this community (continued on page 11).
Oda a la cometa

La
cometa en
el cielo. Las
ráfagas del viento
veloz. Despega. ¡Arriba!
¡Arriba en lo alto! El bramante jala tenso.

Tú ves a vista de pájaro, flotando como un águila en el viento.

Eres la obra maestra del artesano, el juguete de los niños, el placer sencillo del viejo, la lección del padre a su hijo. ¿Qué hace un placer sencillo como papel y bramante?

A veces elegante y delicada, a veces voluminosa y pesada, la cometa vuela como una vela en el océano extenso, sacudiendo y agitando en el cielo espumoso. Sin viento la cometa no puede volar. El hombre es tu creador. Y guía, el viento—tus alas y amigo, el aire tranquilo—tu enemigo.

Yo vuelo la cometa. Pies en la arena y olas rompen en la orilla. Arriba donde el aire está despejado, la cometa es el príncipe del cielo.

por Elizabeth Halpin

The following is the first ever definitive Fractal poem (Frac/k Po) written by David Wilde

FRAC/KTAL #1 (attachment)
8 messages
1/29/12

· Michael MacDonald
To wilded@hotmail.com
Hi David,
Haha, thanks for this one. I knew there was a mystery contained herein but I had not found it out. We are well here, the young man my nephew is getting along in his new school. I am a figure in the background however providing some sort of presence to complement that of his father who must be away from time to time. Hope all is well. Say hi to Christy for me or any other Frontier friends. Michael

(continued on next page)
david wilde
Hotmail Active View
2 attachments (total 2.2 MB)

1/22/12
To theditchrider@gmail.com, jfrgla@rit.edu
Jon. Nice guess. Its actually a teabag wrapper from the the Frontier which I generally write my poetry on the back of as well as making notes and shopping lists so as not to waste the paper/wrapper. Yes you could say it (the wrapper) is an intimate part of the frac/k-tal ("FracPo") theme too in is as much as it "wraps" (raps) the rhythm in a solid structure before letting it out/free rather as the teabag when released into the hot water then defuses/infuses the liquid in tanic acid and residue from the (hopefully) sachette pure more or less leaf-juices: musically too!
Another take would be the deconstruction of the sounds which make up the letters similar perhaps to a Schoenberg string quartet in a resistance say to the strict 4-part 19th century choral harmonies hitherto used. Here the similarity with "jazz" is very strong. Think of Stravinsky or Olivier Messiaen or any of the pre-19th century 'experimentalists' including architects such as Antoni Gaudi and Frank Lloyd-Wright (In this case his oft-quoted "frozen music."). Thanks for the email. David

1/22/12
Duke City Fix
To david wilde
Nice David! Btw, is that a wrapper from a straw that you used? And does that mean anything?
Jon

1/21/12
John Roach
To david wilde
Thanks, David. Cool!
John
Sent from my iPhone
On Jan 21, 2012, at 1:39 PM, "david wilde" <wilded@hotmail.com> wrote:
John, Tania, Theo and friends of the poetic persuasion in general please allow me to introduce after long discussions and endless late nights to say nothing of sleepless ones (and days) and in the great and wonderful tradition of the life and works of cesar Vallejo - trilce - Perú (See Below) my attempt (sorely lacking in content - which is in the very nature of Frac/k-tal poetry) the first ever poem in that recently invented (purportedly) idiomatic expression (not to be confused with ART)!. I call it "Frac/k-tal #1" Inquiries, comments and general discussion is expected (although no expectorating please!) Sincerely David of Wales.

1/21/12
Tania Ramalho
To david wilde
Dear David,
Comments when I come home. Can't believe I am in Mombasa. Very exotic! Tania

1/21/12
david wilde
To Trent Lindsey Byron, wsmith@unm.edu
At the Albuquerque Museum of Art and History until May 13, the exhibition features an early first edition of "Los Caprichos," a set of eighty etchings by famous Spanish artist Francisco de Goya y Lucientes published in 1799. Included in the exhibition for comparison are other works by Goya. To augment Goya’s "Los Caprichos" prints, the exhibition includes the work of several contemporary artists including Enrique Chagoya, Jason Garcia (Santa Clara), Roger Shimomura, and Jaune Quick-to-See Smith (Flathead, Shoshone). Like Goya, these exceptional artists all incorporate social commentary and social critique as integral aspects of their work.

Curated by UNM PhD candidate, Theresa Avila, the exhibit, "Civil Rights and Social Justice: Works from by El Taller de Grafica Popular" is on display in the Hersztien Latin American Gallery from April 13-July 3, 2012. The exhibit highlights 24 pieces from UNM’s noted TGP collections, while also presenting Avila’s investigation of how this Mexican artists’ collective helped to define, construct, and impact Mexican culture, as well as intersections of nationality, gender, race, and class in Mexico. This work illustrates how one of UNM’s most important special collections, noted nationally as the second largest, behind only the Library of Congress, informs research in Art History while also addressing political, sociological and historical themes. To learn more about this collection visit the Center for Southwest Research and Special Collections in Zimmerman Library or see more at NM Digital Collections online.
“Performing Indigeneity” (continued from page 8)

Particularly, I look at cantos and bailes as two of the main tools used by Los Camanches de la Serna to preserve and promote their communal history, identity, and experience. With this restructuring project in mind, I engage with theories of liminality, cultural hybridity, marginality, and mestizaje to better appreciate their applicability or appropriateness within Genízaro performative discourse.

As a unique social, racial, and ethnic identity solely created by Spanish colonial officials in New Mexico to identify indigenous (often Plains Indian) captives incorporated into Hispano and Pueblo households, Genízaro communities played a vital role in the protection and maintenance of regional political, social, and economic structures. Yet, while Genizaros have become the focus of much recent academic attention, this scholarship has become foundational in erasing and/or dismissing the historical significance and contemporary existence of Genízaro identity in New Mexico. Consequently, as Genízaro communities continue to live on the fringes of New Mexico’s cultural landscape, these ritual performances embody the experiences, histories, and sentimientos of the community while assuming powerful dimensions that link the past to the present, passivity to active agency, and legacy to continued experience.

LAS Alum Speaks About Undocumented Dominican Migration

Aggravated poverty is the result of a failed voyage or a successful voyage but insufficient income to sustain life in either Puerto Rico or the US.

Organized crossings are made in traditional yolas, built from wood and covered in fiber glass. Whether you cross with an organized venture crew, a local captain from your community, or as part of your migrant organized village group, there runs the high risk of capsizing and sinking, engine failure, fraud, and upon arrival crashes into a reef that can crush the boat. Also, once migrants cross they run the risk of being caught by US Customs and Boarder Protection.

As Puerto Rico is a US territory, it is subject to the same immigration and customs enforcement as the rest of the USA. Since 2006, undocumented migration to Puerto Rico has become criminalized, and there has been a crack down on second and third time offenders, that can lead to jail time in the US prison system.

For further details, look for the event podcast on the LAII’s website: http://laii.unm.edu/node/60
The Student Organization for Latin American Studies is an organization that promotes social, political, and cultural issues pertaining to Latin America in scholarship, in activism, on the UNM campus and in the broader community. For further information contact SOLAS president Greg Gonzales at solas@unm.edu

Class of 2012

FELICITACIONES

Alexandra Blodget (MALAS)
Adam Clark (MALAS)
Krista Foutz (MALAS/MBA)
Gregory Gonzales (MALAS)
Kelly Hutton (MALAS)
Keith Lanser (MALAS)
Laura Schlabach (MALAS)
Sam Smith (MALAS)
Daryl Spurlock (MALAS)
Susan Staley (MALAS)
Brianne Bigej (MALAS/JD)
Kristen Mattila (MALAS/MCRP)