



FRIENDS OF THE IXCHEL MUSEUM

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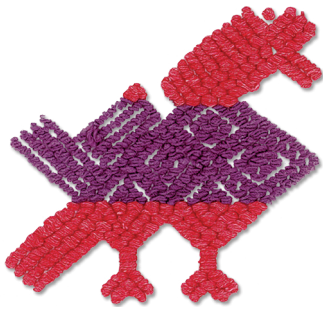
by Ana-María V. Zaugg

Even museum galleries need a facelift. New technologies, recent research, trends in fashion and public interest – all come together to set the table for important changes in how visitors experience objects and education.

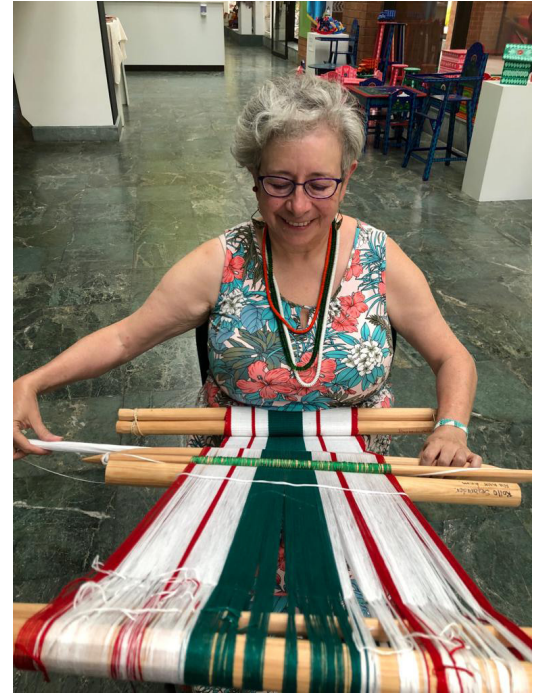
Thanks to a pandemic lull and a significant bequest, the Museo Ixchel was able to completely redesign and reinstall one of its main galleries. When the museum reopened in March, visitors were treated to brighter and

more accessible exhibits, making use of modern conservation-friendly lighting and fresh colors. The entire layout was rethought, and new systems for mounting mannequins were designed. There were new and additional displays of *trajes*, including recently-acquired contemporary pieces, as well as descriptions and examples of modern techniques such as machine embroidery or printed designs (*sublimado*). In addition, the collections of masks and Andrés Curruchich paintings were integrated, adding richness to the understanding of ceremonies and festivities. The gallery updated and retained its detailed bi-lingual labels, but additional information will be made available through QR codes.

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IN THE MUSEUM



The Ixchel Museum greeted 2022 with much activity. We can now proudly say we are fully open and operational. All our exhibits are open, including the renewed Sala IV. We are ready for visitors!

by Maya Fledderjohn

As you know, we pivoted to on-line workshops during the pandemic. There continues to be great interest in our workshops, which include back-strap loom weaving and creating pompoms. These are now in-person and we've hired back Museum employees to teach them.

The rental space is also now open. We had an exhibit of crafts from Totonicapán which generated work for many artisans, interest in the museum, and revenue for the store. It occupied the front gallery for several weeks. Our store continues to be promoted through our Instagram.

The artist Christian "Chrispapita" Escobar, who donated the piece you would first see when coming into the new Sala IV, was selected to represent Guatemala at the 59th Venice Biennale (open April through end November, 2022). His work has been inspired by Guatemalan textiles and he asked the Ixchel Museum to come on board as an institutional partner. Our museum Board of Directors donated two textile pieces to be exhibited throughout the Biennale. Our logo will appear in all the publications and the Guatemalan pavilion -- and there will also be a QR code to guide people to our website. We are very excited to be a part of this project.

Above left: Maya and Christian with his mural at the Biennale

Above right: Yolanda Alcorta (FOIM) taking a workshop at the Museum



SALA IV AMAZES

For the opening, there was a small gathering with cocktails and a tour of the galleries – for many attending, this was their first public outing since the pandemic. Feedback has been very positive, with much appreciation for the improved viewing of the textiles and the inclusion of contemporary examples and information. Visitors especially enjoyed seeing how the style/colors/patterns changed over time in individual villages.

We hope you will be able to enjoy the new gallery, but for armchair tourists who will not be traveling to Guatemala, we are in the process of developing a virtual tour.

This renovation was made possible by a bequest to FOIM from Ana-María Orive Zaugg



THE FRIENDS OF THE IXCHEL RECEIVES BORGATTI BEQUEST

Two years ago, we announced with great sadness the passing of our long-time Board director, Joe Borgatti. We have been fortunate to receive a generous bequest of \$50K and are currently determining best use of these funds. It is deeply appreciated, as it enables us to consider major projects of significance.

This is the second time that we have benefited from his thoughtfulness – the Museo houses the Sue Borgatti Library, previously funded in memory of Joe's first wife.

Not a meeting goes by that we don't reference his wisdom and charm.

SCHOOL EXHIBITS RAMP UP

By Chase and Shannon Davis

Below left: Notre Dame
"fashion show" with Shannon
(FOIM) far right

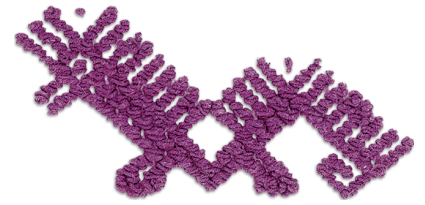
Below right: Florinda Suárez in
the mansion's entry hall

Last fall, students at two Philadelphia schools were able to experience the Mayan textile tradition first-hand. Building on our prior experience, we put on two more extensive exhibits at the Haverford School (boys) and the Academy of Notre Dame de Namur (girls). Both month-long exhibits featured beautiful indigenous clothing ranging from traditional *huipiles* that display the artistry of the Guatemalan weaving tradition—to modern pieces created for daily wear or tourist sale. On display were over 20 *huipiles*, several full outfits, our village-costumed *papier maché* dolls, flags, and weaving looms. We created a special wall of men's clothing for Haverford, and wrestled with the historic balcony layout of the "mansion" at Notre Dame. The exhibits also included a display of prints—most notably Barbara Nottebohm's paintings depicting the daily life of Guatemalan street vendors, as well as works by Carmen Pettersen, Elma Pratt and Fredrick Crocker Jr.

The clothing was enhanced on each opening day by a live demonstration of backstrap-loom weaving, courtesy of our FOIM-sponsored co-operative based in Washington, DC. At Haverford, FOIM board member Yolanda Alcorta conducted multiple short tours with student groups, helping teachers explore the textiles through their lens of Arts, Spanish, History, or even Math. Notre Dame featured us at an all-school morning assembly including a "fashion show" with students modeling full *trajes*.

Shannon has created extensive educational materials, tailored by age or subject, for teachers to use ongoing. Everyone loved the bi-lingual Scavenger Hunt as a way to seek out specific objects, and try-ons were available. We were lucky to have the support of our high school student interns. The results received rave reviews and were featured in both school newsletters. We look forward to additional venues this year.





MAYAN TRAJE EXHIBIT LIVES ON IN NEW JERSEY

Announced in our previous newsletter, *Mayan Traje: A Tradition in Transition* was on display at the Wheaton Cultural Center in Millville, New Jersey from September 24–December 31st last year. The Folklife building’s quirky space was creatively adapted for our stunning pieces by their resident curator, Iveta Pirgova, who supplemented them with several modern weavings by a local fiber artist. A context-setting lecture by Barbara Knoke was given the week prior and is still viewable (see our website for the link). The opening reception was buzzing – it included a three-person weaving demonstration by our own FOIM-sponsored Weaving for the Future co-op and amazing chuchitos amongst the refreshments. And due to our collaboration with Raíces Culturales Latinoamericanas there was a full marimba and Shaman Genaro’s presence for the blessing. When it comes to organizing “Guatemalan surround sound” programming for our textile exhibits, Board director Yolanda Alcorta has no equal.

If you missed this exhibit, you can still have a viewing! A portion of the textiles has been held over to form part of their new exhibit: *Threads of Time & Wisdom: Chilean & Guatemalan Fiber Arts*, which will be on display from April 1–November 14, 2022. This time, they will focus on a visual comparison between the traditional textiles of two indigenous communities – the Chilean Mapuche people and the Guatemalan Maya. “Both Mapuche and Mayan artists create artworks that speak about identity and cultural heritage in a modern inter-connected world, weaving ancestral knowledge and wisdom into present-day ways of life.” Keep this opportunity in mind if you are visiting the area... And do tell all your Mid-Atlantic friends who might be interested!

Below: Display huipil and cintas— and our FOIM info-table

For details, go to either Ixchelfriends.org or WheatonArts.org and type in “Threads of Time” in the Search Box



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ANNE HERMANN LAMBORN



Anne Hermann Lamborn is a California-based independent artist who has specialized in weaving, drawing, painting, and dyes. She is a noted fiber artist who has shown her work in solo and group exhibitions, and has done public art and commissions. She served as a Peace Corps volunteer in 1966-68 in the aldea San José Calderas (Volcán Acatenango). Fortunately for her, she already had a degree in fine arts and Spanish (U. of California) and had also studied at the U. of Madrid and the Prado Museum by the time she got to Guatemala. There she immersed herself in village life and projects, learned to weave, and began her collection.

Later on, she received an MA (fine arts) from San Jose State based on her own original weavings, which she continues to produce. Her large, ongoing Guatemalan collection and travels to Guatemala have been a constant inspiration in her art, Spanish-speaking, and anthropology life. For over 50 years, she has maintained personal ties with the indigenous community.

We welcome her to the Friends of the Ixchel.



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FRIENDS OF THE IXCHEL MUSEUM

15 Roszel Road, Suite 10, Princeton, NJ 08540

Members receive free entrance to FOIM exhibits in the U.S.

**Also entrance to the Museo Ixchel in Guatemala,
with discounts on select purchases in its shop.**

Custodia	\$5,000	Faja	\$100
Huipil Ceremonial	\$1,000	Cinta Seda	\$50
Huipil	\$500	Cinta	\$25
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