

**Analysis of the sculpture *No Solid Form Can Contain You*  
using Gloria Anzaldúa's Theory of Nepantla**

M.A. Art History Research Project

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## INTRODUCTION

This paper studies ways that space shapes identity by examining a contemporary sculpture using a multicultural theory. I focus on analyzing the role of physical space in the construction of cultural identity across time by studying Mariana Castillo-Deball's *No Solid Form Can Contain You* (2010) (Figure 1) through Gloria Anzaldua's Nepantilism theory.

For this research paper, I employ Nepantilism as a theory that makes visible areas where two or more things overlap. In this hybrid space, things are always in transition. In its 2019 installation, *No Solid Form Can Contain You* (2010) is a plastic re-production of a Mexica archeological object named *Coatlicue* (Figure 2 and 3) from the Post-Classic era in Meso-America. Nepantilism prompts me to view the sculpture as an ambiguously cultural object because of its installation at the New Museum of Contemporary Art in 2019.

Although *No Solid Form Can Contain You* (2010) is rooted in Mexican cultural contexts when studying it with Nepantilism I interpret it as a culturally-in-between object. The sculpture is evidence of the contemporary hybridization of Mexican and American cultural identity. By applying Nepantilism to *No Solid Form Can Contain You* (2010), I study it as formal three-dimensional evidence of a hybrid cultural history through its use of space informed by its historical context, technique, materiality and orientation.

I analyze Castillo-Deball's sculpture using Anzaldua's theory of Nepantilism because the theory helps to make visible a relationship between space and cultural identity by establishing a multi-centric perspective that acknowledges cultural pluralisms. My research results from my physical visit to the sculpture as installed at the New Museum in February 2019 in New York, and my subsequent research of the Gloria Evangelina Anzaldua Papers part of the Benson Latin

American Collection at The University of Texas at Austin, Texas and Anzaldua's published texts. By studying the sculpture through Anzaldua's ideas, I broaden contemporary understandings on being culturally-in-between by using formal evidence found in *No Solid Form Can Contain You (2010)* which makes visible relationships of visibility and invisibility through physical locations in space and time.

## **CONTEXT OF THEORY AND SCULPTURE**

In this section I introduce key components to my research paper. I open with my reason for choosing Nepantilism and elaborate on its meanings and the theorist Gloria Anzaldúa. I follow with the artist and the artwork of study *No Solid Form Can Contain You (2010)*.

Gloria Anzaldúa explores dynamics of the relationship between Mexican and American culture, instead of a hierarchy. I use the writings of Anzaldúa because of their ability to balance aspects of cultural identity and art outside and within Western/Eurocentric contexts. Through Nepantilism, Anzaldua expands the ways cultural identity is constructed by questioning the influence Western/Eurocentric culture has had to Mexican culture through acts of colonization. This is important to this research project because the contemporary sculpture of analysis acts as a case-study on the influence colonization has had on Mexican cultural identity. The use of space in Castillo-Deball's *No Solid Form Can Contain You (2010)* prompts pre-colonial and colonial moments in the ancient history of Mexican culture through its a plastic replication of a Mexica pre-colonial stone monolith titled *Coatlicue*.

Geographical space influenced Gloria Anzaldúa to build her theory of Nepantla from her personal lived experiences and memories of living in North America, around the border between

two nations.<sup>1 2</sup> The two nations she straddles in her life and her work are Mexico and the United States of America. Anzaldúa uses her personal reality of living on a geographical area on earth where two national identities and cultures collide (Mexican and American). She experienced the gradient of the two cultures by living in and around a South Texas town called Hargill, in an area referred to some Texans as “the valley.” Her geographical positioning between two nations physically, conceptually, and linguistically helped and influenced Anzaldúa to envision a third space where American and Mexican cultures meet. Anzaldúa’s multicultural method of theorizing transforms contradictions and ambivalence into a new form of understanding the subjectivity of human identities which overlap two or more ways of being.<sup>3</sup> Her work predominately focuses on the hybridization of Mexican culture by colonial powers.

In Anzaldúa’s work, *Nepantla* is a theoretical framework about the politics of culture that shifts cultural margins to the center by focusing on notions of borderless-ness, borders and hybridism.<sup>4</sup> It attempts to achieve a balance between specific cultural identities of cultural subgroups and broader mainstream cultural narratives. The balance between mainstream and minority narratives is part of a global social and cultural movement known as multiculturalism that attempts to question established canons, metanarratives, imposed silences and official histories of non-European cultures.<sup>5</sup>

Other scholars have used *Nepantilism* to write about in-between cultural spaces outside of art historical contexts.<sup>6</sup> In this research paper, *Nepantilism* prompts me to question the official history and imposed silences upon Mexican cultural identity by colonial powers. I do so by studying a contemporary sculpture rooted in Mexican cultural identity as exhibited in an American institution called the New Museum of Contemporary Art in 2019.

*No Solid Form Can Contain You* (2010) is a sculpture made by Castillo-Deball in 2010 that revisits issues of visibility and invisibility associated with *Coatlicue* as it was experienced and re-iterated historically in casts made by foreigners in settings of cross-cultural encounters since the 1800s. In its pre-colonial context, the stone monolith of *Coatlicue* was a spiritual object used to represent mythological/spiritual concepts of Mexica culture.<sup>7</sup> During Spain's colonization of Mexico in the 1500s it was toppled over and buried under rubble.<sup>8</sup> Almost 300 years later, it was unearthed in 1790 during construction to the city square and became an archeological object used to create interpretations of the past by colonial powers such as Spain. This is the point in its historical narrative Castillo-Deball's sculpture engages due to the horizontal orientation of the sculpture in the gallery. She exhibits it horizontally to simulate the moment of encounter in 1790 when it was found laying horizontally underground. To create this work, Castillo-Deball used fiberglass-resin to produce a one-to-one scale modular cast of *Coatlicue* which is assembled with metal bolts and washers. It is an in-the-round plastic sculpture measuring approximately 99" x 48" x 48" (or about 250 x 120 x 120 cm) (Figure 1).

Initially trained as a printmaker, Mariana Castillo-Deball creates multi-dimensional work which reflects her interest in the relationships of positive and the negative formal properties of cultural objects.<sup>9</sup> She has extended this interest in positive and negative formal properties to a conceptual inquiry about visibility and invisibility. By studying who accessed and manipulated cultural objects, how and where they were accessed, including historically, how they have been presented, she seeks to create new understandings on the historical contexts of cultural artifacts such as *Coatlicue*. Her solo exhibition at the New Museum titled "Finding Oneself Outside" comprised of six artworks: two prints, two sculptures and two installations (Figure 4). Together, these works represent five different series which highlight her interests in the way the materiality

and positioning of cultural objects across local and global geographical spaces creates a multiplicity of existences through time that alter perceptions and interpretations of them (Figure 5). Space and multiplicity of existences (multiple ways of being/existing) are key themes of the artist's work I connect to Anzaldúa's. Four of the artworks in the exhibition deal specifically with the way in which Mexican archeological objects and ideas have been re(presented) by colonial audiences in local and global cultural contexts (Figure 6). In this paper I focus on one of these four artworks titled *No Solid Form Can Contain You (2010)*. In this exhibition context, *No Solid Form Can Contain You (2010)* acts as a case-study on the visibility and invisibility of a Mexican cultural object by colonial powers such as Spain and America.

In the following three sections I delve into the ways *No Solid Form Can Contain You (2010)* expands contemporary understandings on Mexican cultural identity through its use of space. I explore the relationships shared between cultural identity and space by identifying connections between exhibited space, the materiality of space, and the politics of space concerning histories of colonialism, nation-states and beyond, including decolonization.

### EXHIBITED SPACE

I studied how the sculpture is exhibited within the New Museum because it was a space and time I was able to access the object first-hand. As a sculptural object, I felt that to fully grasp its formal qualities, I had to experience it in three dimensions as opposed to photographs of its installation in past exhibitions in 2006 and 2010.

In this section I go over the ways in which the Exhibited space of *No Solid Form Can Contain You (2010)* functions as formal evidence for Nepantilism. Anzaldúa's Nepantilism

theory tells me that the sculpture's meaning is not defined by a singular space, it does not privilege an understanding of the object as having a distinct exterior versus interior. In her text "*Light in the Dark*" Anzaldúa introduces the application of Nepantilism as a balance of multiple perceptions simultaneously:

Perceiving something from two different angles creates a split in awareness that can lead to the ability to control perception, to balance contemporary society's worldview with the non-ordinary worldview, and to move between them to a space that simultaneously exists and does not exist. I call entering this realm "Nepantla" – the Nahuatl word for an in-between space, *el lugar entre medio*. Nepantla, palabra indígena: un concepto que se refiere a un lugar no-lugar.<sup>10</sup>

In the chapter the quote is found in, Anzaldúa presents Nepantla as a bridge between worlds. In my application to *No Solid Form Can Contain You (2010)*, the ways of existing its formal features prompts are the material, immaterial; spiritual and archeological; colonial and decolonial.

I visited and studied the contemporary sculpture for 2 days in February 2019. After the 2 days, I built my writings and analysis of the sculpture from the photographs, sketches and memories created. In my analysis of the piece, I study/interpret it alongside the museum panels (wall texts) in the exhibition. They provide textual information on the archeological and spiritual/mythological contexts associated with the formal shapes reproduced by the fiberglass-resin modules. The museum panels provide a historical context on the sculptural aesthetics of *No Solid Form Can Contain You (2010)* such as the interior and exterior views and horizontal orientation.

Anzaldúa's ideas of Nepantilism tell me that the sculpture is a contemporary object which makes visible multiple ways of existing across multiple spaces such as; sculptural and literary, assembled and horizontal, interior and exterior. *No Solid Form Can Contain You (2010)*'s rigid materiality and modular composition enable it to be exhibited in multiple ways and resemble its original form. In its exhibition in 2019, it is placed horizontally to simulate a moment of encounter within the history of the original stone object which is also presented on a museum label across the sculpture. Castillo-Deball exhibits *No Solid Form Can Contain You (2010)* in a singular concentrated space in the gallery by re-assembling the modular fiberglass parts with metal bolts and washers to simulate the exterior and interior of *Coatlicue* (Figure 7). Its assembled form creates a singular space which creates an exterior and interior view possible by its solid and translucent assemblage.

From certain angles and distances in the gallery, the sculpture appears as a solid object with an irregularly organic silhouette. At other angles, the sculpture reveals an opening into what appears to be an interior. The opening of the sculpture reveals a non-solid space created by the assembled plastic casts and some metal bolts and washers (Figure 8 and 9) The interior is hollow and creates a space that is the backside/underside of the planes visible on the exterior of the sculpture. In this method of installation, the interior view of the sculpture is made possible through the translucency of the fiberglass-resin and the amount of track lighting directed towards the sculpture (Figure 8).

Although the plastic modules look the same on the inside and outside, their hollow arrangement creates four different views of space it takes up in the exhibition. The views encountered at first glance are exterior/outside and inside/interior. Two other perspectives are when you can see both simultaneously while facing the West wall (Figure 6), and fourth when



you see through it when approaching it and looking between and through the modules (Figure 10). The feeling of depth in *No Solid Form Can Contain You (2010)* creates a feeling of displacement due to its simultaneous presentation of the outer, inner and in-between of a solid archeological object in three-dimensions.

Nepantilism focuses my attention to the gaps between the assemblage where I see the sculpture as a visual hybridization of the interior and exterior space. This hybridization of interior and exterior space evokes a feeling of disorientation about the archeological and spiritual/mythological context the contemporary object is entangled with. Through Nepantilism, the archeological history represents the colonial, and the spiritual/mythological represents the pre-colonial. By the re(production) of the cultural object in contemporary times, it becomes a decolonial sculpture of Mexican cultural identity.

### BETWEEN ARCHEOLOGICAL AND SPIRITUAL/MYTHICAL SPACE

This section will go over the ways in which the material space of *No Solid Form Can Contain You (2010)* functions as formal evidence for Nepantilism. My application of Nepantilism to the sculpture pushed me into a new perspective where I can peer between the interior and exterior spaces created by *No Solid Form Can Contain You (2010)*. I interpret the exterior to be the archeological and the interior to be the spiritual. Gloria's ideas of Nepantilism help me perceive the shape of the sculpture as a hybridization of a cultural object and idea/myth visualized using space.

For this research project, I make a distinction between the Andesite carved stone monolith and the spiritual/mythological concept which is represented aesthetically by the contemporary object.

There is *Coatlicue* the physical archeological stone object, and COATLICUE the non-physical spiritual/mythological concept/ideology.

The myth and the object of *Coatlicue* is a point of departure for both Anzaldua and Castillo-Deball. Anzaldúa focuses on the concept/myth of the deity by studying and writing about its historical contexts in Chapter 3 of her book *Borderlands* 1987. She writes about COATLICUE as a “mother goddess” with multiple selves. [Footnote *Borderlands* page 49) Rather than presenting the historical context of the stone monolith *Coatlicue*, Anzaldua presents a spiritual context which pre-dates the physically carved stone monolith.

The artist on the other hand, made the work of art based on the ancient sculpture of *Coatlicue* (Figure 2). The sculpture is a fiberglass-resin cast of the stone monolith. It is a modular hollow mold that can be used to re-produce the stone monolith *Coatlicue*. In this respect, Castillo-Deball focuses on the physical object that signifies the spiritual/mythological identity of *Coatlicue*.

*No Solid Form Can Contain You* (2010) is a hybridization of a Mexican physical stone monolith and non-physical spiritual/mythological representation of *Coatlicue*. It hybridizes it by re(producing) aspects of *Coatlicue*'s scale, aesthetics through its sculptural form, and historical context through printed text displayed on a museum panel across the sculpture.

Through my application of Nepantilism to *No Solid Form Can Contain You* (2010), I widen and extend the narrative of the pre-colonial object and myth of *Coatlicue* to meet the post-colonial/decolonial. Nepantilism pushes me to look and question the middle-space seen between the multiple contexts such as the spiritual/mythological and archeological, colonial and post/decolonial, visible and invisible. These dualities/binaries are simultaneously visualized through *No*

*Solid Form Can Contain You (2010)*'s simultaneous interior and exterior and in-between views (Figure 10).

Nepantilism promotes a hybrid perspective that shifts my focus to the liminal overlapping space between the two different ways of perceiving offered through colonial and post/decolonial contexts.<sup>11</sup> In this light, *No Solid Form Can Contain You (2010)* functions as a post/de-colonial three-dimensional case-study of moments in time of Mexican culture through its reproduction Coatlicue. Through its sculptural aesthetics, it hybridizes moments in the pre-colonial, colonial, and post/de-colonial within Mexican culture.

Castillo-Deball looks at the micro-history of the archeological object in the early 1800s, Anzaldua's pushes its micro-history beyond colonial influence. I perceive the contemporary sculpture as an updated visualization of the myth and object of the deity *Coatlicue* across time and space as evidence of the hybridization of Mexican cultural identity through time and space.

The spiritual/mythological ideology of COATLICUE is a creation story. The mythological narrative takes many shapes and forms throughout various times and regions of Mexico.<sup>12</sup> I contextualize my research on the spiritual/mythological context of Coatlicue in Anzaldua's writings. She is not the first or only scholar to write about *Coatlicue*.<sup>13</sup> What interested me about the way she wrote about *Coatlicue* is how she addressed and brought attention to the multiple manifestations the deity can have, and how other tribes in the same geographical area of Meso-America have similar deities with different names.<sup>14</sup>

The theorist focuses on the non-physical spiritual/mythological symbolism of the narrative of *Coatlicue*. In Anzaldua's writings, she digs deeper into the ancestral history of the deity within her book *Borderlands (1987)*.<sup>15</sup> In Chapter 3 *Entering the Serpent*, Anzaldua

reveals that the Coatlicue narrative used to explain the creation of Huitzilopochtli primarily makes visible her destructive/militaristic aspect and overshadows the fertility/life giving characteristics of the deity.<sup>16</sup> Other versions of the identity of the deity according to Anzaldúa and other scholars encapsulate Cihuacoatl, Tonantsi, and Coatlalopeuh.<sup>17</sup>

In Post-Modern/Contemporary times, *Coatlicue* was encountered by Anzaldúa in New York City in the 1980s. Her encounter with an archeological object visualizes features of *Coatlicue* as described/written about in her book *Borderlands* in 1987. It visualizes for Anzaldúa an entrance into the history of her cultural identity that was made possible through the sculptural representation of *Coatlicue* at the American Museum of Natural History of New York.<sup>18</sup> As part of the Anthropological branch of the museum, the object in its American institutional context allowed Anzaldúa an opportunity to be used for her own cultural perceptions in the United States, outside Mexican political geography.

In Chapter 3, *Entering the Serpent* and Chapter 4: *Herencia de Coatlicue/The Coatlicue State*, she provides a brief historical context for the stone sculpture, and she begins to theorize about Mexican cultural identity. Anzaldúa perceives *Coatlicue* as a depiction of the contradictory (Figure 2). She makes this interpretation from the visible integration of reptilian (snakes and scales) and avian (claws and feathers) motifs carved in the stone sculpture. She interprets them as a visualization of heaven and earth, although she is not alone in this interpretation.<sup>19</sup> The duality and hybrid nature of *Coatlicue* inspired Anzaldúa to theorize about her personal reality of living between Mexican and American culture in Texas.

For Anzaldúa, the physical material object visualized immaterial ways of being. Her writing on the immaterial properties of *Coatlicue* were prompted by a physical manifestation.

The physical object was only a doorway into non-physical dimensions. She explores the non-physical through the spiritual and mythological contexts attached to the physical object.

I interpret Castillo-Deball as focusing primarily on the physical object/manifestation of *Coatllicue* due to the scale of its three-dimensional re(presentation) in solid fiberglass-resin modules, as opposed to the disruption of the gallery space created by the museum panels on the walls. By disruption of gallery space, I refer to a physical obstacle in one's path of movement or sight. The museum panels parallel to the walls in the dark exhibition setting are easy to be ignored due to their polite presentation of cultural data. The sculpture on the other hand, demands attention. It is larger than most humans, impedes one's path of vision and movement inside the gallery, it. The museum label panel provides a version of the myth with no external sources.<sup>20</sup> She displays it by 3 lithographs which depict different aesthetic representations of the stone sculpture 2-Dimensionally on paper (Figure 7). Her 3-dimensional aesthetic interpretation points to a moment in the micro-history of the visibility of the archeological object *Coatllicue* during the 1800s.

Although the scale, shape and relief-aesthetics of the contemporary and ancient physical representation of *Coatllicue* appear the same, the interior and in-between is only existent in the contemporary re(production) (Figure 8). Castillo-Deball's focus within this particular time of the narrative of the object *Coatllicue* is the physical un-earthing of the sculpture.<sup>21</sup> This is the point in the narrative of the object Mariana Castillo-Deball's contemporary sculpture *No Solid Form Can Contain You (2010)* begins to engage with.<sup>22</sup>

I interpret the empty space created by *No Solid Form Can Contain You (2010)* as a container for a mythological presence, an essence which is not bound to material origin (Figure 9). The removal/negation of the solid form, which could have been created with the fiberglass

cast, allows/opens the possibility to become a signifier for an imagination of a mythological deity which Anzaldua writes. I contend that Castillo-Deball (re)presents her account of *Coatlicue* through a lack of solid matter, to emphasize that *Coatlicue* exists as an idea/myth/concept before existing as a singular solid object. The non-physical manifestation of *Coatlicue* as a myth is attached to the contemporary (re)production regardless of its relationship to an “original” object.<sup>23</sup> In this interpretation, within the title of the sculpture is *No Solid Form Can Contain You*, I interpret “You” to be *Coatlicue*, and it attaches, as a myth, to an archeological object with a complex role/part in the construction of Mexican cultural identity.

The archeological narrative of the object is entangled with issues of religious and political censorship within Mexican culture/history. Prior to the arrival of the Spanish in Mexico in the 1500s, *Coatlicue* was believed to be used as a spiritual/ritual object representing a philosophical, political, and social stylization of the duality of fertility and death within the Aztec’s cult around the harmony of the Environmental processes between the sky, earth and wind. <sup>24</sup> *No Solid Form Can Contain You* re-interprets the function of the art object by reproducing an object intended for spiritual/mythological purposes into an object intended for multicultural historical education through its materiality and installation in a public cultural institution. Through a Nepantlist framework, the sculpture becomes “border art,” which Anzaldúa defines as the reproduction of indigenous/pre-colonial visual culture that resists corporate culture by superseding the pictorial.<sup>25</sup> It does so by hybridizing aspects of ancestral and contemporary Mexican cultural identity within North America through Castillo-Deball’s sculptural and textual re(presentation) in the context of global contemporary art that makes visible dominant and suppressed cultures.<sup>26</sup>

Anzaldúa was influenced by the geographical earth by her inhabiting an area that although geographically connected, is politically divided. Anzaldúa uses archeological imagery such as *Coatlicue* to theorize the politics of the separation of space in the context of encountering *Coatlicue* in New York City instead of Mexico City. When studying the contemporary sculpture *No Solid Form Can Contain You* (2010) with Nepantilism, I consider how Castillo-Deball also was thinking similarly in materializing cultural hybridization through the presentation the archeological and spiritual/mythical contexts attached to the formal exterior aesthetics reproduced in fiberglass-resin.

Castillo-Deball exhibited the modules in a horizontal way to simulate the moment of encounter with *Coatlicue* in the 1790s - early 1800s when it was unearthed in Mexico City square. Castillo-Deball's techniques and aesthetics create a version of the archeological object *Coatlicue* which re-configures the formal and conceptual qualities of the concept and material archeological form representative of *Coatlicue*. The artist exhibited the contemporary simulation of *Coatlicue* in a horizontal manner because it was the orientation it was encountered in its unearthing in the 1800s. Before it was underground, the sculpture was intended to be viewed in a temple vertically. *Coatlicue* was documented in written text to have been shown in its Pre-Cortesian/Pre-Colonial context upright, with the longest/widest side of the piece in the air, and the cylindrical base on the earth.<sup>27</sup> In its contemporary exhibition, *No Solid Form Can Contain You* (2010) reaches at/right above human waist height when it is installed directly on the ground, if it were installed vertically, it would be about 8 feet tall (Figure 11). To see all the way into the sculpture, one must bend over, or kneel. The method of display of the sculpture makes it uncomfortable for the viewer to peer into in-between spaces but it does not impede it. If the sculpture were displayed on a platform or short pedestal, it would have made looking into the

sculpture more inviting. For one to be at eye level with the interior of the sculpture the viewer must adjust to the low height of the sculpture. In the position of peering into the hollow space of *No Solid Form Can Contain You* (2010), the art work *Do ut Des* (2xxx - 2019) is behind the viewer, *Teozacoalco Map* (2019) is beneath, and the remaining 3 pieces *Coatlicue* (2010), *Mathematical Distortions* (2XXX) and *Stela K Quirigua* (2XXX) in the exhibition are ahead of the piece (Figure 5).

In Mariana Castillo-Deball's industrial reproduction of *Coatlicue*, she omits traits/features/aspects of the archeological/spiritual object. The stone monolith of *Coatlicue* is carved in the round, every inch of the stone is assigned an aesthetic function. The bottom of the sculpture when it was displayed in the pre-colonial contexts in Mexico, had another earth deity called "Tlaltecuhli" carved at the base/bottom of it. This side would have not been visible when it was displayed upright and was meant to be in direct contact with the surface of the earth. In the fiber-glass resin simulation Castillo-Deball produced, she omits recreating the base of the original stone sculpture, doing so allows the interior hollow space of the modular cast to be revealed (Figure 8). The artist omits a version of the archeological past and refigures an ancient mythological narrative into a contemporary conversation on visibility and invisibility of objects of collective histories/cultural identity. This relates to Anzaldua's work because she presents two perspectives simultaneously.

I looked at the in-between space of the sculpture as exhibited in New York in 2019, as opposed to comparing how it had been exhibited before. My experience with *No Solid Form Can Contain You* (2010) expanded my understanding of my personal Mexican cultural identity by giving me access to an archeological object by simulating a (re)presentation of the mythological



deity which visualizes new possibilities of meanings through a material spatial aesthetic language in the contemporary.

The casting techniques used by Castillo-Deball have produced a fiberglass-resin sculpture that when assembled, creates an open disruption of space. *No Solid Form Can Contain You (2010)* takes up a singular 3-dimensional space in a gallery at the New Museum (Figure 12). It is scaled to be a replica which measures about 99 inches long, 48 inches high, and 48 inches wide. The imagery and texture on each modular plastic piece is made to mimic the imagery and texture of *Coatlicue* in such a precise way that replicas can be cast from the mold. *No Solid Form Can Contain You (2010)* occupies a space in the South Eastern center which is directly in view from both entrances. It disrupts the gallery space by its location in line with the entrances and the middle of the gallery. The fiberglass resin plastic parts are assembled into aspherical rectangular cube which has one large opening on the side closest to the East wall, facing the South East corner of the gallery.

The sculpture functions as a vessel for physical space when all the modules are held together with bolts and washers. Her use of physical space in the three dimensions creates a non-physical visual presence which interrupts the contemporary present. The interruption of the present is achieved through *No Solid Form Can Contain You (2010)*'s lightweight deconstructable mold which creates a hollow space (Figure 8, 9 and 10).

My encounter with *No Solid Form Can Contain You (2010)* created a moment where my everyday mode of perception broke and created a shift.<sup>28</sup> This industrially produced sculptural plastic object visualized the interior of a solid stone spiritual and archeological monolith. Anzaldúa says that a shift in perception is when one begins to see through things and between depths and become aware of the soul/self.<sup>29</sup> By looking at *No Solid Form Can Contain You*

(2010) as a contemporary cultural object, it created a shift in my way of perceiving an existing archeological object by hybridizing spatially how it has been used in two contexts within Mexican culture.

### POLITICAL SPACE

I interpret Castillo-Deball's decision to visualize the method of production used to create *No Solid Form Can Contain You* (2010) as an aesthetic tool to make visible the various entanglements that Mexican cultural objects have with methods and processes of reproduction. The sculpture functions as a hollow mold which can potentially re-produce the stone monolith. Gloria's ideas of Nepantilism tells me that the technique of the sculpture is a visualization of the hybridization of Mexican and American culture. In this section I will focus on the way the method of production creates a political space by addressing its physical materiality. In the previous section above, I wrote about the space between the archeological and the spiritual/mythological. In this section, I think about the way the materiality of the sculpture fosters a political space where Mexican and American culture overlap.

The original sculpture *No Solid Form Can Contain You* (2010) was cast from, is a free-standing in-the-round carved stone called andesite, which is a type of volcanic stone. Unlike the original it emulates, it was made in an additive manner by overlaying sheets of a plastic-based media called Fiberglass.<sup>30</sup> The plastic cast is assembled into a singular form, which when properly sealed, can become a mold which can cast and reproduce more replicas of *Coatlicue*. The form of the contemporary structure emerged from the solid surface of a pre-existing subtractive stone form. Although the archeological and the contemporary object emulate a

similar form, the media they are made of highlights their separation through time. This observation is important because I interpret Castillo-Deball's use of plastic as media which represent America's commodification of Mexican culture. Rather than replicating *Coatlicue* as a solid form, the use of plastic to create a mold gives a contemporary identity to the ancient Mexica monolith.

Plastic(s) is a term applied to an array of natural and synthetic materials which exist in different forms, properties and appearances. The use of plastic by artists has been done since the 20<sup>th</sup> century.<sup>31</sup> It became more prevalent around the 1950s. The variation of the arrangement of the polymers determine key properties of the material such as malleability and rigidity.<sup>32</sup> The use of plastic and man-made polymer technology was made popular through the push towards industry and mass-manufacturing which begun around the 1900s-1930s and become more commonly used by artists as a structural material in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. Plastic materials are grouped into two classes. One of the classes is thermoplastics, which are polymers that are shaped through heating and pressure.<sup>33</sup> The second kind of plastic materials are thermosetting materials, which are the type of materials the sculpture *No Solid Form Can Contain You* (2010) was made with. Thermosets used to make *No Solid Form Can Contain You* (2010) are epoxy resins which function as adhesives for the glass reinforced plastic (GRP). Glass Reinforced plastic or Fiberglass is polyester resin reinforced with glass fibers.<sup>34</sup> Fiberglass-resin is made of two different kinds of polymers. One is a liquid catalyst which is a media that binds the second material, glass-fiber laminate sheets. Together, they create a rigid, solid lightweight structure that sets to the form and texture of the object being molded, in this case, the original *Coatlicue* sculpture.<sup>35</sup> This method of casting allows for complex structures to be cast. Overtime, the fiberglass-resin interacts with the oxygen and light in the atmosphere and degrade over time,

becoming brittle due to its loss of strength and yellowing in color.<sup>36</sup> The technique allows for the creation of an interior and exterior translation of the carved solid stone surface of *Coatlicue* that is created through the colors marbled on the translucent fiberglass-resin plastic modules. The bottom of the sculpture appears to be suspended in its many shadows (Figure 6 and Figure 11).

The object and theory point to a tension in the way institutional replication of cultural objects extends their visibility but displaces them outside their original contexts. Anzaldúa's Nepantilism theory shifts my focus to the pros and cons in the traveling of sculptural art objects from Mexico to the United States. Castillo-Deball's visualization of the casting process was done to bring the public/viewer's attention to a repeating story shared by archeological objects where they are replicated and reproduced by archeologists in different media. These replicas and reproductions of cultural objects are then exhibited in spaces even further removed than the site where the original archeological object functioned, was found, was studied, and was finally exhibited. An example of a removal of archeological objects from their physical geographical contexts can be the access of archeology and cultural objects offered by cultural institutions such as UNESCO, by means of virtual reality or augmented reality by means of digital simulations.<sup>37</sup>

The use of plastic as a media in *No Solid Form Can Contain You* (2010) is seen through Nepantilism as a signifier for the commodification of cultural diversity in the "neo-colonial."<sup>38</sup> An example of the commercialization of cultural diversity Anzaldúa provides, is the way in museums in the United States such as Denver Museum of Natural History reproduce "pop-culture rip-offs."<sup>39</sup> In Chapter 3 "Border Art" of her book *Light in the Dark*, Anzaldúa writes about her visit to the museum gift shop after her visit to the ticketed exhibition of "AZTEC: The World of Moctezuma" on its opening day September 26, 1992.<sup>40</sup> In the shop, she saw mass manufactured "feathers, paper flowers, and ceramic statues of fertility goddesses sell for ten

times what they sell for in Mexico.”<sup>41</sup> Alongside the commercialization of ethnic culture through material mass-production, Anzaldúa points out the way Mexican culture is sold outside of the museum immaterially on TV, billboards, and even the cantinas in airport corridors where you can drink margaritas.<sup>42</sup> In this chapter she criticizes the way American cultural authorities colonize Mexican cultural identity by the way they exhibit Mexican cultural objects.

Her experience of the Denver Museum of Natural History’s simulation of pre-colonial Mexican cultural contexts put Anzaldua in a state of Nepantla. For her, the exhibition:

...enacts a psychosis of sorts, implying that all Aztecs are dead and only inhabit prehistory. It induces a double beingness in me: feeling my Mexican indigenous aspects represented while at the same time feeling these parts of myself “disappeared.”<sup>43</sup>

Her issue was the way in which the museum presented pre-colonial objects as belonging to a culture which no longer exists, but it never ceased to exist. Anzaldua’s writings of her experience of the exhibition in 1992 push me to view Castillo-Deball’s sculpture as re-contextualizing Mexican cultural identity in a way that questions simultaneously colonial and pre-colonial ways of being. *No Solid Form Can Contain You (2010)*’s method of production of casting and mold-making, paired with the media of plastic (versus steel, marble or wood) emphasize the commercialization of Mexican culture through its mass (re)production in the United States. Anzaldúa refers to commercialization of Mexican culture as a “neo-colonialism.” Although *No Solid Form Can Contain You* can be used to mass-manufacture replicas of *Coatlicue*, in its installation in 2019, I view it as a hybrid cultural contemporary art object. It brings into the physical present the discussion of the role of archeology and spirituality/mythology in the construction of cultural identity. In its installation in 2019, *No Solid Form Can Contain You (2010)* pushes me to consider the way America’s commodification of Mexican cultural objects,

which share archeological and spiritual/mythological contexts, re-interprets their meanings to represent American versions of Mexican culture.

## CONCLUSION

I restricted my physical area of study within North American because it was the geographical space in which the original *Coatlilcue* Post-Classic Monolith was created from/within and currently resides, and the same geographical space *No Solid Form Can Contain You* (2010) has been exhibited in various regions on the same continent. I feel it is important for me to make this distinction because Mariana Castillo-Deball has exhibited the relationship Mexican cultural identity has to objects, in particular archaeological objects, in multiple museum settings overseas in Europe.<sup>44</sup>

I focus my discussion to North America because of the complicated present state of politics between Mexico and the United States. Using Gloria Anzaldúa's theory of Nepantilism, I investigate Mexican cultural identity as unbounded from a singular geographical site of origin. Crossing the Northern Mexican border, my research takes me to two specific geographical sites: New York in 2019, when studying *No Solid Form Can Contain You* (2010), and Austin, Texas when studying the Gloria Anzaldúa Archives in 2020.<sup>45</sup> I synthesize visual and literary data on the same topic found in foreign geographical contexts to make sense of Mexican cultural identity. Under Nepantilism, Anzaldúa reminds me that cultural identity is not grounded to a singular geography, it is fluid and constantly changing. As seen in the sculpture, every time the exhibition context changes across time in cultural spaces throughout North America, a different interpretation can be made from the materials of the exact same sculptural object.

I look further within space by looking at middle space where the two nations overlap. To do so I use the writings by a cultural theorist who uses the geographical space in which she lived in as a resource for her cultural theories as opposed to constructing them primarily around an archeological object. I study this object with my personal hybrid cultural lens as a self-identified Mexican-American woman.<sup>46</sup> My place of origin is the present-day part of geography referred to the United States of America. This country shares the same North American geographies yet opposing cultural understandings around the meaning, exhibition, and purpose of art objects. Through the writings of Gloria Anzaldúa, the bi-national art made between the two nations of Mexico and USA can be referred to as “*Border Arte*” or “*Border Art*”.<sup>47</sup> This type of art is a product of the mixture of multicultural historical/cultural contexts which influence one’s identity and perceptions. After my application of Nepantilism to *No Solid Form Can Contain You (2010)* I interpret it as a sculptural visualization of the hybridization of Mexican cultural identity across spaces and time.

The focus of this paper was not to define Mexican cultural, instead I use an understanding of Mexican culture sourced from my own personal lived experience within it since birth. In my experiencing of Mexican culture, like Anzaldúa and Castillo-Deball, I was not bound to a specific space within the nation of Mexico inside North American geographies. I, like the two makers and the sculpture, have moved across the North American geographies in different shapes and sizes through time, which amalgamated and molded my malleable Mexican identity as an immaterial form which is connected to the geographical earth environmentally, aesthetically, spiritually and ancestrally.

I studied a contemporary sculpture which functioned as an object of study that provided evidence on the relationship of Mexican cultural identity to space. The theorist I used created a

theory between two nations on the same geographical space. Her theory pushed me to look at the many ways a contemporary art object can exist in space through time. *No Solid Form Can Contain You (2010)* represented the malleability of Mexican cultural identity through geographical space when exhibited in cultural museums within two opposing nations.

Although *No Solid Form Can Contain You (2010)* is in an American context, I study it as a cultural in-between space. Its previous exhibitions in Mexico 2006 and California in 2010 are united in its 2019 exhibition in a “global” cultural institution within North American geographies.<sup>48</sup> In this setting, *No Solid Form Can Contain You (2010)* appears outside of its cultural context in a space of *Nepantla* which prompts fluid hybrid interpretations.

The significance of this exhibition of the object was its technique, which was further manipulated through its physical location, orientation, and place in space. I also studied this exhibition the most because it was the time and space, I was able to access it at, as opposed to past printed and digital manifestations. The original cultural object *No Solid Form Can Contain You (2010)* simulates, is entangled in issues of visibility and invisibility within Mexican culture. The contemporary cultural object pushed me to raise questions on the visibility of spiritual and archeological cultural objects in the present and their authenticity and originality in a time of digital reproduction and fabrication. In this paper *No Solid Form Can Contain You (2010)* is a culturally in-between contemporary art object where its technique, materiality, and spatial aesthetics present a cultural ecosystem of new meanings. Under a *Nepantilism*, the features of *No Solid Form Can Contain You (2010)* make visible the commodification, appropriation, and aesthetics of Mexican archeological cultural objects in exhibited space, between Spiritual/Archeological spaces and political space.



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## Figures



*Figure 1*

Mariana Castillo-Deball, *Finding Oneself Outside*, in *Finding Oneself Outside* (exhibition). The New Museum of Contemporary Art, New York. Photographed by Maris Hutchinson. Accessed November 1, 2019.

[https://www.newmuseum.org/exhibitions/view/mariana-castillo-deball?goal=0\\_bbd8108434-526ffcfa8c-409330125&mc\\_cid=526ffcfa8c&mc\\_eid=335c2e43f2](https://www.newmuseum.org/exhibitions/view/mariana-castillo-deball?goal=0_bbd8108434-526ffcfa8c-409330125&mc_cid=526ffcfa8c&mc_eid=335c2e43f2)



*Figure 2*

Mexica, *Coatlicue*, circa 1200 CE -1521 CE Carved Stone, Tall/Alto: 350 cm, Wide/Ancho: 130 cm,  
Depth/Profundidad: 45 cm. Archeological Collection of the Museo Nacional de Antropología in Mexico City.



*Figure 3*

Montaño Héctor, *Sala / Tema Mexica (1200 CE.-1521 CE). Exposición Arqueológica*. Accessed November 1, 2019.

[https://www.lugares.inah.gob.mx/es/museos-inah/exposiciones/6021-951-mexica-1200-d-c-1521-d-c.html?expo\\_id=6016&lugar\\_id=471&lugar\\_id=471](https://www.lugares.inah.gob.mx/es/museos-inah/exposiciones/6021-951-mexica-1200-d-c-1521-d-c.html?expo_id=6016&lugar_id=471&lugar_id=471).



*Figure 4*

Mariana Castillo-Deball, *Finding Oneself Outside*. The New Museum of Contemporary Art, New York. Photographed by Maris Hutchinson. Accessed November 1, 2019. [https://www.newmuseum.org/exhibitions/view/mariana-castillo-deball?goal=0\\_bbd8108434-526ffcfa8c-409330125&mc\\_cid=526ffcfa8c&mc\\_eid=335c2e43f2](https://www.newmuseum.org/exhibitions/view/mariana-castillo-deball?goal=0_bbd8108434-526ffcfa8c-409330125&mc_cid=526ffcfa8c&mc_eid=335c2e43f2).



*Figure 5*

Agostino Aglio, *Exhibition of Ancient Mexico at the Egyptian-Hall Piccadilly*, 1824. Lithograph; ink on paper. 17.5cm x 36.2cm John Carter Brown Library, Brown University, Providence, Rhode Island, Brown University, Providence, Rhode Island. Accessed November 1, 2019, <https://jcb.lunaimaging.com/luna/servlet/detail/JCB~1~1~2920~4700005:Exhibition-of-Antient-Mexico-at-the#>



*Figure 6*

Mariana Castillo-Deball, *No Solid Form Can Contain You (view of interior)*, in *Finding Oneself Outside* (exhibition). Photographed by Nansy Lizbeth López Gutiérrez, February 2019.



*Figure 7*

Mariana Castillo-Deball, *No Solid Form Can Contain You* and *Coatlicue*, in *Finding Oneself Outside* (exhibition). The New Museum of Contemporary Art, New York. Photographed by Nansy Lizbeth López Gutiérrez, February 2019.



*Figure 8*

Mariana Castillo-Deball, *No Solid Form Can Contain You* (close-up view of interior), in *Finding Oneself Outside* (exhibition). Photographed by Nansy Lizbeth López Gutiérrez, February 2019.





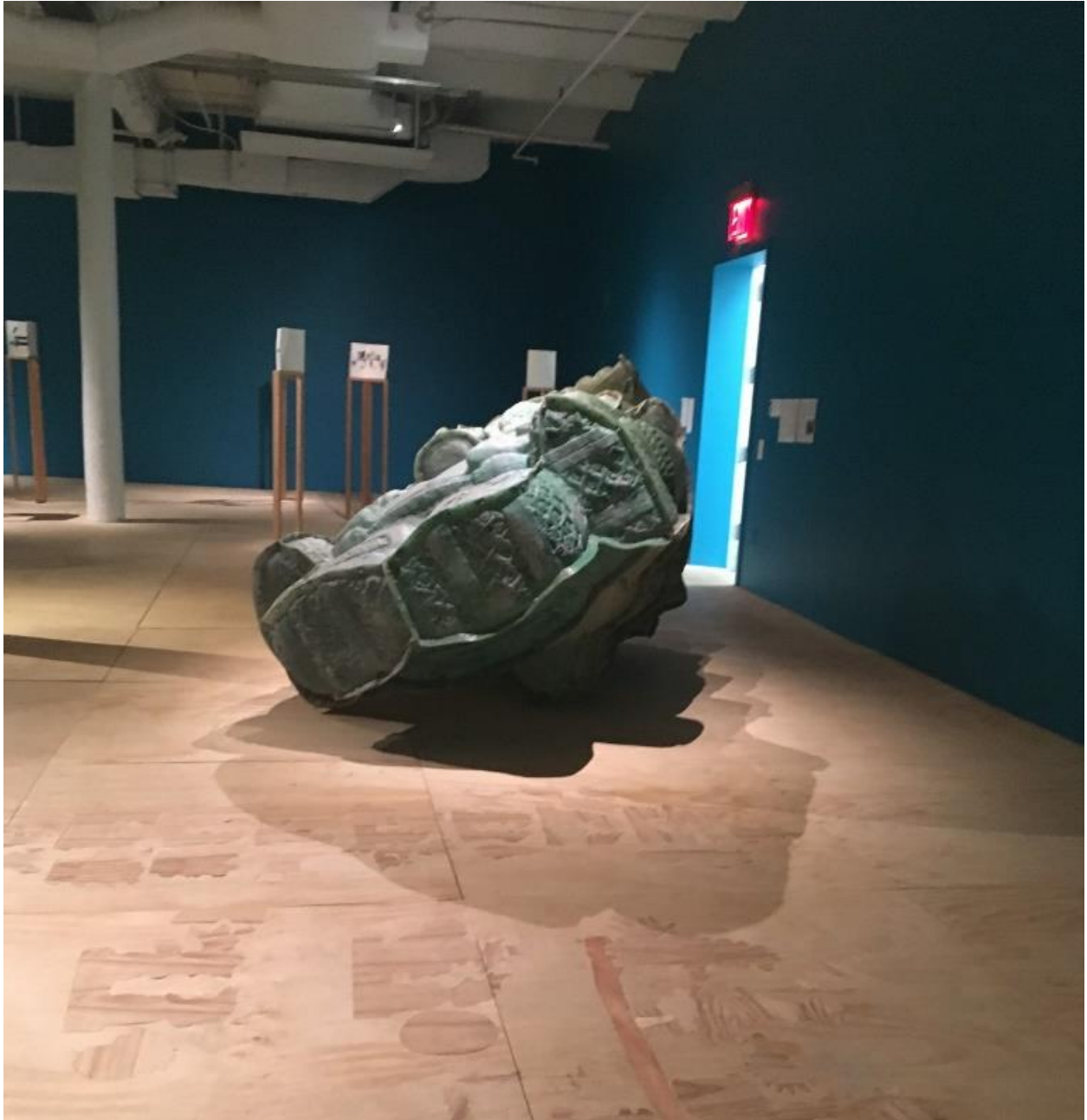
*Figure 9*

Mariana Castillo-Deball, Interior View of *No Solid Form Can Contain You*, in *Finding Oneself Outside* (exhibition). Photographed by Nansy Lizbeth López Gutiérrez, February 2019.



*Figure 10*

Mariana Castillo-Deball, *Detail Shot of Bottom Exterior of No Solid Form Can Contain You*, in *Finding Oneself Outside* (exhibition). The New Museum of Contemporary Art, New York. Photographed by Nansy Lizbeth López Gutiérrez, February 2019.



*Figure 11*

Mariana Castillo-Deball. *Facing Southwest Corner: Exhibition View of No Solid Form Can Contain You*, in *Finding Oneself Outside* (exhibition). The New Museum of Contemporary Art, New York. Photographed by Nansy Lizbeth López Gutiérrez, February 2019.



Figure 12

Birds-Eye Drawing of Exhibition "Finding Oneself Outside." Digital Drawing by Nansy Lizbeth López Gutiérrez, March 2020.

- <sup>1</sup> The word “Nepantla” is neither Spanish or English, it is a word from the Náhuatl [nah-watl] language which has pre-colonial roots.
- <sup>2</sup> Anzaldúa, Gloria. *Borderlands :The New Mestiza = La Frontera*. Fourth , 25th anniversary ed. San Francisco; 4: Aunt Lute Books, 2012. (Pgs 30-31)
- <sup>3</sup> Ramírez, Mari Carmen, Tomás Ybarra-Frausto, Héctor Olea, María C. Gaztambide, and Melina Kervandjian. 2012. *Resisting Categories: Latin American And/or Latino?* Critical Documents of 20th-Century Latin American and Latino Art. Houston: Yale University Press. <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=538707&scope=site> [page 996]
- <sup>4</sup> Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pg. 184)
- <sup>5</sup> Ramírez, Mari Carmen, Tomás Ybarra-Frausto, Héctor Olea, María C. Gaztambide, and Melina Kervandjian. 2012. *Resisting Categories: Latin American And/or Latino?* Critical Documents of 20th-Century Latin American and Latino Art. Houston: Yale University Press. <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=538707&scope=site> [page 944]
- <sup>6</sup> Other scholars using Anzaldúa: Alonso, A.M. (2004), Conforming Disconformity: “Mestizaje,” Hybridity, and the Aesthetics of Mexican Nationalism. *Cultural Anthropology*, 19: 459-490. doi:[10.1525/can.2004.19.4.459](https://doi.org/10.1525/can.2004.19.4.459) ; Dávila S., Arturo, Ana Castillo, and Gloria Anzaldúa. "Frontera Sin Fronteras: Introducción a La Poesía Mechicana." *Revista De Crítica Literaria Latinoamericana* 38, no. 76 (2012): 335-60. Accessed May 1, 2020. [www.jstor.org/stable/23631241](http://www.jstor.org/stable/23631241) .; Lazcano, Lourdes Parra. "Rosario Castellanos, Entre México e Israel." *Bulletin of Hispanic Studies* 95, no. 7 (2018): 783-799. doi:<http://libproxy.library.unt.edu:2126/10.3828/bhs.2018.46>.  
<https://libproxy.library.unt.edu/login?url=https://libproxy.library.unt.edu:2165/docview/2075717116?accountid=7113>.
- <sup>7</sup> Gloria Anzaldúa also writes about this history. Wall Text: *No Solid Form Can Contain You*, Winter/Spring 2019 by Mariana Castillo-Deball. In exhibition "Finding Oneself Outside" at the New Museum of Contemporary Art, New York, NY. Seen on: February 28, 2017.
- <sup>8</sup> Burland, C. A. and Werner Forman. *Feathered Serpent and Smoking Mirror*. New York: Putnam, 1975. [Page 39]
- <sup>9</sup> Mariana Castillo-Deball interview by Katie Guggenheim. *Chisenhale Interviews: Mariana Castillo Deball* Edited by Polly Staple.
- <sup>10</sup> Anzaldúa, Gloria,Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pg. 28)
- <sup>11</sup> Anzaldúa, Gloria,Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pg. 28)
- <sup>12</sup> Sources on *Coatlicue*: Broda, Johanna, David Carrasco, and Eduardo Matos Moctezuma. *The Great Temple of Tenochtitlán: Center and Periphery in the Aztec World*. Berkeley: University of California Press, 1987. (Pg. 72-73); Brundage, Burr Cartwright. *The Fifth Sun : Aztec Gods, Aztec World*. The Texas Pan American Series. Austin: University of Texas Press, 1979. (Pgs. 136 – 139); Burland, C. A. and Werner Forman. *Feathered Serpent and Smoking Mirror*. New York: Putnam, 1975. (Pg. 37); Dr. Lauren Kilroy-Ewbank, "Coatlicue," in *Smarthistory*, August 9, 2015, accessed February 20, 2020, <https://smarthistory.org/coatlicue/> .; Vivó, Jorge A. *México Prehispánico, Culturas, Deidades, Monumentos*. México: Editorial E. Hurtado, 1946. (Pgs. 473 - 476); Wall Text: *The Story of Coatlicue and Coyolxauhqui*, Winter/Spring 2019 by Mariana Castillo-Deball. In exhibition "Finding Oneself Outside" at the New Museum of Contemporary Art, New York, NY. Seen on: February 28, 2017.
- <sup>13</sup> Other scholars who write about Coatlicue are: Ana María Carbonell. "From Llorona to Gritona: Coatlicue in Feminist Tales by Viramontes and Cisneros." *MELUS*. 24 (2) (1999): 53-74. ; Klein, Cecelia F. "A New Interpretation of the Aztec Statue Called Coatlicue, "Snakes-Her-Skirt." *Ethnohistory* 55, no. 2 (Spring, 2008): 229. doi:<http://libproxy.library.unt.edu:2126/10.1215/00141801-2007-062>.  
<https://libproxy.library.unt.edu/login?url=https://libproxy.library.unt.edu:2165/docview/209752165?accountid=7113>.
- <sup>14</sup> Anzaldúa, Gloria. *Borderlands :The New Mestiza = La Frontera*. Fourth , 25th anniversary ed. San Francisco; 4: Aunt Lute Books, 2012. (Pg 49)
- <sup>15</sup> Apart from being the “mother” of Huiztilopochtli, *Coatlicue* was only one part of the identity of the goddess/deity. Anzaldúa, Gloria. *Borderlands :The New Mestiza = La Frontera*. Fourth , 25th anniversary ed. San Francisco; 4: Aunt Lute Books, 2012. (Pg. 48-56)
- <sup>16</sup> Anzaldúa, Gloria. *Borderlands :The New Mestiza = La Frontera*. Fourth , 25th anniversary ed. San Francisco; 4: Aunt Lute Books, 2012. (Pg 49)
- <sup>17</sup> Sources on other identities of the deity: Ana María Carbonell. "From Llorona to Gritona: Coatlicue in Feminist Tales by Viramontes and Cisneros." *MELUS*. 24 (2) (1999): 53-74.; Broda, Johanna, David Carrasco, and Eduardo Matos Moctezuma. *The Great Temple of Tenochtitlán: Center and Periphery in the Aztec World*. Berkeley: University of California Press, 1987. (Pg. 72); Burland, C. A. and Werner Forman. *Feathered Serpent and Smoking Mirror*. New York: Putnam, 1975. (Pg. 37)
- <sup>18</sup> Anzaldúa, Gloria. *Borderlands :The New Mestiza = La Frontera*. Fourth , 25th anniversary ed. San Francisco; 4: Aunt Lute Books, 2012. (Pg. 69)
- <sup>19</sup> Herrán, Saturnino. *Nuestros Dioses Antiguos No. 1, La Coatlicue*. Charcoal on paper., 88.5cm x 62.5cm. 1914.
- <sup>20</sup> Wall Text: *The Story of Coatlicue and Coyolxauhqui*, Winter/Spring 2019 by Mariana Castillo-Deball. In exhibition "Finding Oneself Outside" at the New Museum of Contemporary Art, New York, NY. Seen on: February 28, 2017.
- <sup>21</sup> Antonio de León y Gama. *Descripción histórica y cronológica de las dos piedras*. México: Porrúa. 1978.

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- <sup>22</sup> Wall Text: *No Solid Form Can Contain You*, Winter/Spring 2019 by Mariana Castillo-Deball. In exhibition "Finding Oneself Outside" at the New Museum of Contemporary Art, New York, NY. Seen on: February 28, 2017.
- <sup>23</sup> Wall Text: *The Story of Coatlicue and Coyolxauhqui*, Winter/Spring 2019 by Mariana Castillo-Deball. In exhibition "Finding Oneself Outside" at the New Museum of Contemporary Art, New York, NY. Seen on: February 28, 2019.
- <sup>24</sup> Broda, Johanna, David Carrasco, and Eduardo Matos Moctezuma. *The Great Temple of Tenochtitlán: Center and Periphery in the Aztec World*. Berkeley: University of California Press, 1987. (Pg. 106)
- <sup>25</sup> Anzaldúa, Gloria, Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pg. 61-62)
- <sup>26</sup> Anzaldúa, Gloria, Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pg. 62)
- <sup>27</sup> Burland, C. A. and Werner Forman. *Feathered Serpent and Smoking Mirror*. New York: Putnam, 1975. (Pg. 39)
- <sup>28</sup> Anzaldúa, Gloria. *Borderlands :The New Mestiza = La Frontera*. Fourth , 25th anniversary ed. San Francisco; 4: Aunt Lute Books, 2012. (Pg. 61)
- <sup>29</sup> Anzaldúa, Gloria, Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pg. 86)
- <sup>30</sup> Pullen, D., Michael Wigginton, Jonathan Stephenson, Claire Catterall, and Yvonne Shashoua. "Plastic." *Grove Art Online*. 2003; Accessed 21 Feb. 2020. <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000068062>. [Page 6]
- <sup>31</sup> Salvadori, Barbara, Emma Cantisani, Maria Perla Colombini, and Cecilia Gaia Rachele Tognon. "Painted Fiberglass-Reinforced Contemporary Sculpture: Investigating Composite Materials, Techniques and Conservation Using a Multi-Analytical Approach." *Applied Spectroscopy* 70, no. 1 (January 2016): 174–85. doi:[10.1177/0003702815616736](https://doi.org/10.1177/0003702815616736). [Page 174]
- <sup>32</sup> Pullen, D., Michael Wigginton, Jonathan Stephenson, Claire Catterall, and Yvonne Shashoua. "Plastic." *Grove Art Online*. 2003; Accessed 21 Feb. 2020. <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000068062>. [Page 1]
- <sup>33</sup> Pullen, D., Michael Wigginton, Jonathan Stephenson, Claire Catterall, and Yvonne Shashoua. "Plastic." *Grove Art Online*. 2003; Accessed 21 Feb. 2020. <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000068062>. [Page 1]
- <sup>34</sup> Pullen, D., Michael Wigginton, Jonathan Stephenson, Claire Catterall, and Yvonne Shashoua. "Plastic." *Grove Art Online*. 2003; Accessed 21 Feb. 2020. <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000068062>. [Page 2]
- <sup>35</sup> Stephenson, Jonathan. "Fibreglass." *Grove Art Online*. 2003; Accessed 21 Feb. 2020. <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000028156>. [Page 1]
- <sup>36</sup> Pullen, D., Michael Wigginton, Jonathan Stephenson, Claire Catterall, and Yvonne Shashoua. "Plastic." *Grove Art Online*. 2003; Accessed 21 Feb. 2020. <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000068062>. [Page 10]
- <sup>37</sup> Cameron, Fiona., Kenderdine, Sarah.,. *Theorizing Digital Cultural Heritage : A Critical Discourse*. Cambridge, Mass.; London: MIT Press, 2010. (Pg. 362)
- <sup>38</sup> Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pg. 181)
- <sup>39</sup> Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pg. 181)
- <sup>40</sup> Anzaldúa, Gloria, Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pgs. 47-64)
- <sup>41</sup> Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pg. 181)
- <sup>42</sup> "Milking the Legend of a Weeping Apparition." *Los Angeles Times*. Los Angeles Times, January 13, 2002. <https://www.latimes.com/archives/la-xpm-2002-jan-13-me-22382-story.html>.; Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pg. 181)
- <sup>43</sup> Anzaldúa, Gloria, Keating, AnaLouise., *Light in the Dark/Luz En Lo Oscuro Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015. (Pg. 48)
- <sup>44</sup> Mariana Castillo Deball, Melanie Roumiguère, Hamburger Bahnhof - Museum für Gegenwart - Berlin, and Nationalgalerie. *Mariana Castillo Deball - Parergon*. Berlin: Nationalgalerie, 2014. (Pgs 344 – 346)
- <sup>45</sup> Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, The University of Texas at Austin.
- <sup>46</sup> Although I did not make my personal identity as a Mexican-American the main tool of research in this project, Anzaldúa writes about using autobiography as a way to generate cultural meaning, she calls this methodology "autohistoria-teoria" and expands on it in the three texts used in this paper. For a definition see: Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pg. 319)

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<sup>47</sup> Anzaldúa, Gloria and AnaLouise Keating. *The Gloria Anzaldúa Reader*. Latin America Otherwise. Durham: Duke University Press, 2009. (Pgs. 176 – 185)

<sup>48</sup> “Mission & Values.” Mission & Values :: New Museum. Accessed March 30, 2020.  
<https://www.newmuseum.org/pages/view/values>.