dimensional printing, photo transfer, and sonic amplifications to explore the apparitions of bodies, and the ego across materials, site, and memory. Featuring installation views and research material, this volume is the first substantial monograph dedicated to the artist’s work. This publication includes a foreword by director and curator Yesomi Umolu, contributions from scholar and curator Candice Hopkins and poet J. Michael Martinez, an interview with Mendez and curator Katja Rivera, and a print insert created by the artist.

The Memory of Bones
Stephen Houston 2013-05-01 All of human experience flows from bodies that feel, express emotion, and think about what such experiences mean. But is it possible for us, embodied as we are in a particular time and place, to know how people of long ago thought about the body and its experiences? In this groundbreaking book, three leading experts on the Classic Maya (ca. AD 250 to 850) marshal a vast array of evidence from Maya iconography and hieroglyphic writing, as well as archaeological findings, to argue that the Classic Maya developed a coherent approach to the human body that we can recover and understand today. The authors open with a cartography of the Maya body, its parts and their meanings, as depicted in imagery and texts. They go on to explore such issues as how the body was replicated in portraiture; how it experienced the world through ingestion, the senses, and the emotions; how the body experienced war and sacrifice and the pain and sexuality that were intimately bound up in these domains; how words, often heaven-sent, could be embodied; and how bodies could be blurred through spirit possession. From these investigations, the authors convincingly demonstrate that the Maya conceptualized the body in varying roles, as a metaphor of time, as a gendered, sexualized being, in distinct stages of life, as an instrument of honor and dishonor, as a vehicle for communication and consumption, as an exemplification of beauty and ugliness, and as a dancer and song-maker. Their findings open a new avenue for empathetically understanding the ancient Maya as living human beings who experienced the world as we do, through the body.

Pre-Columbian Art
Esther Pasztory 1998 In the sixteenth century, when the Spanish conquistadors defeated the Aztec empire in Mexico and the Inca empire in Peru, they discovered not only treasure but a long tradition of sophisticated art from Mesoamerica and the Andes. In this beautifully written and illustrated book, Esther Pasztory surveys the art of these two areas, placing it within the historical and social contexts of these two cultural traditions. Drawing on a vast range of material, including monumental sculpture, woven textiles, pottery portrait heads, gold masks, and illustrated codices, Pasztory contrasts the human-centered art of Mesoamerica with the cosmic emphasis in the Andes. She reveals the effects of colonialism on the art, as well as the curious power that Pre-Columbian art in turn exerted on Western art, both in the development of art theory and the creation of art works. By comparing and contrasting Andean and Mesoamerican traditions, using a wide variety of images, Pasztory is able to unlock some of the elaborate myths and belief systems that form part of their cultures. Esther Pasztory is the Lisa and Bernard Selz professor in Pre-Columbian Art History and Archaeology at Columbia University and has written extensively on Pre-Columbian art and architecture. Among her books are Aztec Art and Teotihuacan: An Experiment in Living.

Tiwanaku
Margaret Young-Sánchez 2004 Introduces the striking artwork and fascinating rituals of this highland culture through approximately one hundred works of art and cultural treasures.