

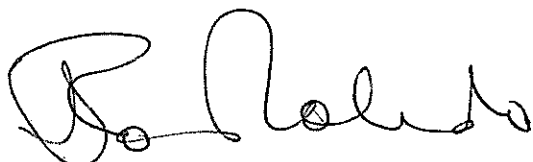
Oaxaca de Juárez, Oaxaca, a 25 de abril de 2001

Al sistema nacional de creadores de CONACULTA:

Recomiendo ampliamente la propuesta de Maria Luisa de Villa, *Huipiles de Tamoanchán o mi jardín secreto* para su consideración en la próxima convocatoria de becas.

Mucho agradecería el apoyo que CONACULTA pueda brindarle a la Mtra. de Villa en tanto su propuesta.

Atentamente,

A handwritten signature in black ink, appearing to read 'Francisco Toledo', written in a cursive style.

Mtro. Francisco Toledo

México, D.F., a 9 de junio de 2001

Al Sistema Nacional de Creadores
FONCA-CONACULTA
Presente

Recomiendo con gusto la propuesta "Huipiles de Tamoanchán o mi jardín secreto" de Maria Luisa de Villa para ser considerada en la próxima convocatoria de becas.

Considero que esta propuesta es buena. La analogía en tanto la naturaleza y el uso del huipil en la mujer así como el proceso a seguir y la suma de actividades relacionadas al tema, me parecen interesantes y creativos.

Les estaré muy agradecido por el apoyo que puedan brindarle a Maria Luisa en su propuesta.

Sin más por el momento, les envío un atento y cordial saludo,

A handwritten signature in black ink, appearing to read "José Luis Cuevas". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mtro. José Luis Cuevas

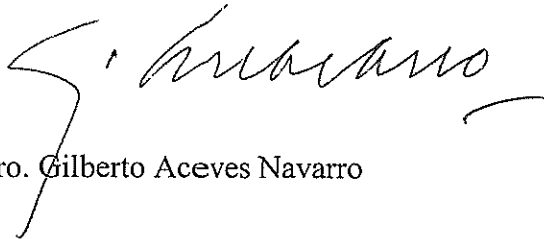
México, D. F. A 24 de abril de 2001

Al Sistema Nacional de Creadores de CONACULTA:

Recomiendo ampliamente la propuesta/proyecto *Huipiles de Tamoanchán o mi jardín secreto* de La compañera Maria Luisa de Villa. Esta propuesta me parece interesante en tanto el paralelo que hace entre la natura y el uso del huipil en la mujer, así como la integración dentro del proyecto de mujeres artesanas del Estado de Oaxaca.

Maria Luisa es egresada de la Escuela Nacional de Artes Plásticas División de Posgrado de la UNAM y en los últimos 20 años se ha dedicado a abrir espacios para México en el Canadá a través del arte y artistas de México. Agradecería el apoyo que CONACULTA le pueda brindar en esta instancia a la Mtra. Maria Luisa de Villa.

Muy Atentamente,



Mtro. Gilberto Aceves Navarro

May 19, 2003

Edward Pien
251 Ossington Avenue,
Toronto, Ontario
M6J 3A1
416-516-8685
zipiart@attglobal.net

*Note: as per agreement
with Ed Pien, I
am submitting this
reference letter for
the January 15, 2004
deadline competition
for a Chalmers arts
Fellowship. M.P.J.*

Dear Jurors,

Re: Reference letter for Maria Luisa de Villa

I am recommending Maria Luisa de Villa for a Chalmers award. This award would give Maria Luisa de Villa the necessary time and financial resources to develop a new body of work that will continue her exploration into the relationship between art and nature.

There has been a positive and consistent development in the recent large-scale drawing on paper works that Maria has been making. The strength in her latest art comes from a successful negotiation of the complex relationships that exist between nature, culture and her lived experiences. The tactility, materiality, colour, scale and imagery of her work evoke a mixture of dreamy sensuality and carnal desires. The work pays homage to the beauty of nature and also to the wonders and sacredness that nature imparts. However, her art not only resonates with a sense of the land, but also a notion of place that is replete with the richness of her own cultural heritages, both past and present. In her work the sense of vitality and possibilities are conveyed through the interconnectedness of all things.

In order for Maria to gain further insight and to increase the complexity and depth of her art, it is necessary and essential for her to explore first-hand and learn in greater detail, diverse flora and sites of natural and ethnocultural significance; and to interact with peoples from indigenous communities in specific regions of Mexico. There is much to be learned from the land and those who dwell on the land.

I am confident that a Chalmers award will greatly facilitate the development of Maria Luisa de Villa's work by giving her the opportunity to begin these explorations.

Sincerely,

Ed Pien

A handwritten signature in black ink, consisting of a large, stylized 'E' followed by a long, sweeping horizontal line that curves upwards at the end.

*Not: as per conversation
with Maria Merrifield, this
letter was approved
on 11/14/02. In last issue
app. 1/14/03. Last January
which was with Maria Merrifield
disposition. Dec 11.
with Maria Merrifield's
sect.*

Department of Visual Arts

January 14/2003

Myles Warren,
Chalmers Fellowship Grant Programme
Ontario Arts Council
115 Bloor St. W
Toronto, Ont. M7A 2K2

Dear Myles Warren,

I have examined the proposal submitted by Maria Merrifield regarding the Paper Huipil. This letter is written in support of her application in order to pursue the project.

I find the proposal and its subject quite fitting for her as a female artist of Mexican American heritage. The Huipil is a signifying cultural object and has specific reference to place and identity. Since the pattern, colour and design of Huipil identify and mark a location, populous (cultural group) and physical region, it is an apt metaphor. The means of communication with others with similar cultural roots as described in the proposal is a sharing of the richness of identity and culture. The fixity of such sharing is, I believe an opportunity to provide a consciousness of the bonds of cultural relationships which can in turn enrich the personal identity of all who engage in the exchange while simultaneously expanding the living experience of a living populous when offered beyond the boundaries of the original culture. The metaphoric aspect of the work as defined in the proposal is a means of significant exploration. It offers the hope of artistic explication in the convergence of each of the aspects of Huipil design and the concerns of cultural image through an appropriate form of fabrication. It is my firm belief that this is a proposal of merit and hope that there can be some means of support offered for it.

Sincerely yours,



Tim Whiten
Professor



4700 Keele St
Toronto ON
Canada M3J 1P3

January 14, 2004

Ontario Arts Council
Chalmers Arts Fellowship

Re: Maria Luisa de Villa

I am familiar with de Villa's work on/ with paper and have exhibited with her in two group shows. Mexican and Mesoamerican culture are important to me in my own work and I have traveled and worked extensively in Mexico. Oaxaca with its extraordinary culture of contemporary artists who reflect their Zapotec roots is one of Maria Luisa de Villa's spiritual homes and a city to which she has brought a strong creative contribution.

Maria Luisa de Villa's work on/ with paper restates and opens up the language of the huipile, a woman's esoteric language. In these beautiful native garments women weave thread in the patterns of an ancient culture to sustain, nurture and communicate, as well as to harbour and sustain ancient truths in private.

De Villa unravels that language and tradition while restating in a powerful and respectful form the underlying themes. Her large three part paper works are subtle, engaging and thoroughly contemporary images. They succeed in inducting us into the living mystery of balance with the natural world, as expressed in the huipiles, and found at the sacred Zapotec sites that are the nexuses of this culture, places like Monte Alban or Yagul.

Excellent work has been produced through the Taller Arte Papel Oaxaca, and the print studios in Oaxaca. Working at this facility is a clear and vibrant next phase in the development of de Villa's work on/ with paper. The use of local plant materials in paper production yields a wide range of colours, transparencies, impastos, textures, and these in combination with other mark making processes will, I am confident, open up her work to new levels of achievement.

Maria Luisa de Villa is a wonderful artist whom I have known and whose work I have followed for nineteen years. In solo shows and group shows she has curated this dynamic artist manifests her fierce commitment to revealing primal truths embedded in such phenomena as the monarch butterfly migration, a nomadic dance of renewal between Canada and Mexico. She will make excellent use of a Chalmers Foundation award. I strongly support this application.

Yours very truly,

A handwritten signature in cursive script that reads "Ted Bieler".

Ted Bieler
Professor
Department of Visual Arts

Nominator Letter

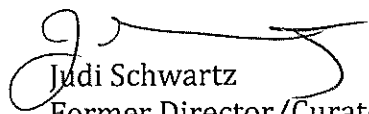
I first met Maria Luisa de Villa in 1997 when I was the Director/Curator of the Justina M. Barnicke Gallery, Hart House, University of Toronto. I was impressed then, as I am now, by her dedication to advancing dialogue through the visual arts between Canadian (Ontario in specific) artists and those of Latin American culture. She is uniquely positioned to do so given her standing in the Canadian arts community and her beginnings in Mexico.

Although de Villa's art is widely recognized, she started to gain specific acclaim amongst her peers with a series of collaborations. These artists include Jane Ash Poitras, Ted Bieler, Lupe Rodriguez, Tim Whiten and Ed Pien, to name a few. It was in 2003 that "Visions and Apparitions", her collaboration with Ed Pien, was held in the Justina M. Barnicke Gallery. The exhibition was well attended with most favourable comments and reviews. Ed Pien has, over the years, maintained his admiration for de Villa, her work and her work ethic, as have I.

One particular artwork, an installation entitled "Ever Green", shown at the DeLeon White Gallery, Toronto and The Living Arts Centre, Mississauga in 2004, was a pivotal piece worth taking a closer look at. This work received a great deal of attention, not only for its message; but, for its execution. De Villa, a master of drawing, created a monumental triptych drawing of a traditional huipil dress that hung on the wall, part of an installation including hand-made paper, hand-engraved gourds and sand. It highlighted a message of import to the 21st century – that of the delicate balance of man and the environment.

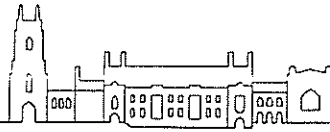
De Villa's innovative approaches to the making of and the presentation of art have been embraced by numerous Ontario institutions. She has brought to the forefront, Canadian artists of Latin American descent, including herself, giving them a platform upon which their art and ideas can be appreciated. In return, she has facilitated venues in Mexico in which to highlight Canadian (in specific, Ontario) artists. These exchanges have been widely recognized as stepping-stones to dialogues of import to the two cultures.

De Villa continues to make a significant impact in both Ontario and Mexico with her innovative approaches to the visual arts. I highly endorse her work and recommend that the Ontario Arts Council do so, as well, by awarding her this grant.



Judi Schwartz
Former Director/Curator
The Justina M. Barnicke Gallery
Hart House, University of Toronto

October 20, 2016



HART HOUSE • University of Toronto

Note: as per agreement with Judi Schwartz, I am submitting this reference letter to the Jan. 15, 2004 competition for a Chalmers award fellowship. Maria Luisa de Villa is a conversation piece. I am hoping Maria Luisa please best Maria Luisa

RECEIVED

JAN 20 2003

January 14, 2003

Mr. Myles Warren
Chalmers Fellowship Grant Program
Ontario Arts Council
151 Bloor Street West, 5th Floor
Toronto, Ontario M5S 1T6

Dear Mr. Warren,

I am writing in support of the application of Maria Luisa de Villa to the Chalmers Fellowship Grant Program. I have known Ms. de Villa for a number of years and have had the pleasure of working with her on a couple of exhibition projects. I am also quite familiar with her work and her described project.

The project, "The Paper Huipil", is an interesting one on many fronts. It addresses issues that are topical and challenging in both Canada and Mexico. It explores the roles of women and culture; culture and identity; and of identity and environment. It is thought provoking as we find ourselves questioning our own cultural roles and how we work and live within those roles. The technique used for the project, using hand-made paper in the form of the huipil with drawings and collage elements, reflects back to the history of art traditions as it uses contemporary imagery to bring the issues to the present day.

In all of my dealings with Ms. de Villa, I have found her to be efficient and always on time with her projects. Her dedication to her projects has stood her in good stead, resulting in community backing, media attention, and overall good will in the galleries that host the projects. Fellow artists who have worked with her have expressed their satisfaction of working with such an individual of high energy and drive. It is because of this level of competence displayed by Ms. de Villa that I have no trouble endorsing her application. Her project is an ambitious one with far reaching effects. I have no doubt as to her capability in carrying it out to completion. Personally, I look forward to the results.

Should you have any questions concerning my letter of support, please do give me a call at 416 978-2453 or email me at judi.schwartz@utoronto.ca

Yours sincerely,

Judi Schwartz
Art Gallery Director/Curator

Chalmers Arts Fellowship
Ontario Arts Council
151 Bloor Street West, 5th Floor
Toronto, Ontario
M5S 1T6

January 14, 2003

RECEIVED JAN 14 2003
*Note: same will be
accepted as per
conversation/assurance
with Maria Luisa on
the phone last March 2003*

Harbourfront Centre
York Quay Centre
235 Queens Quay West
Toronto, Canada
M5J 2G8
T. 416 973-4600
www.harbourfront.on.ca

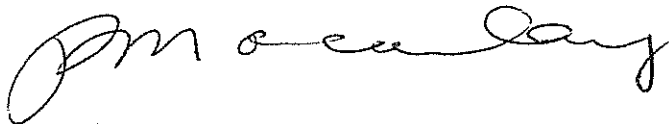
Dear Fellowship Committee:

I write this is a letter to highly recommend Maria Lusía de Villa for a Chalmers Arts Fellowship for her upcoming project The Paper Huipil.

Having worked with Ms de Villa on two exhibitions, Ofrenda in 1994 and Morada: Icons, Idols and Myths in 1996 I was able to observe her thoughtful advice and insightful direction as a curator. Both these exhibitions were highly successful due to her leadership. They brought to the Mexican and the Hispanic community at large a sense of place and of celebration and to the broader community an insight and connection to these communities. The originality and museography of both these exhibitions was of the highest standard. As an artist/curator she has shown a unique balance between both practices. This was seen through the creativity she brought to these projects. From the development of the idea to the choice of artists to the community involvement her artistic vision was at the forefront tempered by the clear thought of a curator.

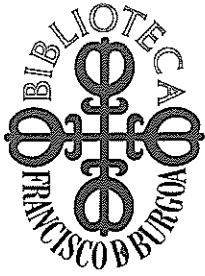
I highly recommend Maria Lusía de Villa as an artist to you and I know she would benefit greatly from this fellowship to produce a strong and significant body of work.

Sincerely,



Patrick Macaulay
Visual Arts Coordinator
Harbourfront Centre

416-952-3678
pmacaulay@harbourfront.on.ca



UNIVERSIDAD AUTONOMA "BENITO JUAREZ" DE OAXACA

Oaxaca de Juárez, Oax. a 20 de abril de 2001

Sistema Nacional de Creadores
Consejo Nacional para la Cultura y las Artes
P R E S E N T E

Me permito recomendar ampliamente a la Lic. María Luisa Villa, quien reside temporalmente en la ciudad de Oaxaca, como una persona responsable, interesada en las tradiciones y textiles oaxaqueños, quien desea realizar un proyecto con plantas, papeles y textiles de la región, en el que involucrará a artesanos con el objeto de llevar a cabo su propuesta de instalación *Huipiles de Tamoachán o mi Jardín Secreto*.

ATENTAMENTE

Dra. María Isabel Granén Porrúa
Directora de la Biblioteca Francisco de Burgoa



Oaxaca de Juárez, a 28 de abril del 2001.

Evaluadores de la Convocatoria 2001
Sistema de Creadores del CONACULTA
P R E S E N T E S

Dirijo esta carta en apoyo a la propuesta “Huipiles de Tamoanchan o mi jardín secreto” de la artista María Luisa de Villa. El primer año de la propuesta contempla el estudio de “las plantas que se utilizan para la extracción de fibras así como plantas nativas de Oaxaca, material existente en el Jardín Etnobotánico de Sto. Domingo” (pág. 2 de la propuesta, cuarto párrafo). Efectivamente contamos en este Jardín con ejemplares vivos de algunas de las especies usadas tradicionalmente como fibras textiles en Oaxaca: algodón criollo, pita y diversas especies de agave. También contamos con ejemplares de algunas de las especies utilizadas en el Taller Arte Papel Oaxaca, creado por el Maestro Francisco Toledo, particularmente pochote y chichicaztle. Estamos en la mejor disposición de facilitarle a la Sra. de Villa la información que ella requiera sobre dichas especies para el programa de trabajo que plantea. Cabe señalar además que el Jardín cuenta con una biblioteca abierta al público, especializada en ecología, historia natural, estudios florísticos y etnobiológicos, que puede significar un soporte para la investigación de la Sra. de Villa.

Si bien no me considero calificado para evaluar su obra desde un punto de vista artístico, me parece que los “huipiles” que ella se propone realizar pueden llamar la atención sobre la flora del Estado de Oaxaca, que cuenta con la diversidad biológica más alta registrada en nuestro país y que incluye un buen número de especies endémicas y amenazadas que deben protegerse.

Atentamente,

M.C. Alejandro de Ávila Blomberg
Director del Jardín Etnobotánico
Centro Cultural Santo Domingo

ccp: archivo



CENTRO CULTURAL
SANTO DOMINGO
OAXACA

FIDEICOMISO:

Gobierno del Estado de Oaxaca
CONACULTA
INAH
Fomento Social Banamex

Oaxaca de Juárez, Oax., a 27 de Abril de 2001.

Sistema Nacional de Creadores
Consejo Nacional para la Cultura y las Artes.
P r e s e n t e .

María Luisa de Villa es egresada de la Escuela Nacional de Artes Plásticas División de Posgrado de la UNAM y en los últimos 20 años se ha dedicado a abrir espacios para México en el Canadá a través del arte y artistas de México.

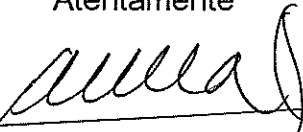
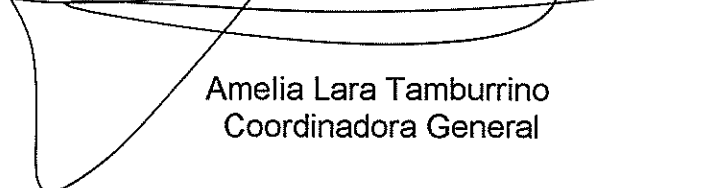
Actualmente desarrolla el proyecto ***Huipiles de Tamoanchán o mi jardín secreto.***

En esta propuesta hace un paralelo entre la naturaleza y el uso del huipil. Pretende realizar 24 huipiles (obra sobre papel) y 10 instalaciones, de manera conjunta se sumarían una serie de actividades culturales con las mujeres oaxaqueñas tejedoras de huipiles.

Me parece interesante y creativo el proyecto de la maestra María Luisa de Villa, ojalá pueda recibir el apoyo de CONACULTA.

Sin más de momento, me despido muy

Atentamente

Amelia Lara Tamburrino
Coordinadora General



UNIVERSITY OF TORONTO

LITERARY HISTORY PROJECT

21 Sussex Avenue, Room 516
Toronto, Ontario
Canada M5S 1A1

Research Directors

Mario J. Valdés
Linda Hutcheon

6 de julio de 2001

Lic. Martha Cantú
Directora de Estímulos a la Creación Artística
CONACULTA/FONCA
México, D.F.

Muy estimada Lic. Cantú:

Me es muy grato tener la oportunidad de escribir en apoyo de la propuesta 'HUIPILES DE TAMOANCHAN O MI JARDIN SECRETO' de MARIA LUISA DE VILLA.

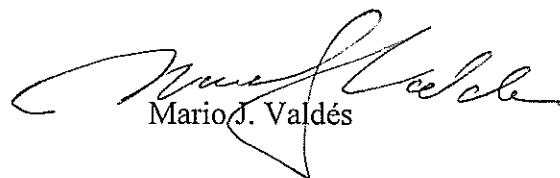
El proyecto en sí es de mayor importancia para el conocimiento del arte tradicional mexicano. Como usted sabe, la época en que no se reconocía la maestría en textiles como obra de arte ha sido superada por completo. Todas las grandes exhibiciones en los últimos veinte años han reconocido esta rama tradicional de la expresión artística mexicana como arte, al lado de pintura, escultura y las otras artes plásticas. En el caso particular, los huipiles de Tamoanchán respresentan una riqueza de creatividad poco conocida.

He conocido a la Sra. María Luisa de Villa por más de diez años. Hemos colaborado en exposiciones e instalaciones que ha creado en Toronto sobre distintos temas como 'El Día de los Muertos,' 'La Virgen de Guadalupe,' 'Huicholes de distintas poblaciones chamulas,' etc.

La obra de la señora Villa ha sido recibida en el Canadá con gran entusiasmo, apreciación y gran éxito por la critica establecida en este país. Además, María Luisa de Villa ha colaborado en la *Historia de las culturas literarias de América Latina* que publicará Fondo de Cultura Económica próximamente. La señora Villa ha elaborado la representación de la Virgen de Gudalupe par los textos que tratan con la época de independecia.

Resumiendo: el proyecto que presenta es de mayor importancia y la señora María Luisa de Villa es una artista esmerada, de gran talento y profundamente conocedora de la cultura mexicana.

Atentamente,



Mario J. Valdés

María Elena de Valdés, Administrative Director

Telephone: (1-416) 978-1326 Fax:(1-416) 971-3186 E-Mail: m.valdes@utoronto.ca
<http://www.chass.utoronto.ca:8080/lithist/>



January 12, 2004

Re: Maria Luisa de Villa, Applicant, Chalmers Arts Fellowship

art gallery
of sudbury
galerie d'art
de sudbury

I highly recommend Maria Luisa de Villa as an applicant for the Chalmers Arts Fellowship. She has exhibited a commitment to her work as well as to the vitality of the arts community that is remarkable. De Villa's inspiration comes from her connection to place both here in Canada and her homeland of Mexico. Drawing, which is her medium of choice, is a particularly suitable one to capture the nuances of her observation and sensitivity of hand. The juxtaposition of images and layering of papers and drawing become a visual form of "magic realism". The natural papers she uses for her work are handmade and enhance the intention of her work.

251 John
Sudbury, Ontario
Canada P3E 1P9

TEL 705.675.4871
FAX 705.674.3065

I first worked with artist Maria Luisa de Villa as curator and contributing artist of Ofrenda Flora, works on paper, which was shown in Laidlaw Hall, The Living Arts Centre in Mississauga, 2002. This exhibition, which took a number of years to bring to fruition was an exchange of works and ideas between artists in Canada and Mexico and traveled through 2 Canadian and 2 Mexican galleries. Maria Luisa developed the concept and worked with the artists and galleries with a sensitivity and insight to make this a successful venture for all involved.

gallery@artsudbury.org
www.artsudbury.org

I've recently taken the position of Director/Curator at the Art Gallery of Sudbury. As Maria Luisa de Villa lived within this community for 25 years, I considered her work for exhibition. The Art Gallery of Sudbury is looking forward to hosting a solo exhibition of her work, *Trópicos eternos* in the winter season of 2005.

The dimension of the project which encompasses the exhibition installation, artist book, poetry reading and workshop will focus on our connection to place. De Villa's approach to art making will be well received by the Sudbury community in which she lived for so many years. Plans for touring *Trópicos eternos* in Canada, United States and Mexico are underdevelopment.

Maria Luisa de Villa is a rare example of an artist who excels in her work and her capacity to stimulate and develop the arts community as a whole. Her contribution has been substantial and her influence deeply felt. The funds from the Chalmers Arts Fellowship will enable Maria Luisa de Villa to spend time within her studio developing her work and the *Trópicos eternos* project.

Sincerely

Celeste Scopelites
Director /Curator



May 31, 2005

Re: Maria Luisa de Villa, Applicant, Chalmers Arts Fellowship

art gallery
of sudbury
galerie d'art
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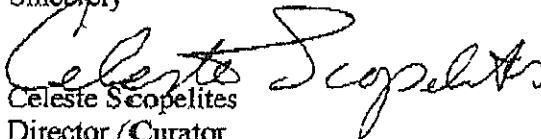
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Sincerely


Celeste Scopelites
Director / Curator
Art Gallery of Sudbury