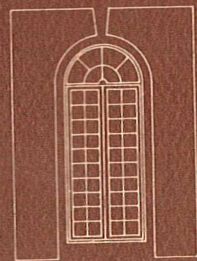


LOS TAINOS





LOS TAINOS

A Visual Tradition:



An exhibit of modern
and pre-columbian
images and decorations
in contemporary use.



March 12, 1982 - May 14, 1982

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EL MUSEO DEL BARRIO

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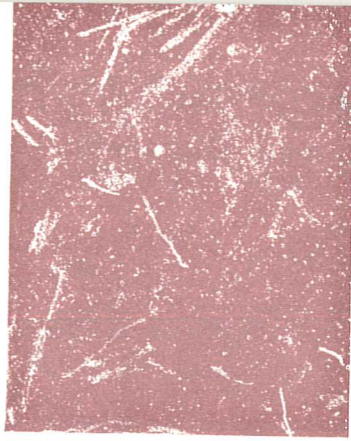
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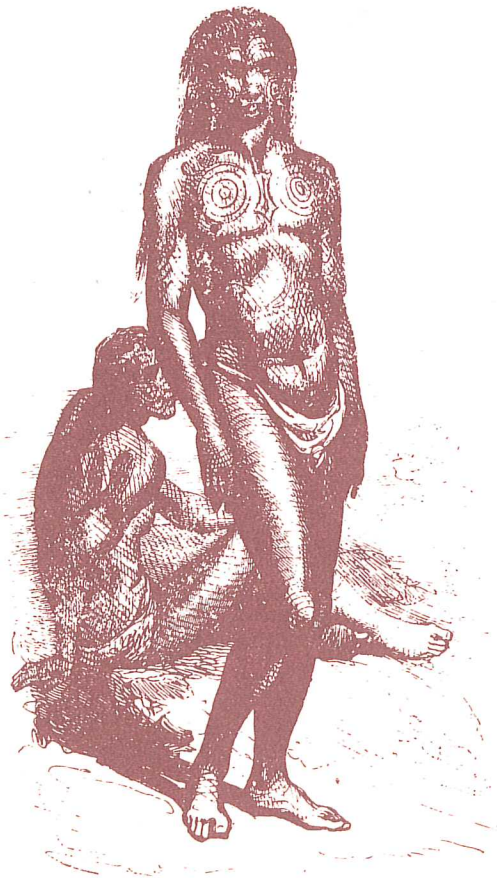
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*¹. . . And while they were eating,
they sensed that ²Yaya
was returning from his lands.
While trying in their haste
to hang up the ³gourd,
they did not hand it up
securely so that it fell to the
ground and broke apart.
So much water came from that gourd
that it covered the whole earth
and from it came many fish . . .*



Early depiction of Taino
with body ornament wearing
"naguas".

¹ Taino myth on creation. It can
also be interpreted as their sea
voyage from their homeland to
the Antilles.

² Spirit of Spirits

³ Used by the Indians for the
storage of food and symbol of
the womb of creation.



INTRODUCTION

When Columbus arrived in Borinquen (Puerto Rico) in 1493, he found a culturally advanced society. The Taino Arawak Indians of Puerto Rico had achieved an elaborate ceremonial life and an impressive level of craftsmanship. The consequence of Spanish colonization was the destruction of this society. However, the Tainos left behind designs, symbols and images—an art influenced by their relationship to their environment which speaks to us of their world view. Their designs decorated objects made of wood, ceramic and seashells. The symbols and images incised or painted on stone or on the walls of caves probably recorded special events or were used in religious ceremonies. The meaning of many of these symbols is still unknown, but it is possible that they were the beginning of a symbolic language or an alphabet.

The aesthetic quality of Taino art has influenced the work of many contemporary artists and this exhibition brings together artists who have adapted these designs to a variety of media. Matilde Perez de Silva, one of the artists participating in this exhibition has devoted a lifetime to the promotion of the usage of these designs. For her and other artists like herself the use of these designs has a special meaning. It is not only a recognition of the artistic quality of the designs, but an affirmation of the cultural heritage of Puerto Ricans.

The aborigines of Puerto Rico have influenced modern Puerto Rican society and in order to better understand the historical development of the Island, we hope to stimulate interest in learning more about them. Some progress has been made by artists, students and scientists involved in this work, but there is much to be done.

Originally, the focus of this exhibition was the application of these designs, but we found that the work of many artists has also been influenced by other elements in the culture of the Tainos. Contemporary New York artists like Rafael Colon Morales, Marcos Dimas, Carlos Gonzales, Isabel Nazario and Jorge Soto, all dedicated students of Puerto Rico's pre-Columbian Indians, created images based on the Taino Indian's relationship to his environment, his mythology and his religion.

This exhibition is not an anthropological study of the Taino, nor one that pinpoints the cultural elements inherited from them. It is an exploration and celebration of the Taino's contribution to the cultural heritage of Puerto Rico. We hope you enjoy it.

Gladys Peña
Curator
El Museo del Barrio
March, 1982

THE TAINO INDIANS FROM PUERTO RICO AND THEIR ART

Origins

When the Spaniards discovered Borinquen (Puerto Rico) in 1493, they found an Indian population organized into a patriarchal society, devoted to fishing and agriculture. These Indians practiced an animistic religion in perfect harmony with nature. The first group of Tainos, primarily fishermen, came from Florida in North America, followed by another group of cultivators from Venezuela and other South American countries. In time, the two groups combined, and in Hispaniola (Santo Domingo) and Borinquen, created a highly evolved culture which left a rich heritage boasting art and craftwork of the highest quality. Puerto Rican writer Concha Melendez, notes,

"The Tainos were outstanding among the sculptors of their cultural zone. They are best known for stone collars, three-pointed monoliths, and 'Elbow' stones, which were used during the ceremonial ball games to hit the ball; these objects attest to their great patience and skill in the arts of polishing and decoration. Their beautiful ornamental lines and reliefs in anthropomorphic and zoomorphic forms have been compared by some archaeologists to Mexican sculpture; that of the Boricuas has simple and elegant lines; it conveys a feeling of repose and harmony between man and nature. Their stone collars, according to the most probable and most poetic interpretation, were symbols of a sylvan rite from a primitive time when trees were worshipped. The collar was once a curved branch within the magic circle in which the priests universally invoked the spirit they wished to dominate or whose power they wanted to tap. The three-pointed stones, from

the most primitive undecorated ones, to those adorned with geometric shapes and mask reliefs or deformed reptiles and birds, are fertility objects which represent the germination of the cassava and the yautia, which were their main foods.

*"Neither codices, nor stelae, nor quipus (devices for recording facts, commonly used in Peru) were left by the native people of The Antilles. In the large stones found at the rivers' edges, and in the monoliths left behind (which archaeologists have discovered in other parts of Latin America), our Indians created fascinating images, to this day undeciphered . . ."*¹

Traces of Their Culture

The indigenous population of Puerto Rico was obliterated shortly after the Conquest of the Caribbean by West Europeans during the 15th and 16th Century.

*"Only traces remain, traces which appear in the physical appearance of some Puerto Ricans, and in certain traditions and customs, like our characteristic hospitality," notes renowned Puerto Rican anthropologist, Dr. Ricardo Alegria. "The traces of our indigenous people are found in artifacts which were once utilitarian objects or religious articles (now in museums and private collections), (and which) are constantly springing up from the bowels of the earth . . ."*²

The Rescue Work

The richness of the decorative motifs found in the pieces described above inspired Puerto Rican historian and archaeologist Don Adolfo de Hostos to look for a way to salvage these Tainan treasures. His efforts resulted in the publication of the book, *Industrial Applications of Indigenous Designs of Puerto Rico*, published in 1939 under the sponsorship of the Department of Instruction of Puerto Rico. As an outgrowth of this publication, the late Dr. José M. Gallardo, then Commissioner of the Department, wanted to develop an extensive program in folk arts and crafts in the public schools. Historically, the year 1955 is a significant one for Puerto Rico, marked by a resurgence of interest in its ancestral past. It was in 1955 that the Institute of Puerto Rican Culture, under the direction of Dr Ricardo Alegria, was created.

He is the author of various studies on the search for information sources on the history of the Tainos, following in the footsteps of Puerto Rican anthropologists Coll y Toste, Stahl, don Adolfo de Hostos, and Dr. Montalvo Guenard, who, along with North American anthropologists Thomas A. Joyce and Walter J. Fewkes, documented the existence of Tainan culture in Puerto Rico at the turn of the century.

Dr. Alegria's contributions to Puerto Rico's cultural history have included new studies which have enriched understanding of the history of the Tainos. In keeping with his studies in this area, a new generation of Puerto Rican archaeologists and anthropologists—José A. Castillo, Gus Pantel and Walter Murray Chiesa—have continued archaeological investigations throughout various and interesting parts of the island.

Much is going on in Puerto Rico today to help link present cultural development with the past. For example, creation of professional organizations like the Archaeological, Anthropological and Historical Foundation of Puerto Rico, the Puerto Rican Society of Natural History, and the Society of Archaeology, further the scientific study of the Tainos. In addition, the publication of such books as *The Art and Mythology of the Taino Indians* by Don Eugenio Fernandez Mendez, and the work of Labor Gomez and Manuel Ballester, *Indigenous Cultures of Puerto Rico*, have expanded knowledge of the Tainos and promoted a greater understanding of their historical importance.

Artists and Craftsmen

New-found interest and devotion to the Tainan culture can be seen in other ways. Various artists in Puerto Rico have begun to incorporate Tainan designs and motifs into their works of art. For example, architect and ceramist Jaime Suarez, has created pieces suitable for decoration in architectural structures, and has experimented with indigenous designs using an original technique he calls "barro-grafica" (clay-graphics). Don Luis Leal, professor of ceramics, has gathered a collection of ceramics embellished with indigenous designs to demonstrate their adaptability to modern industrial production.

Puerto Rican craftsmen get support, orientation and technical aid from the Center for Popular Arts of the Puerto Rican Cultural Institute. The Center encourages craftsmen to improve their production and also works with fairs and exhibitions which display artists' work.

In New York, Carlos Gonzales, Rafael Colon Morales, Marcos Dimas, Wanda Quinones and a number of other artists known to you, must be mentioned for their works which include Tainan motifs, and images.

Taino Designs

In Puerto Rico, there are no indigenous tribes which have continued to produce their arts. And because there is no guide to the interpretation of various tribal symbols and forms, there is a certain flexibility of design based on these motifs. The conversion of original motifs into designs adaptable for reproduction in ceramics, tiles, textiles, friezes, graphics works, serigraphs and crocheted articles, using techniques appropriate to each medium, can be done in various ways:

- Exact reproduction of the original motif as an entity, or its repetition on an entire surface;

- Combining different motifs without fundamentally changing them, but introducing other elements to complete the composition;
- Varying original designs or creating entirely new ones.

Although there has been some progress in these design conversions, the widespread use of such artistic work in industry—a step which has given other indigenous cultures a stamp of authenticity reflected in economic benefits—is far from well established. We hope that activities like El Museo's exhibit of Taino Applications will bring us nearer to this goal.

Matilde Perez de Silva
El Museo del Barrio
March, 1982

Note: In 1939, when the book, *Industrial Application of Puerto Rican Indigenous Design* was established, few people were interested in the history of Taino Indians. Credit must be given to Dr. Alegria, who, in large part, singlehandedly revived interest in the Tainos. A few individuals, such as Don Adolfo de Hostos, Don Rafael Ramirez de Arellano, Dr. Montalvo Guernard, and Don Eugenio Fernandez Garcia, had private collections which were occasionally talked about. Don Adolfo's collection, the most complete, was about to be lost, when Yale University had the option to buy it. The late Don Enrique Campos del Toro, at the request of the Women's Civic Club of Puerto Rico, salvaged it by appealing to the First Federal Saving and Loan Association in Puerto Rico who purchased and donated it to the University of Puerto Rico.

¹ Taken from the essay titled "The Indigenous Art of Matilde Perez", published by the Institute for Puerto Rican Culture, in Volume II of *The Complete Works of Concha Melendez*, 1970.

² Dr. Ricardo Alegria, in the introduction to the book of

photographs by Marvin W. Schwartz, *Huellas* (Traces), published in 1976 by The Puerto Rican Institute of Culture.

³ The book was published by John Winston Co. of Philadelphia (now part of Holt, Rinehart, Winston, Inc.). The designs used in the book

were created by Matilde Perez de Silva, and the text, written by Don Adolfo de Hostos, was translated into English by Sra. Ida Gallardo. The Institute has recently republished a new edition of the book.

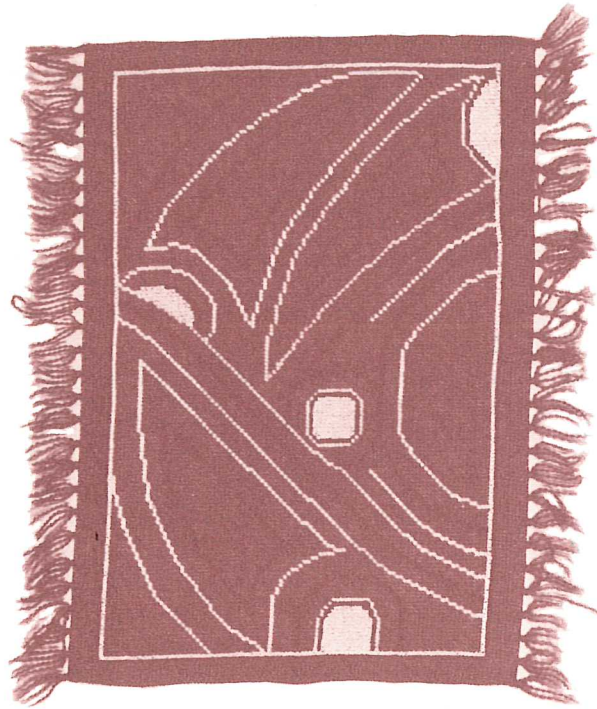


68 Handpainted blue and green design on white base. Elements of incised decorations found on clay dishes from the Joyuda shell-heap, western coast of Puerto Rico (De Hostos Collection).

**MATILDE
PEREZ
DE SILVA**

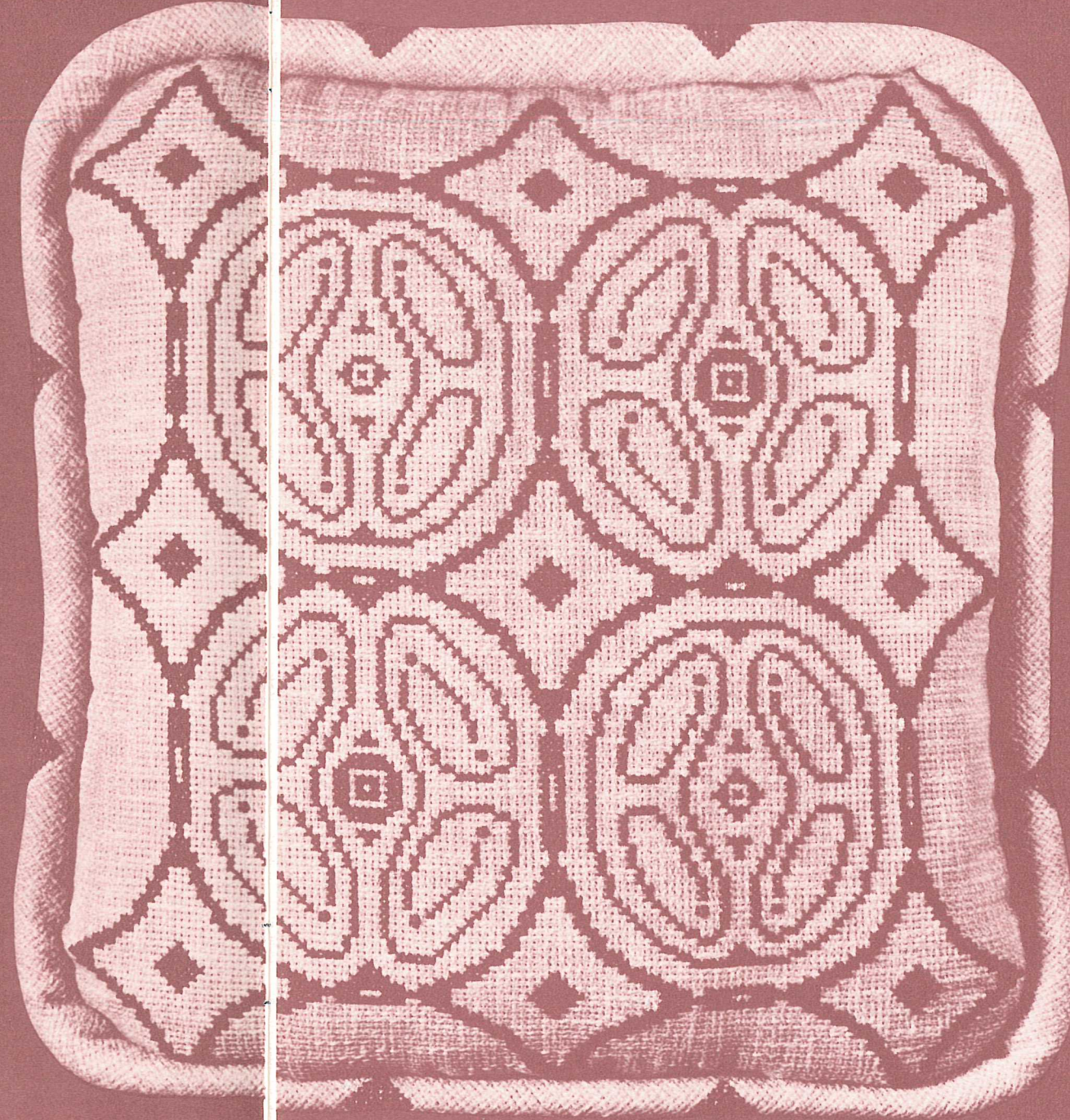


for biographical notes see page 22



61 A pillow cross stitch design in brown and dark red cotton yarn on sand colored cotton fabric. Curved line motif on Taino Stamp.

51 Needlepoint pillow case in moss green, brown, white and black wool, fringed edges. Motif from a fragment of Taino pottery.

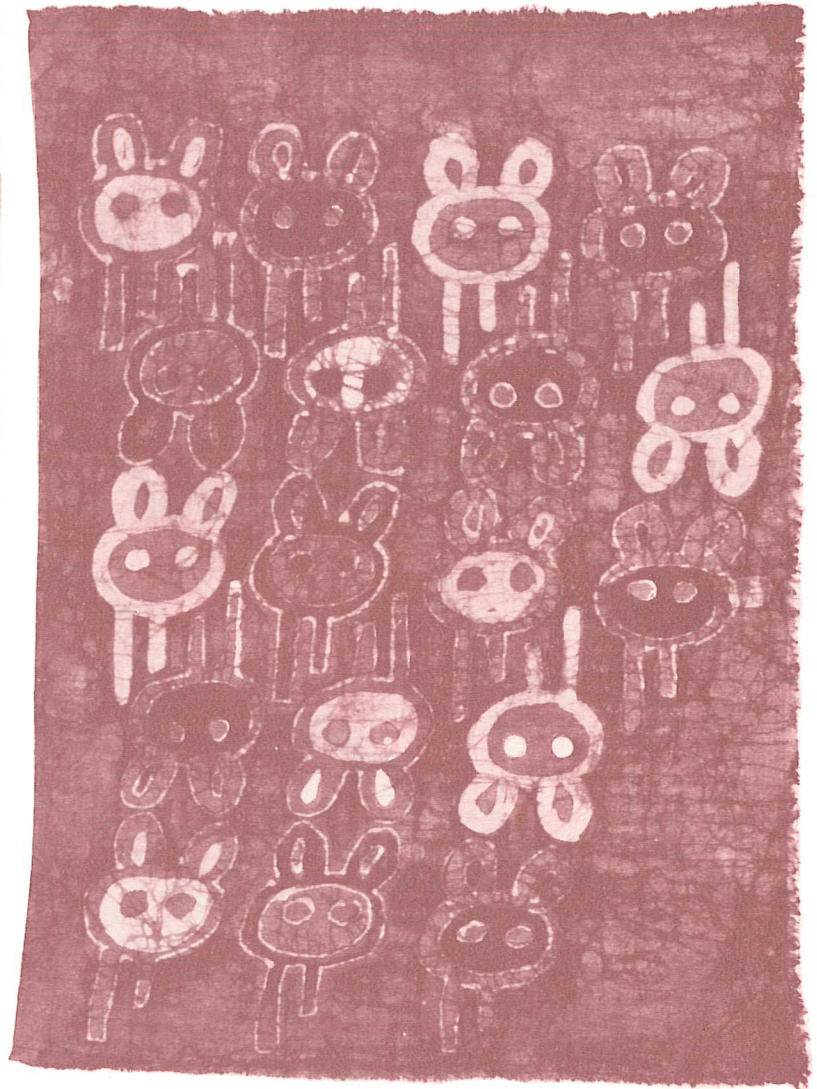




WANDA MARIA QUINONES



for biographical notes see page 21



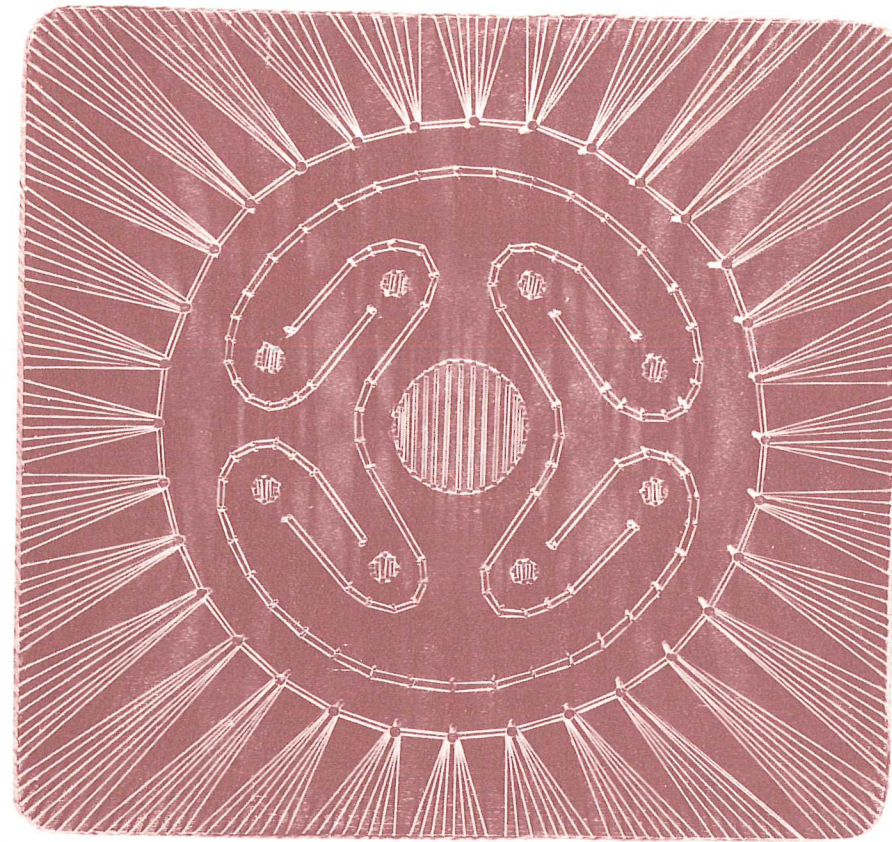
34 Baile de Murciélago. Based on images from petroglyphs.

32 El Baile del Coqui. *Piedra Escrita* petroglyphs, in Jayuya.

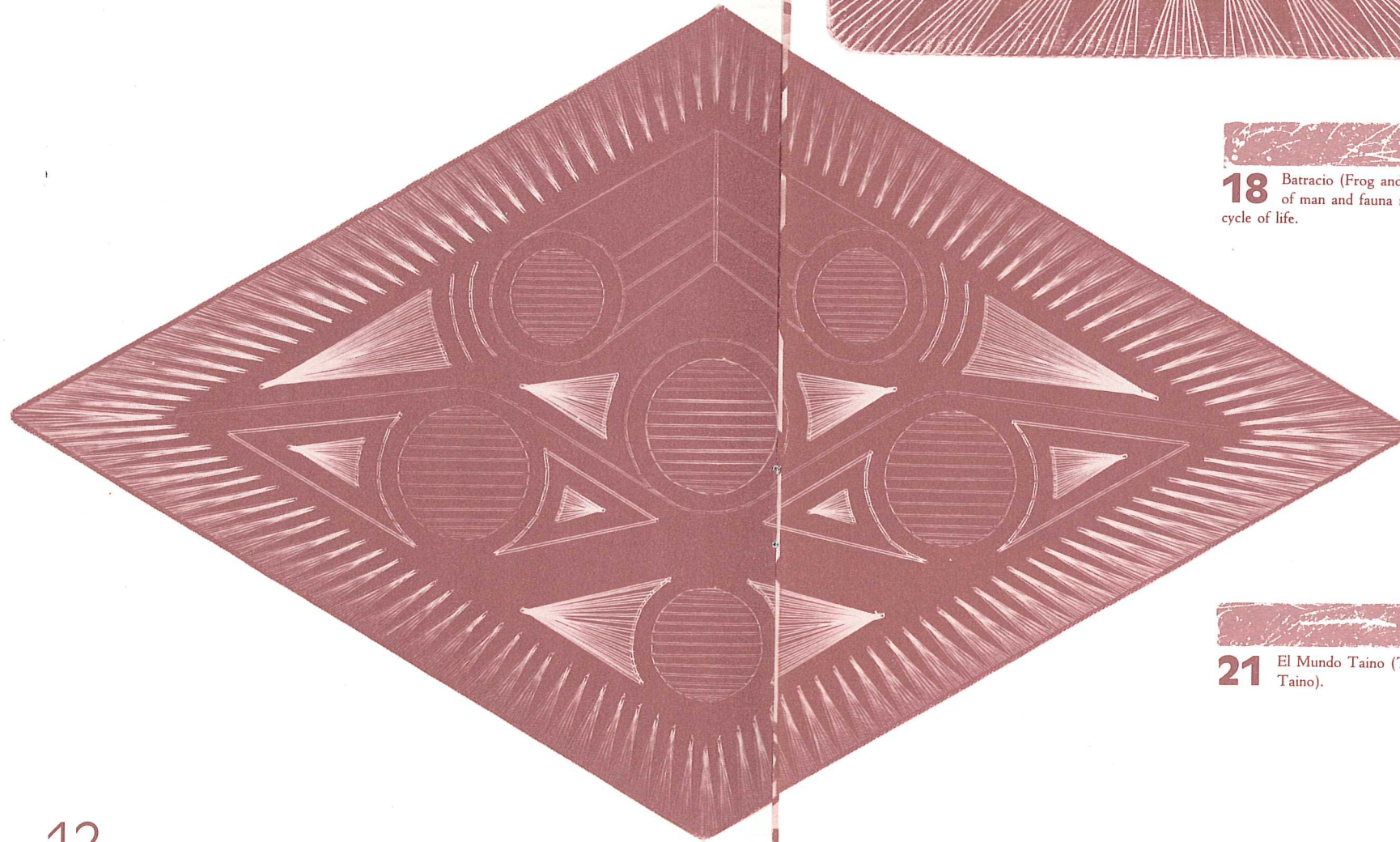
**CARLOS
GONZALES
ORTIZ**



for biographical notes see page 21



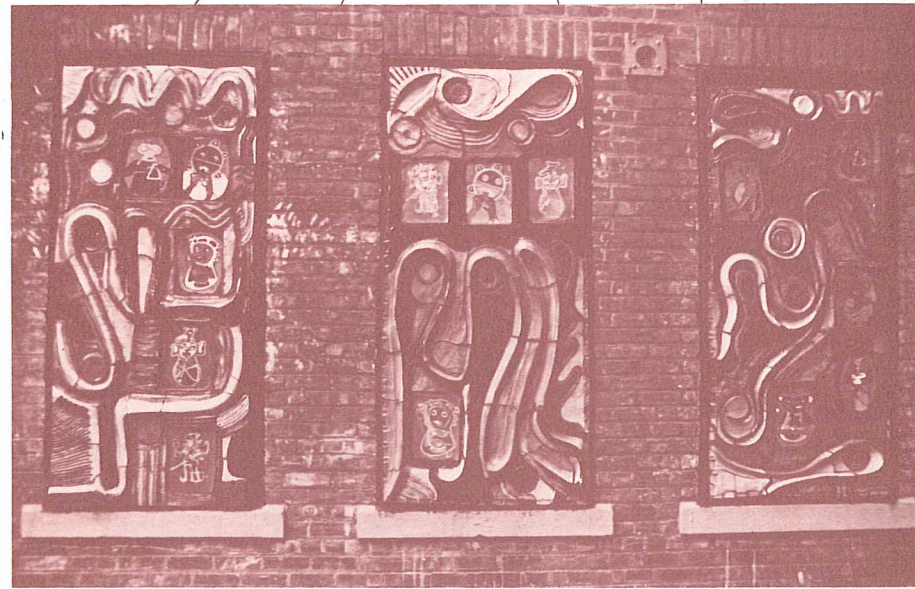
18 Batracio (Frog and Man). The union of man and fauna reinforced by the cycle of life.



21 El Mundo Taino (The World of the Taino).

NITZA TUPIÑO

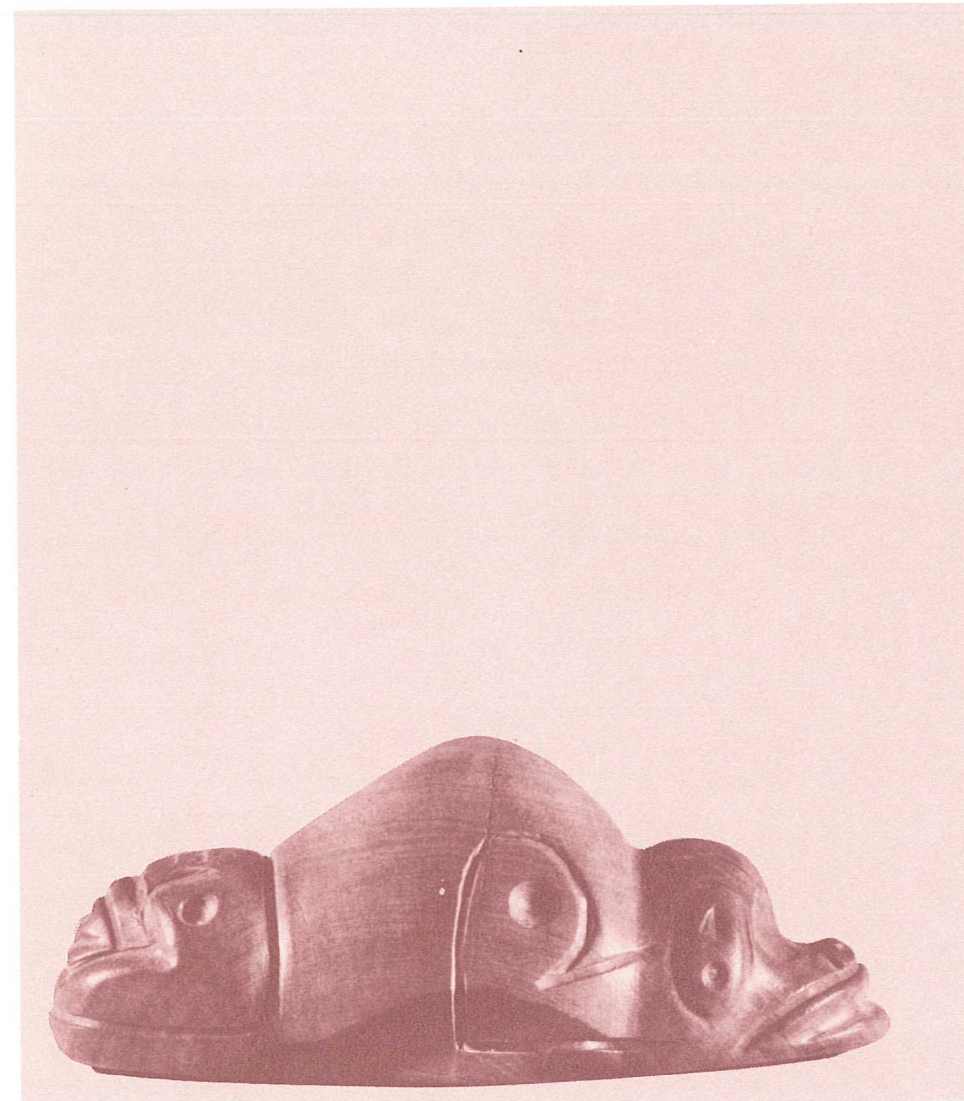
for biographical notes see page 23



78 Taino Symphony.
3rd Street Music School.

JOSÉ AVILES

for biographical notes see page 20



3 Cemi—Taino idol used in deity worship.



**JORGE
SOTO
SANCHEZ**

for biographical notes see page 22



43 La Creación de la Mujer. Based on the Taino mythology of the creation of the women by a bird (Inrri Cahuival).

45 Two color design of Taino symbols. Barrio Coabey, Jayuya and the Caves of Utuado, Puerto Rico.

RAFAEL COLON MORALES

for biographical notes see page 20



29 Itiba 26 Opiyel-Guaobiran

Itiba (Ancient Mother) is depicted here as both a horse and dragon. The dragon is a primordial image of chaos from which creation arises, and the horse is a totem figure for humanity. Itiba and Opiyel-Guaobiran form a diptych since both deities are cationic forces. They represent two sides of nature—one gives life to the hero, the other stalks him and challenges him with death.



BIOGRAPHICAL NOTES

JOSÉ AVILES

Born in the mountains of Orocovis, Puerto Rico, José Aviles left his country at the age of three for New York, returning home 10 years later to begin his introduction into artesanía. During that time he and his family became member artesanos for the Institute of Culture of Puerto Rico.

José specializes in jewelry working with many indigenous materials such as seashell, bone and corozo. In the process, he has become an informative source on Taino Indian art and culture. "The history of my ancestors plays an integral part in my artwork," says Aviles, "each time I create, it is an attempt to unravel part of my past, to understand its meaning and use this knowledge for the benefit of our confused society and the quest for Puerto Rican Identity."

The exhibitions of José Aviles include three mixed media shows; Ritual Images at Galeria Morivivi, the Puerto Rican Festival at Rochester, New York and the Hispanic World's Fair at the Coliseum in New York. At present he is a member of El Grupo Morivivi and teaches artesanía.

RAFAEL COLON MORALES

Painter, lecturer and teacher, Rafael was educated at the San Fernando Academy of Fine Arts in Madrid, Spain and received his B.A. from the University of Puerto Rico. He did graduate work at the American University in Washington, D.C. and has lectured and taught at colleges, museums and universities in New York and Puerto Rico. From the year 1974 to 1977 Rafael has worked on a series of paintings dedicated to the themes and narratives of pre-Columbian mythology. His aim has been to actualize myths and imbue them with his personal vision, desires, anxieties and needs. For Rafael, Taino mythology is like a language, a tool for the formulation of thoughts for which there are no concepts available.

He has exhibited extensively in one-man and group shows throughout New York and Puerto Rico, among them: The Museum of the University of Puerto Rico; Instituto de Cultura Puertorriqueña; Ateneo Puertorriqueño, Puerto Rico; El Museo del Barrio, New York; Cayman Gallery, New York; Center for Interamerican Relations, New York and Westbeth Gallery, New York.

Presently, Rafael is an artist in residence at "The Clock Tower", Institute for Art and Resources in New York City.

CARLOS GONZALES ORTIZ

Carlos was born in Aguadilla, Puerto Rico, where he graduated from high school. He continued his education in New York where he acquired the Bachelor of Arts degrees at Hunter College and later his Masters of Arts from Buffalo University. He is presently a teacher for the New York City Public School System. He is also a candidate for a Ph.D degree in Anthropology at New York University.

Carlos feels that Taino art was the "symbolic expression of the spiritual experience in a world where the elements of nature predominate". His work is influenced by the Taino "world view" and its expressive and symbolic language. Through his work he wants to "reaffirm and continue to develop this artistic legacy so that our historic cultural values are better understood".

The artist has exhibited extensively in museums and galleries in New York and Puerto Rico, among them; Galeria Oller-Campeche in New York, Galeria Orinoco, New York and El Museo del Barrio. He was also part of a group show of Puerto Rican artists that toured major cities in Germany.

WANDA MARIA QUINONES

Wanda, born in New York City, has an extensive background in creative crafts for senior citizens. Recently, through a Chase Neighborhood Grant, she was able to develop the "Older Artist Training Seminars" in crafts, at the East Harlem Music School. She majored in Apparel Design at the Fashion Institute of Technology and completed her training in 1969. Later, she attended the Albany State University and enrolled in a 'study-abroad' program that allowed her to study in Puerto Rico and Mexico. In 1977, she received a B.A. in Humanistic Studies from Adelphi University.

Ms. Quiñones works in resist-printing on fabric and paper and experiments in batik. She explores the "Indigenismo" theme by giving new life and meaning to the images that were left behind by her caribbean ancestors. Her work received recognition through a feature article in "Caribe" Magazine in 1978. One of her design adaptations of a Taino motif is used as the T.V. logo for the ongoing NBC series, "Visiones". She coordinated a women's exhibit entitled "Comadres" at El Museo del Barrio in 1980. Wanda also organized "Hidden Treasures", a senior citizens crafts exhibit at El Taller Boricua. Currently she is a Recreational Director for the Department of the Aging of the City of New York.

MATILDE PEREZ DE SILVA

When she was a student back in the 30's, an inspiring lecture by Adolfo de Hostos at the University of Puerto Rico launched Matilde Perez de Silva on what was to be her life's work: promoting the use of Taino motifs in contemporary crafts and works of art. In 1939, she and Hostos collaborated on the authoritative book "Industrial Applications of Indigenous Designs of Puerto Rico". Since then Matilde has further studied art and traveled widely in Latin America and Europe searching for museums with Indian collections. She has become one of our most knowledgeable sources on the subject of Taino art and deserves much credit for helping to restore this native art to the stature it deserves.

Matilde is a member of the board of the Ponce de Leon Federal Savings Association and devotes much of her time to volunteer work.

JORGE SOTO SANCHEZ

Jorge, painter and sculptor, was born and raised in New York. He has extensively researched the pre-Columbian Indians of Puerto Rico and many of his images are based on Taino mythology. Jorge feels, "Taino art expresses a respect for nature and everything she gave birth to." He adds that "Man" understood his relationship with the universe and was at peace with himself."

From 1973 to 1981 Jorge was the Artistic Director of El Taller Boricua and presently is the Dean of El Museo del Barrio's Art School. He has exhibited extensively in galleries and art institutions in New York, Puerto Rico and abroad. His list of exhibits include: Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico; Museo de La Universidad de Puerto Rico; El Museo del Barrio; the Brooklyn Museum and the Bronx Museum of the Arts.

Nitza is a ceramicist, printmaker, painter and muralist. She was born in Mexico and raised in Puerto Rico. The artist studied at the San Carlos Academy, the University of Mexico, and the Art Students League.

Her murals beautify communities in the Lower East Side, and the Bronx. Through these murals Nitza shares her art and heritage with the public. Her interest in the pre-Columbian Indian is reflected in her creations of Taino mythological portraits and uses cut and drawn paper and stitchery to transform Taino symbols into lively and colorful figures.

In 1978 the artist was chosen to participate in the Cultural Council Foundation's "Artist Project" and in 1980 was awarded the "Visual Arts Fellowship" by the National Endowment for the Arts.

She has exhibited at the Cinque Gallery, the Bronx Museum of the Arts, Staten Island Heritage House, Studio Museum in Harlem, El Museo del Barrio, Caymen Gallery, Puerto Rican Center for the Arts, and Soho 20. She also participated in the 4th Beinal de Grabados Latinoamericano in San Juan, Puerto Rico.

LISTING OF WORKS

The works are arranged alphabetically by artist. Dimensions are in inches, height preceding width, preceding depth.

José Aviles

Indian Craft

- 1 Corozo Ring—made from the corozo nut. 1981
- 2 Guanin—Gold disc used as a body ornament by the Taino Indians. 2¾, in Diameter
- 3 Cemi—three ponted Taino idol used in deity worship. 3½×3¼×1½. 1981

Luis Cancel

Rubbings from petroglyphs in Puerto Rico.

- 4 Mujer de Caguana, Centro Ceremonial de los indios, Barrio Caguana, Utuado. 16¼×16. 1974

Courtesy of Maria Cortes

Marcos Dimas

Rubbings from petroglyphs in Puerto Rico.

- 5 Centro Ceremonial de los indios, Barrio Caguana, Utuado. 16¼×16. 1974

6 Centro Ceremonial de los Indios, Barrio Caguana, Utuado. 22×18. 1974

7 Cueva de Monte Grande, Cabo Rojo. 19×15¼. 1974

8 Cueva del Indio, Arecibo. 34×27. 1974

9 La Piedra Escrita, Barrio Coabey, Jayuya. 37×25. 1974

10 Cueva de Monte Grande, Cabo Rojo. 42×28¼. 1974

11 La Piedra Escrita, Barrio Coabey, Jayuya. 37×25. 1974

12 Centro Ceremonial de los Indios, Barrio Caguana, Utuado. 37×25. 1974

13 Centro Ceremonial de los Indios, Barrio Caguana, Utuado. 37×25. 1974

14 La Cueva del Indio, Arecibo. 45×28. 1974

15 La Piedra Escrita, Barrio Coabey, Jayuya. 36¼×25. 1974

16 La Cueva del Indio, Arecibo. 36½×25. 1974

17 Centro Ceremonial de los Indios, Barrio Caguana, Utuado. 24¼×20. 1974

All the above courtesy of Marcos Dimas.

Carlos Gonzalez-Ortiz

Wall sculptures

18 Batraccio 19×18. 1978

19 Etapa de Transición 23½×23½. 1978

20 El Ciclo Solar Taino 33 in Diameter.

21 El Mundo Taino 40×40. 1978

22 Naturaleza 34×28. 1980

23 Areyto Sagrado 31¼×27. 1980

Oil on Canvas

24 Las Alas de la Vida 38½×35. 1978

Color Pencil on Paper

25 Identidad II 18×12. 1980

Rafael Colon-Moráles

Acrylic on Canvas

26 Opiyel—Guaobiran 57×42. 1976

27 Demivan Cohabo—Joroba (Hanging skin—media acrylic). 40×50. 1976

28 Demivan y su Hermano 58×59. 1976

29 Itiba 57×42. 1977

Crayon on Paper

30 Caracol 40×50. 1980

Wanda Maria Quiñones

Batik

31 Atabeyra Vive 22½×11½. 1977

32 El Baile del Coqui 17×12. 1977

33 Imagenes Oculor Series I & II 22×13. 1978

34 Baile del Mucielago 17½×12. 1977

35 Naturaleza Oculor 17½×12. 1977

36 Untitled Wall Hanging. 39×18. 1977 (Permanent Collection El Museo del Barrio)

Paper Batiks

37 Untitled (Design by Matilde de Silva) 8½×4½. 1981

38 Coqui—Mariposa 6×6. 1981

Silkscreens

39 Untitled (Greeting Card) 8½×5½. 1978

40 Untitled (Greeting Card) 6½×3½. 1978

41 Hidden Treasures (Printed by Gilberto Hernandez) 24×17½. 1980

Felt Ornaments

42 Series of Taino images taken from Barrio Coabey, Jayuya and the caves of Utuado, Puerto Rico. 1981

Jorge Soto Sanchez

Drawing Ink on Paper

43 La Creación de la Mujer 20¾×30. 1977

Batik

44 Untitled—Multi color wall hanging of Taino Symbols. 34¼×8. 1978

Silkscreen

45 Two color designs of Taino symbols. 19×14¼. 1972

Design adaptation by Matilde Perez de Silva

Needlepoint

46 Wool on beige canvas—design in yellow, green and brown. 9½×10. 1981

47 Black, red and white cross stitch design. Wool on cotton fabric. 18×14¼. 1981

48 Cross stitch sampler of 8 designs in white on beige canvas 18×13½. 1981

49 Repeat pattern—in red, yellow and black wool on beige canvas. 21×16. 1981

50 Repeat pattern—white pearl thread over red cotton fabric. 25×18. 1981

51 Needlepoint pillow case in moss green, brown, white and black wool, fringed edges. 12×17. 1981

52 Cross stitch design in beige, blue, yellow and rust wool on natural color fabric. 14×14. 1981

53 Design in green, yellow and brown wool on white cotton fabric. 17×12½. 1981

54 Wall hanging with needlepoint design in green, blue, red and yellow wool. 37½×7. 1981

55 Panel with cross stitch designs in red, black and green wool on monk cloth. 22½×39½. 1981

56 Embroidered repeat pattern in brown, green, yellow and red wool on beige raw silk fabric. 34½×36½. 1981

57 Cross stitch design in moss green and white on salmon color cotton fabric. 22×16. 1981

58 Pillow case with cross stitch design in green, yellow and brown wool on beige cotton fabric. 14×12. 1981

59 Cross stitch design in red, blue, brown and black bucilla on natural color cotton fabric. 6½×18½. 1940

60 Nine-border sampler embroidered—white on even-weave rust fabric. 9½×22. 1981 (Made by Zuelia Anne Hurt)

61 A pillow cross stitch design in brown and dark red cotton yarn on sand colored cotton fabric. 20×20. 1981

Graphics

62 Embossed circular design

- developed from a fragment of Taino pottery 11 x 14. 1981
- 63** Embossed circular design from Taino relic. 11 x 14. 1981
- 64** Embossed rectangular repeat pattern from Taino collar. 11 x 14. 1981

Ceramic Tiles

Produced by Brenda Bertin, Hearthstone Tile Co., New York City.

- 65** Tile with incised design outlined in brown on white base. 4 x 5. 1981
- 66** Tile with incised white design on brown background. 4 x 5. 1981
- 67** Tile with white design on brown background. 4 x 5. 1981
- 68** Hand painted tile-blue and green design on white base. 2 1/4 x 7 1/4. 1981

- 69** Hand painted tile-yellow, black and red on white base. 2 1/4 x 7 1/4. 1981
- 70** Hand painted tile-blue 2 1/4 x 7 1/4. 1981
- 71** Tile with incised design outlined in white on pink clay background. 7 1/2 x 7 1/2. 1981
- 72** Hand painted tile-black and red design on white base. 6 3/4 x 6 3/4. 1981
- 73** Tile with incised white design on pink clay background. 6 3/4 x 6 3/4. 1981

Nitza Tufiño

Acrylic on Masonite

- 74** Indian Symbols. 48 x 48. 1972 (Permanent collection El Museo del Barrio)

Oil and Crayons on Masonite

- 75** Mascaras 28 3/4 x 25 3/4. 1971 (Private collection)

Thread, ink and color pencil drawings on color silkscreen paper.

- 76** Atabey 28 x 20. 1979
- 77** Marohu 28 x 20. 1979
- 78** Taino Symphony Series (78A-78H) 11 x 8 1/2. 1979 (Study for ceramic tile mural for 3rd Street Music School)

El Museo Del Barrio —Permanent Collection

- 79** Ceramic fragments of Taino pottery.

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Photography Otto Nelson Catalog Design Nestor Otero Printer Tre-Jon