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## RECONNECTION: VISUALIZATION OF MEXICAN MYSTICISM IN THE ERA OF GLOBALIZATION

**Jessica Ortega Díaz,**

student of the Digital Arts, University of Guanajuato, Mexico

**Natalia Gurieva,**

Ph.D., professor of the department of Art, University of Guanajuato, Mexico

Mysticism comes from the *mystical* concept that is "one of the forms of the idealistic-religious conception of the world." (M. Rosental and P. Iudin, 1946, p. 221). Mysticism is present in each of the existing cultures, ideologies and religions, the main reason is because "... is linked to the secret (mysterious) rites of the ancient Eastern and Western religious societies. The main of these rites is that of communication with God or with some other mysterious being..." (M. Rosental and P. Iudin, 1965, p.321).

Magical thinking for ancient societies was the main axis on which everything revolved, the one that gave the answers to natural, human and ethical phenomena. In order to visualize these responses and bring it to a more earthly plane, it was endowed with corporeity, a being was created in which reality and fiction were united, assigning to this entity the responsibility of some event that was not fully understood, be it something as simple as rain or something deeper like death or life itself. No culture is exempt from having myths and legends that characterize and mark its society and, probably, these remain to this day in its collective imagination.

The **goal** of the following research is to analyze the female characters within these myths and legends of Mexico to recreate them in a multimedia project for their diffusion. Mexico is a country rich in myths and legends that continue to survive through the generations due to the oral diffusion and written documentation that we have about them, as they are an important part of the country's history, because many of the myths that are still present in Mexican society has its origins in the worldview of the pre-Columbian cultures of ancient Mexico.

Many of these myths have had modifications or multiple versions due to the conjunction of magical thinking with the religious indoctrination product of the Spanish conquest. The stories that will be taken up for this project will be the witches (*Mometzcopinqui* and *Curanderas*), *the mermaid of Lake Zirahuén* and *La Ilorona* (the weeping woman).

The project consists of making a visual interpretation through a photographic series where the selected female figures will be captured and where their most representative characteristics, personality and essence can be observed, as well as the composition of a musical piece for each of the figures creating an atmosphere specific and that immerses the viewer in this worldview.

The connection between technology and culture today is very clear, globalization has given way to several interesting cultural phenomena that take the interest of many as the mixture of cultures and appropriations of them. The identity, traditions and cultural traits of the different countries and regions reach distant places easily in a way that it was never thought they could reach, these new aspects and interesting concepts capture the general population curiosity and make them interested in these times getting to the point of taking and making them their own or starting to try to implement them to their own vision. Mexican culture is not exempt from this, in recent years a wave of attention has emerged towards Mexican traditions and their worldview, specifically the day of the dead, the perception of death and the mysticism that invades the Mexican daily life where women are a key and important part of it.

The loss of identity, or at least the confusion and the large number of thoughts, worldviews and religions that converge and collide much more due to the interconnectivity of our days, is very common and although its roots are still present for Mexican society, sometimes it is put aside by the different perceptions that we have today of them or of stories that perhaps no longer fit with the ideals of today's society. Therefore, the project intends to bring back these stories and myths, giving them a more current vision, but maintaining their essence and what they represent, making them known and spreading them (López Austin A., 2013).

The first myth that will be taken will be the Mometzcopinqui witches, "bad" women who acquired their knowledge and freedom in exchange for selling their soul to the devil or evil entity that was in force at the time or just because they were born on dates and days marked by fate, which have hybrid characteristics to be able to transform into a type of bird called Guajolote (turkey), have abilities to perpetuate spells and drink the blood of newborns (Rivera Domínguez L., 2000).

This female figure has been represented extensively by many Mexican artists, however, for this project two female artists were chosen because they have a slightly more realistic and different representation: Gabriela Alcantar Rangel and Carmen Lop.

Gabriela is a painter, illustrator and artist of engraving who takes up Mexican elements and traditions as an important part of her art and discourse, among the diverse themes with which she creates one of them is Mexican mysticism. As part of this she made some illustrations and Engravings of the Mometzcopinqui witches that are seen below in the pictures 1 and 2.

Carmen Lop is a freelance Mexican illustrator graduated from the National School of Plastic Arts UNAM. In her works it can be observed how the female figure and the mystique not only Mexican but in a general way, govern her work. In addition to a tendency to horror and dark representations very marked in his style. It shows a different and raw face of the very interesting Mometzcopinqui woman as shown in the picture 3.



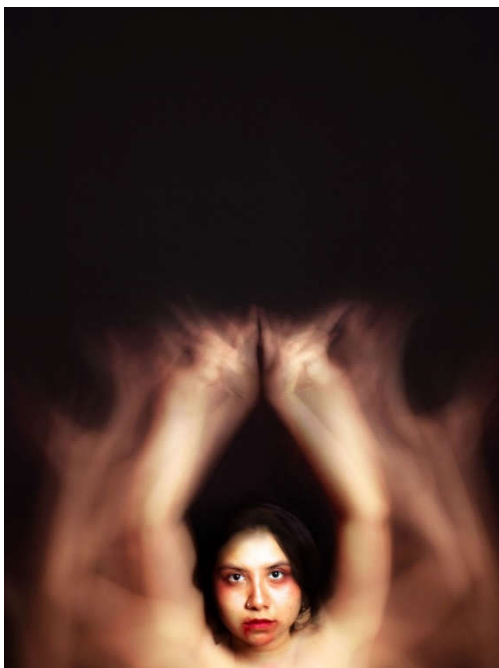
– the animal transmutation that they had to acquire before leaving that they performed as a ritual in front of their Tlecuilli (a fire made with stone and wood) that endowed them with the characteristics of a bird called a Guajolote (turkey), large wings, a very pointed beak and legs of this animal;

– fire as an important element that prevails in them as we could see previously. That is also observed when they are coming down from their hiding places in the mountains and hills in the form of a sphere of fire that flies through the sky;

– the night as a vehicle of their power, only at night could they acquire their powers and be free to show them.

These elements were taken into account for the creation of the photographic image because they are elements mentioned many times and that explain and express the essence of the Mometzcopinqui woman, fire as an element of strength and danger, animal transformation to acquire wings and fly out of his home and shed the activities that were believed to be specific to the female gender, to fly and be free at night, where he was able to show herself as she was.

To visually sculpt it, the most used forms to represent these elements were thought about: fire / strength, freedom / wings, darkness and night. Different sketches will be made starting from the direct, such as including fire within the photographic session, a natural location and at night. These ideas were evolving until they resolved into something more metaphorical that continued represent those elements. In the picture 4 and 5 we can see the way that it was decided to play with the edition and montage of different photos in Photoshop and use long exposure shots to generate long and not so defined strokes of certain elements within the photograph, as well as a totally black background and where the skin can be seen in reddish orange tones like those of fire.



Picture 4 – “Mometzcopinqui.1”



Picture 5 – “Mometzcopinqui.2”

The chosen stories (*Mometzcopinqui, the curanderas, the mermaid of Lake Zirahuén and La Llorona*) show different aspects that were shaping and building the current Mexican woman, some of them although they were conceived as evil beings or with that duality of good and bad, deep down they only point out a special characteristic within women that in past times was taken for wrong, but that today can be embraced and claimed as their own, forging a connection between our past and the present.

### **Conclusions**

The preservation of cultural heritage at all times is one of the most urgent problems. Multimedia resources have changed the quality of communication in the information society. In modern conditions, multimedia overcomes geographic boundaries, space and contributes to the intensification of information exchange. Multimedia allows to use creative potential and find various and effective forms and methods of reconstructing images from myths and communicate them in a language that is understandable for new generations.

Actually, we still working on the project, we analyzed a lot of information on the myth of the *Mometzcopinqui*, as well as visual references and we have a clear conceptual idea of the visual solutions and sound design to obtain the desired atmosphere. The project will continue until obtain the visual and musical representations of the 4 legends.

### References.

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