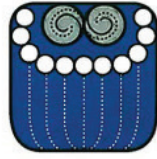


culture. 



L'alphabet maya des temps modernes

Communiquer aujourd'hui en recyclant les pictogrammes précolombiens : c'est le projet ambitieux dans lequel s'est lancée la graphiste salvadorienne Frida Larios.



—El Faro (extrait) San Salvador
Poussée par le désir de s'extraire du quotidien et lassée du minimalisme qui envahissait Londres (où elle était installée), la graphiste salvadorienne Frida Larios s'est lancée dans l'élaboration d'un "nouveau langage maya". Elle a conçu

GRAPHISME
y retrace l'histoire du site archéologique de Joya de Cerén, situé au Salvador. L'ouvrage passe également en revue toute une série d'articles textiles, de bijoux, de jouets éducatifs et de signes de marque que la designer a créés en s'inspirant des pictogrammes mayas. Les dix années qu'elle a passées hors du Salvador ne

Plus de 2 000 pictogrammes (ou glyphes) ont été déchiffrés depuis 1950, et votre livre nous en propose environ 25 nouveaux. C'est ma passion. J'ai eu déjà cette préoccupation quand j'ai fondé mon agence de design graphique, il y a dix ans, ici au Salvador. J'avais un style inspiré du folklore, qui a par la suite fin évolué. Il est arrivé un moment

Vous dites n'être experte ni en glyphes ni en anthropologie. Sur quoi vous êtes-vous fondée pour vous imprégner du côté mystique de ce langage symbolique ? J'ai rencontré plusieurs chercheurs du British Museum qui travaillent sur le sujet. J'ai également suivi un cours avec Timothy Lounsbury, professeur à l'université de

Comment avez-vous procédé pour élaborer votre "nouveau langage maya" ? J'ai commencé par établir un classement des pictogrammes. Je les ai redessinés et vectorisés, mais sans leur donner de couleurs. Cela m'a servi de point d'entrée dans la pensée maya, pour instaurer un processus d'émulation avec l'artiste. Ensuite, les

amont. Il y a des signes qui ressemblent à une chose, mais en désignent une autre : par exemple, ce pictogramme qui montre un enfant à la tête fendue, aux airs de petit homme, désigne en fait la naissance du maïs... Tout est comme ça chez les Mayas : tout est dans la mythologie, dans la cosmologie, dans la sémantique. Et c'est pour cela qu'il est si difficile de traduire le

Repères

LA DESIGNER
Née au Salvador, Frida Larios a été, dans une vie antérieure, joueuse professionnelle de basket-ball.



UNE ÉCRITURE COMPLEXE
Le système d'écriture maya se compose de "glyphes", des pictogrammes qui peuvent représenter soit un mot entier,

Culture feature in Courrier International - No. 11666 from 7 to 13 March, 2013, Paris, France

“

I have worked with Frida in several capacities as she was one of our key speakers for the 2015 World Design Conference: Eeum Design Connects [South Korea], and also greatly enhanced our event as a Regional Ambassador. Her session on Indigenous Design and Maya language was one of the best reviewed segment of our event that was attended by more than 2,200 designers from all over the world. She is the utmost professional with a strong dedication to promote indigenous culture and to instill pride among young professionals and designers to appreciate their local history. Frida also gave a lecture at Hongik University to students of the Visual Communication department that was also extremely well received.”

Don Ryun Chang, Dean, Graduate School of Film, Hongik University, Seoul

Frida Larios [1974, El Salvador]

is as an urban Indigenous descendant and pluridiverse typo-graphic artist. She holds a Bachelors of Arts from University College Falmouth in England, and a Masters of Arts in Communication Design from Central Saint Martins College of Art & Design, University of the Arts London. While in London, the former Central American beach volleyball gold medallist taught at the London College of Fashion and Camberwell College of Arts. She has been a *regenerative workshop and education leader for over 20 years*. She is currently Adjunct Professorial Lecturer in Visual Literacy at American University in Washington, D.C. Guided by community Guardians, her collective *Animales Interiores, New Maya (Visual) Language, The Community Buried by an Erupting Volcano & Tree Codex* titles, bridge and facilitate ancestral Indigenous visual languages, spiritual and graphical essence, through intercultural letters, symbols, textiles, stones, walls, trees, immersing and emerging from place, love and intergenerational community. The titles are based on the logographic principles of ancestral Maya and Nawa hieroglyphs. Larios' murals, installations and ofrendas, are widely displayed in Washington, DC, and have been exhibited in Central and South America, Europe and Asia. Larios' works and texts have been featured in AP News, Telemundo 44, Smithsonian Magazine (Online), BBC Radio 4, Getty Images, Agence France-Presse (AFP), PRINT Magazine, ElFaro.net, TASCHEN, Thames & Hudson, and others.

Adjunct Professorial Lecturer*

- 2020 - to date **Adjunct Professorial Lecturer**, Visual Literacy course, Film & Media Arts Division, School of Communication, American University, Washington, DC.
- 2017 - to date **Adjunct Professorial Lecturer**, College of Arts & Humanities, University of the District of Columbia, Washington, DC.
- 2016 - 2017 **ESL Adjunct Instructor**, Service Employees International Union, Local 500 (SEIU) English as a Second Language course at Montgomery College Continued Education, Maryland.
- 2005 - 2007 **Associate Lecturer**, Digital Fashion Illustration and Digital Surface Design for Textiles, London College of Fashion, University of the Arts London, United Kingdom.
- 2005 - 2007 **Associate Lecturer**, Typography & Digital Design short courses' leader, Camberwell College of Arts, University of the Arts London, United Kingdom.
- 2006 - 2006 **Interim Associate Lecturer**, London College of Communication, University of the Arts London, United Kingdom.
- 2003 - 2005 **Open lab learning assistant**, London College of Fashion, University of the Arts London, United Kingdom.

Keynotes and panels*

- Mar 2022 **Member**, Committee on Indigenous Knowledge and Perspectives at ICOMOS (International Committee on Monuments and Sites - cultural advisor to UNESCO World Heritage Committee), IFLA International Scientific Committee on Cultural Landscapes (ISCCL).
- Nov 2019 **Chair**, *International Indigenous Design Circle and Platform Meetings* at International Council of Design (ico-D) General Assembly, Vancouver, Canada.
- Nov 2019 **Culture & art facilitator**, *Day of the Dead by the Smithsonian Latino Center*, UNIDOS (formerly National Council of La Raza), Washington, DC.
- Sep 2019 **Panelist**, *3rd Annual Multicultural Books and Brunch by Alumni Relations*, American University, Washington, DC.
- Jul 2019 **Guest speaker**, Smithsonian Latino Center, *Latino Museum Studies Program Conference*, National Museum of American History, Washington, DC.
- Jul 2019 **Selected paper/speaker**, 'Our Voices' Anthropology, Architecture & Design Conference, University of Sydney, Australia.
- Jun 2019 **Panelist & mural facilitator**, *The Nature of Cities Summit* Trans-discipline Environmental Summit, Sorbonne University, Paris, France.
- Nov 2018 **Panelist**, *Salvadorean Art Activism in the Nation's Capital* at DC History Conference with Casa de la Cultura, El Salvador, UDC, Washington, DC.
- Nov 2018 **Keynote speaker**, *Salon Conversations hosted by AIGA DC*, Teasim Penn Quarter, Washington, DC.
- Jul 2018 **Keynote speaker**, 'Go Back To Where You Came From' Anthropology, Architecture & Design Conference, University of Melbourne, Australia.

Exhibitions*

- 2022 **DMV nation builder & culture maker**, featured DMV Latino artist (digital) at the first Smithsonian Latino Gallery in its inaugural exhibition at the Smithsonian American History Museum, Washington, DC.

Exhibitions continued*

- 2019 **Solo guest artist**, Immortal Cacao Tree & Animales Interiores. *Smithsonian Latino Center Molina Family Latino Gallery Press Preview* at the Smithsonian National Museum of American History, Washington, DC.
- 2019 **Art & Textile Commission**, *Panam Games Lima 2019* inauguration ceremony uniform art direction and design for 80 athletes & delegates by Olympic Committee of El Salvador (COES), Lima, Perú.
- 2018 **Solo guest artist**, Immortal Cacao Tree & Animales Interiores. *Smithsonian Latino Center Day of the Dead programme* at UNIDOS US Headquarters (including illustrations), Washington, DC.
- 2018 **Dual pop-up exhibit**, Immortal Cacao Tree & Animales Interiores, commission of/curated by *Smithsonian Latino Center* (including graphics) at The Peale Center Museum, Baltimore, MD.
- 2018 **Dual exhibition**, *Animales Interiores: De Semilla Ancestral* bipersonal art installations at Club de Regatas Lima Art Gallery, Miraflores, Lima, Perú.
- 2017 **Solo show**, *Maya Alphabet of Modern Times* sculptures, works on paper and books exhibition at the American University Museum at the Katzen Arts Center, Washington, DC.
- 2015 **Art & Textile Commission**, *Panam Games Toronto 2015* inauguration ceremony uniform art direction and design for 80 athletes & delegates commissioned by Olympic Committee of El Salvador (COES), Toronto, Canada.

Awards and nominations*

- 2005 **1st place**, *Sign Design Award (Student)* by the Sign Design Society for MA project 'New Maya Hieroglyphs Archaeological Site', Royal Society of Arts, London, United Kingdom.
- 2003 **National scholarship**, \$28,000 awarded by FANTEL/LASPAU (managed by Harvard/Laspau, a sister Fulbright program) for Masters in Arts degree completion at University of the Arts London, United Kingdom.
- 2001 **Gold medallist**, *Central American Games Beach Volleyball, Guatemala*. Weymouth Beach Volleyball Hall of Fame, United Kingdom. World Tour participations in Brasil, Portugal, France, Spain representing El Salvador. Best world finish no. 25, Fortaleza, Brasil.
- 1999 **Nomination**, to 'Beatrice L. Warde' Award by the International Society of Typographic Designers (ISTD) for excellence in typographic research, London, United Kingdom.

Publications*

- 2020 Segal E., Larios, F., Swallah, M. et al. *Tree Codex: Mural-making as a Cultural Collective*. Thick Press, Washington, DC.
- 2019 Larios, F. *La Aldea Sepultada por un Volcán en Erupción. The Village that was Buried by an Erupting Volcano, 3rd ed. (trilingual)*. Secretary of Culture of the Presidency of El Salvador.
- 2015 Larios, F., Núñez, V. *Animales Interiores*. Centro Cultural de España, El Salvador.
- 2013 Dawson, P., Larios, F., et al. Designer Profile. *Field Guide to Typography*, 360-365. Thames & Hudson, United Kingdom.
- 2009 Wiedemann, J., Larios, F., et al. Feature. The Heritage of the Mayas: Redesigning an Ancient Identity. *Logo Design, Volume 2*, 138-145. TASCHEN, Germany.

Languages

Spanish, English, German, basic Italian and Maya script.

*Highlights. More info and references, upon request