

Alianza de las Artes Americanas
NOVEDADES
del Nuevo Mundo

Fall 2014

New World *Glitterati* Exhibit to Complement Cartier Show in Fall

From November 16, 2014 thru March 15, 2015, The Denver Art Museum will host the world-exclusive exhibition of *Brilliant: Cartier in the 20th Century*, featuring striking jewelry, timepieces and precious objects produced between 1900 and 1975. This exhibition highlights Cartier's rise to preeminence—and the historical events pushing the brand's evolution—as it transformed itself into one of the world's most prestigious names in jewelry and luxurious accessories. *Brilliant* brings together a spectacular assortment of Cartier's greatest works,



including pieces owned by Princess Grace, the Duke and Duchess of Windsor, Elizabeth Taylor, J.P. Morgan and the Aga Khan, among other aristocrats, royalty and international celebrities. In addition to items loaned by the Cartier Collection, the exhibition will include loans from museums and private collections in the United States and Europe.

The New World Department will complement this blockbuster exhibit, which is curated by Margaret Young-Sánchez, with its own offering: *Glitterati: Portraits and Jewelry from Colonial Latin America* which runs from from December 7, 2014 thru November 27, 2016.

Detail from St. Rose of Lima with Christ Child and Donor. Juan Rodríguez Juárez. Mexico, circa 1700. Oil on canvas. DAM, Collection of Frederick and Jan Mayer; 145.2005.

Loughridge Woodblock on Sale This Fall

Once again Leon Loughridge has generously agreed to do a one-of-a-kind woodblock print to benefit *Alianza*. This year the offering is the Chapel of San Ignacio near Las Vegas, New Mexico. The 5"x5" image which is larger than past images, will sell to *Alianza* members and friends for \$100. After November 15, the retail price will be \$200. There will be approximately 30 prints in the edition and they will be presented in an attractive portfolio with information about the Chapel. The sale will be held from Sept 1- October 30 with prints ready for pick up after November 1. The Chapel at San Ignacio is some 9 miles from Sapello along a dirt road that leads to the base of Hermit's Peak. The Chapel, about 1/4 mile above the old San Ignacio cemetery, is in one of the meadows that was home to herds of sheep. Please email kelly3700@comcast.net, if you would like to purchase a print.

During the Spanish Colonial period in Latin America (1521–1850) precious gold and silver were crafted into elegant jewelry then embellished with emeralds from Colombia, coral from Mexico, and pearls from Venezuela. Wanting to demonstrate their wealth and status, people were painted wearing their finest dress and elaborate jewelry as can be seen in the portrait detail of *St. Rose of Lima* on the left. Women were adorned with tiaras, necklaces with pendants, and prominent earrings. Men proudly displayed hat ornaments, rings, watch fobs, and chatelaines with small tools similar to the modern Swiss Army knife. Priests wore gold crucifixes and rosaries while nuns had miniature paintings of the Virgin Mary and saints crafted into brooches called nun's badges. Inlaid and lacquered chests and boxes were used to store these luxury goods. The portraits, furniture and jewelry that are exhibited in *Glitterati*, drawn from the DAM's world-renowned Spanish Colonial collection, tell the fascinating story of people and luxury possessions in the New World. Be sure to see both exhibits when you visit the Denver Art Museum this fall.



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PRESIDENT'S MESSAGE

This summer is a good time to reflect on the most successful year in *Alianza's* history, and to look forward to a bright future. We are grateful for the many contributions of our past President, Barb Kelly, and Program Director, Irma Boltman. This year, to celebrate our 30th anniversary, *Alianza* contributed \$27,000 to the New World Department for acquisitions, the largest donation ever. Our lecture program has continued to draw larger audiences, and we have outgrown the 64-seat North Building lecture hall. For 2014-15, all of our lectures will be held in the DAM's state-of-the-art Sharp Auditorium.

Our lecture program is a gem! One of the only, if not the only, program of its kind in the country, we conduct an ongoing educational series dedicated to pre-Columbian and Spanish Colonial art, architecture and culture. And, along the way, we examine how these cultures may affect our lives today. When Europeans discovered the Americas, they encountered highly-developed urban cultures, some of the largest cities in the world, with aqueducts and plumbing, floating gardens and mineral riches beyond imagination. The Spanish empire, as James Mann has observed, was the first truly world-wide empire, bringing trade goods from China by way of Manila and Mexico to Europe. To make this work, Spanish gold and silver currency served as the world's monetary unit for over 200 years. So much to explore!

Last year, our lectures featured speakers of national stature: Dr. Mary Miller of Yale, for example, and Dr. Karl Taube of UC Riverside. Dr. Tim Maxwell delivered a fascinating lecture on Paquime, the northernmost Mesoamerican city and a trading center where continents met to do business. This year, we will start our lecture series with one of the premier photographers of Mesoamerica, Barry Brukoff, whose book, with text by Michael Coe, is filled with stunning photographs of Mayan cities. Mary Lanius will provide insights concerning Hiram Bingham's explorations, using the perspective of her father, who accompanied Senator Bingham on his expedition to Macchu Picchu. And much more!

Also this year, we plan to continue with efforts to coordinate events with those of other institutions with similar interests and goals, such as The Museo de las Americas. We are planning a San Diego trip in November, to include a tour of the European Galleries by their new curator, Dr. Michael Brown, and visits to the highly-regarded Mission San Juan Capistrano, the U.S.S. Midway Museum, and more. Carrie Dennett, our Mayer Center scholar, will provide a gallery tour in September, highlighting the DAM's Costa Rican collection. The Mayer Center will hold its Symposium in January, 2015, and will sponsor an international trip during 2015. Many thanks to Anne Tennant, and Sabena Kull who have researched articles for this issue of *Novedades*, and a special thanks to the 2014-15 board members, whose energy and dedication make our programs, events and growth possible.

David Butler, President

Alianza President Barbara Kelly presented New World Curator Donna Pierce with an oversized check for \$27,000 at the Annual meeting held in April at the Cherry Hills Country Club. Funds were donated in celebration of Alianza's thirtieth anniversary and in honor of Curators Donna Pierce and Margaret Young-Sánchez's fifteen years of accomplishments at the Denver Art Museum.



Man's Best Mesoamerican Friend

by Anne W. Tennant

Most of us love dogs - another verification of the strong, durable bond existing between human beings and dogs which surpasses man's attachment to any other animal. No other creature provides such service to mankind: constant companion, hunting partner, guardian, giver of unconditional devotion, and in some cultures, a food source and sacrificial animal.

Many of the dogs in present-day America are descendants of European canines brought over by early European settlers, followed in later times by dogs from other parts of the world. However, the conquistadors and settlers, arriving from Europe in the early 16th century, encountered New World dogs of ancient Old World stock. Some of these native breeds had existed in America for 10,000 years or earlier. Viewers often find the rotund, short-legged dogs portrayed in the red-slipped Colima vessels on the fourth floor of the Denver Art Museum charming and amusing. Called "Tlalchichi" in Nahuatl, the language of the Aztecs, this animal represents one of the original surviving breeds (Figure 1). It is also the ancestor of the modern Chihuahua.

Studies of canine bones and DNA recovered from pre-Columbian burial sites reveal that their ancestors originated in the Altai region of Asia and almost certainly trotted alongside the first bands of hunter-gatherers to cross the Bering Strait into America. These ancient American dogs are descendants of Asian wolves with whom they share over 99% of their genes. Their habitats were the forests of eastern Asia. It is believed that the new canine we call "dog" began to differ biologically from the wolf around 33,000 years ago in dentition and shape of the cranium.

Surely, the ancient dogs made many trips back and forth between Asia and North America, always associated with human activity. The long process of domestication may have begun around 15,000 years

ago in Asia. Probably, the trigger was the dogs' participation in human hunting activities, followed by sharing a portion of the kill. Gradually, the animals learned to trade complete freedom for liberation from food competition with other animals and protection from predators. The wild, free-roaming habitat was exchanged for a domestic environment.

Some scientists believe that at some point during the domestication process a natural decrease of adrenalin occurred which caused the pups born to dogs already integrated into human activity to accept human contact. Dogs and turkeys were



(Fig.1) Vessel in form of Canine. Colima Style. About 200 BC-AD 300. Colima, Mexico. Earthenware. DAM, Gift of Laurence DiRosario, 1970.292.

the only domesticated animals in the New World prior to outside contact.

The earliest American dog remains unearthed so far (c.10,000-11,000 B.C.) were found in Jaguar Cave in Idaho. Remains were uncovered in other early burial sites in North America, some of which contained human remains as well. The animals slowly dispersed south towards Mesoamerica between 8,000 and 7,000 years ago. Some continued to migrate south, arriving in Peru and Ecuador around 5,000 B.C., and finally reaching Patagonia at the extreme of the continent by 2,000 B.C.

As the systematic study of pre-Columbian dogs in America is in its infancy, little is

known about the animals that traveled south to the end of the continent or those who remained in the Arctic. It is hypothesized that of the four original Asian breeds, the sole survivors are the two dog types who found their permanent homes in Mesoamerica and, to a lesser extent, Peru. These are the squat, short-legged *Tlalchichi* and the taller *Xoloitzcuintli*, (figure 2) also known as the Mexican hairless. Sources of information about the ancient native dogs include pre-Columbian clay figurines, studies of canine remains, and early descriptions in reports such as *Historia Natural de Nueva España* by Francisco Hernández, the illustrated *Códice Florentino* authored by Fray Bernardino de Sahagún, and other codices.

Both breeds are hairless and appeared for the first time in West Mexico about 2,000 years ago. The dominant trait of hairlessness probably originated as a spontaneous mutation. Some hold the opinion that the recessive trait produces the coated variety of dog and represents the original form of dog before the mutation occurred. Other researchers claim that the recessive gene produced the small, squat *Tlalchichi*. Obviously, there is a need for further study.

The hairless dogs are born with an incomplete set of teeth, lacking pre-molars, however, they tend to be very healthy and escape many of the problems that beset other canines. Their skin color is basically black, sometimes with brown or bluish tones. As the hairless dogs have higher body temperature than coated canines, they tend to sweat in the stomach area, acting like hot-water bottles to comfort sick people. They were developed from natural selection without human intervention and possess what is termed a primitive temperament: inquisitive, intelligent, active—the traits similar to that of working breeds. They need an active social environment and are best suited to warm climates. The hairless dogs that reached the Andean regions were carefully protected by their owners against the cold and the sun as well due to the

From Peru to Spain: Relocating *The Virgin Mary Spinning* at the Denver Art Museum

by Sabena Kull, Research Assistant



(Fig.1) Unidentified artist, Seville, Spain, the *Virgin Mary Spinning*, c.1700, oil on canvas, 25 x 20 inches. Denver Art Museum Collection: Gift of Engracia Freyer Dougherty for the Frank Barrows Freyer Collection, 1989.353.

A devotional painting of modest size, the *Virgin Mary Spinning* (fig. 1) was given to the Denver Art Museum by Engracia Freyer Dougherty in 1969. It depicts the Virgin as a young girl—no older than three or four—sitting in an armchair in three-quarters view as she delicately and expertly spins wool from a distaff held under her left arm onto a spindle resting in her lap. While her wide eyes, chubby cheeks, and petite mouth and nose are the features of a small child, she looks at the viewer with a direct gaze that suggests a knowledge and virtue beyond her years.

The subject appears to be based in stories from the Apocryphal Gospels that tell of Mary's early childhood. For example, the Gospel of Pseudo-Matthew recounts the Virgin's precocious skill as a cloth-maker during her time in the Temple of Jerusalem,¹ and the Proto-Evangelium of James tells how when Mary was engaged in spinning the purple and scarlet wool for the veil of

the Temple—which would later to be torn in two at the moment of Christ's death on the cross—the angel Gabriel appeared to her and announced the Incarnation of Christ in her virgin womb.² Thus the *Virgin Mary Spinning* invited prayer and meditation on such intricate subjects as the interrelationship between Incarnation and Passion, as well as the paradox inherent in Mary's depiction: while her contemporary clothing and domestic chore emphasize her humanity and role as the ideal model for all women, the reality of her Immaculate Conception sets her apart, endowing her with a unique perfection impossible for any woman to attain.³

Paintings of the child Virgin spinning were common in both southern Spain and the Spanish-ruled Viceroyalty of Peru during the second half of the seventeenth and eighteenth centuries. Commissioned by convents, monasteries, and wealthy private patrons, they were often coupled with a pendant image of the Christ Child pricking his finger on a crown of thorns.⁴ Indeed, when the *Virgin Mary Spinning* first entered the Denver Art Museum, it was accompanied by a pendant of the Christ Child (later deaccessioned in 1995). For many years the Denver painting of the Virgin has been admired in the museum's New World galleries, identified as an early eighteenth-century work by an anonymous artist from the Cuzco School in the Viceroyalty of Peru. However, my research on the painting and its iconography over the past several years strongly suggests that the *Virgin Mary Spinning* is not from Peru, but instead from southern Spain. It appears that the subject of the child Virgin spinning was just as exceptionally popular, if not more so, in Spain as it was in Peru, making the *Virgin Mary Spinning* likely one of hundreds of paintings of the image created in Seville and other cities in southern Spain during the seventeenth and eighteenth centuries.⁵

The proposed reassignment of the painting's origin to Spain is supported by both visual and documentary evidence: not only is the *Virgin Mary Spinning* more similar, both in style and composition, to the paintings from Spain than those made in Peru, but a manuscript recently found in the museum's files indicates that the painting was purchased by Mrs. Freyer in Seville, the same city where it was also presumed to have been made. While other documentation points to the same conclusion (for example, early accession records suggest that when the painting was first donated to the museum it was thought to have been made in Seville, and an exhibition catalog from 1967 indicates that Mrs. Freyer purchased the painting in Seville⁶), the "re-discovered" manuscript securely confirms the painting's Spanish roots.

"Notes on the Freyer Collection," a typed volume written by Mrs. Freyer in 1968 or 1969, shortly before her death, includes a one-page description of almost every artwork from her sizeable collection. The first entry does not describe the *Virgin Mary Spinning*, but rather another painting of the same subject that Mrs. Freyer acquired while living in Peru with her husband, a captain with the U.S. Navy, in the early 1920s. Made in Cuzco in the eighteenth century, *The Virgin of the Distaff* (fig. 2) was particularly beloved by Mrs. Freyer and still remains in her family today. When she later discovered the Denver painting in Seville, it was the remarkable likeness between the two pictures that immediately caught her eye.

The same document describes the *Virgin Mary Spinning* as the work of an unknown artist from seventeenth-century Seville, and recounts how Mrs. Freyer chanced upon it during a trip to Europe in 1928. While searching for light fixtures in a particularly small and cluttered secondhand shop in Seville she first saw the paintings: "As I jostled about among his wares, I saw nothing that I could use for the lamps; but high on a

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balcony I could see two dark spots which seemed to attract my attention greatly for some reason.” After climbing up to view the two paintings more closely, Mrs. Freyer was amazed to find the *Virgin Mary Spinning* and its pendant. The similarity of the painting to her much-loved Virgin from Cuzco was “so close that she could not resist purchasing it.”⁷ She later marveled at her serendipitous discovery: “Seeing these two paintings is like a miracle to me. It is a miracle, first of all, that the two paintings are so similar; but it is more of a miracle to me that I should have found them and could buy them for our collection.”

While paintings of the child Virgin spinning from Peru have frequently been discussed in the scholarship (although an in-depth study has yet to be done), very little has been written on the iconography found in Spain. When my research began, only four Spanish paintings had been identified in publications, making a comparison between the Old and New World versions difficult. I have since “discovered” and catalogued nearly forty paintings of the child Virgin spinning from southern Spain, which make clear that while the paintings from both Spain and Peru follow the same general pictorial conventions, certain elements distinguish them from one another.

On both continents, the child Virgin is always depicted in the same pose with similar facial features, and wearing the same general clothing and adornments. Her garments include a skirt and a red *cuero*, or bodice, that laces up the front. The full sleeves of her *camisa* (a T-shaped garment of linen) are visible beneath a small cape or mantle that covers her shoulders and is held together by a decorative clasp. In almost all cases she wears an embellished headband that tops a soft curl of hair resting upon her broad forehead.

Many of the Peruvian paintings, particularly those made in Cuzco like Mrs. Freyer’s *Virgin of the Distaff*, also include lavish gold-leaf detailing that defines the Virgin’s halo and clothing with geometric designs. The use of gold-leaf as well as the typically bright and elaborately patterned clothing worn by Mary in Peru (perhaps

the influence of Andean textile design) contributes to the sense of flattened perspective and decorative quality found in many of the New World pictures. Additionally, of the twenty-three Peruvian paintings I have identified, all but two are bordered by an extravagant floral garland.



(Fig.2) Unidentified artist, Cuzco School, Peru, *The Virgin of the Distaff*, 18th century, oil on canvas, 34x29 inches. Collection of William A. Dougherty.

At least five Spanish paintings also include a floral border, while others, like the Denver painting, depict the Virgin surrounded by a halo of disembodied putti. At least six paintings from Spain also portray the Virgin within a domestic setting where she sits alongside a table with a vase of flowers. In some paintings a basket of cloth-making supplies, and in one case, a small dog, rest at her feet. In the New World pictures the interior space appears to be entirely absent. The Spanish versions are more visually diverse and display a greater variety in depicted elements and composition than the Peruvian paintings. While the exact mode of transatlantic transmission has yet to be identified, it appears likely that the New World images were modeled after a specific image, or type of image, from southern Spain that included the Virgin Mary free from the domestic setting and surrounded by a floral garland.⁸

When studied in comparison to paintings from both continents, it is clear that the *Virgin Mary Spinning* fits more closely into the visual framework found in southern Spain. Indeed, the Denver painting is quite

comparable in composition, if not in style, to a late seventeenth-century painting from Seville, attributed to Juan Simon Gutiérrez, a contemporary and copier of Bartolomé Esteban Murillo, currently in the collection of the Prado Museum in Madrid.

Recent research also suggests that the iconography of the child Virgin spinning may have extended its reach outside of Spain and Peru. Two newly identified paintings of the subject are likely of Italian origin, one in the Mosque-Cathedral of Córdoba in Spain, the other in the National Gallery of Umbria, in Perugia, Italy, both possibly made at an earlier date than any of the paintings from Spain or Peru. The repetition of the Virgin’s pose and costume, depicted in images from potentially three distinct artistic cultures suggests that the image may be based on an unidentified cult or miraculous apparition of the Virgin Mary. However, more research is needed, and so far the image’s precise origins remain a mystery.

The *Virgin Mary Spinning* at the Denver Art Museum is now the only known example of a Spanish version of the subject in a public institution in the United States. With her newly re-discovered Spanish roots, she will provide opportunity for further investigation and new understandings of the once-popular transatlantic iconography.

1 Bart D. Ehrman and Zlatko Pleše, *The Apocryphal Gospels: Texts and Translations* (New York: Oxford University Press, 2011), 51-53.

2 Ibid., 86-87.

3 For a discussion on the multilayered meanings found in images of the Virgin spinning see, for example, Gail McMurry Gibson, “The Thread of Life in the Hand of the Virgin,” in *Equally in God’s Image: Women in the Middle Ages*, ed. Julia Bolton Holloway, Constance S. Wright, and Joan Bechtold (New York: P. Lang, 1990), 46-54.

4 Enrique Valdivieso, “Una Virgen Niña y un Niño de la Espina de Juan Simón

(Cont’d on page 6)

The Virgin Mary Spinning

(Cont'd from page five)

Gutiérrez," *Laboratorio de Arte* 15 (2002): 395-398.

5 I also explore this topic in a recent article, as well as my forthcoming master's thesis. See Sabena Kull, "Spinning a Common Thread: Popular Paintings of the Child Virgin in Seventeenth and Eighteenth-Century Seville and Peru," *Athanor* 32 (2014): 25-35; and Kull, "The Child Virgin Spinning: Investigating the Origins of a Popular Transatlantic Iconography" (master's thesis, University of Denver, 2014).

6 *Treasures from Peru: Spanish Colonial Paintings from the School of Cuzco*, exhibition catalogue (Columbus: The Gallery of Fine Art, 1967), 3-4.

7 Ibid., 4.

8 For a discussion on the "type" of image that may have served as a model for the New World paintings, see Kull, "Spinning a Common Thread," 28-29.



(Fig. 2) Pictured in Raúl Valadez Azúa, "El origen del perro Americano y su dispersión," *Arqueología Mexicana* V. XXI, N. 125 (January-February 2014): 37. Photo: Oliver Santana/Raíces.

Alianza Fall 2014 Trip- San Diego November 6-9, 2014

The *Alianza* Travel Committee has put together a pre-holiday trip to the cool ocean breezes of San Diego, California. Our highlights will include a gallery tour by Dr. Michael Brown, showcasing the European Galleries at the San Diego Museum of Art, a visit to Mission San Juan Capistrano, an afternoon and evening in La Jolla and an elegant farewell brunch at the famed Hotel del Coronado.

Travelers should make their own flight plans, though it is suggested that they make reservations on Southwest flight # 724, leaving Thursday, November 6 at 11:55 a.m. and on Southwest #670 departing on Sunday, November 9 at 3:25 p.m.

The price for this excursion is \$1100 per person, with a single room supplement of \$450. The price includes a \$150 donation to the DAM. If you are interested, please contact Liz Labrot at lizlabrot@gmail.com for more details. We are limited to 28 attendees.

Man's Best Mesoamerican Friend

(Cont'd from page 3)

sensitivity of their skins. They were also guarded by their masters from the European colonists who disliked the native canines.

Throughout Mesoamerica, dogs were accorded sacred status because they were regarded as gifts to mankind from Xolotl, the dog god and twin brother of Quetzalcoatl. Acting together, brothers were crucial agents in Nahuatl cosmology, challenging the god of the Underworld in order to bring about the creation of humanity. Xolotl was also credited with safe conduct of the sun through the Underworld during the night, as well as providing mankind with fire that he had stolen from the gods. Other duties of the Xolotl included overseeing activities related to warfare and the ballgame.

As Xolotl's highly valued representative and namesake on earth, Xoloitzcuintli was tasked with important responsibilities. The dog with his divine nature was a faithful companion to his master in death as well as life. He was regarded as the ideal guide for his deceased master to convey his soul safely through Mictlan (the Underworld) to his final rest. For this reason, dog remains are frequently found in human burials and were included in the shaft tombs of West Mexico dating back to 300 B.C. The rich burial site of the Lord of Sipán also included canine re-mains.

The affection of the people of ancient Mexico, and the Maya towards their dogs is charmingly demonstrated in many ceramic figurines, especially those from West Mexico. Here women are portrayed tenderly holding their dogs who are licking their faces. The bonds of human-canine attachment were as unbreakable then as they are today. An ancient Mexican poet expressed his feelings towards his dog in these words:

"When I am alone
My dog is here with me
If, as some say, another world exists
Will my dog be with me there?"

(Rough translation from "El perro", Miguel León-Portilla (*Estudios de Cultura Náhuatl*, # 27, 1997)

CALENDAR 2014-2015

Sunday, September 21, 2014

1:30 p.m.

New Members Gallery Highlight Tour by Curators Donna Pierce and Margaret Young-Sánchez

Meet at 1:30 p.m. sharp in fourth floor elevator lobby in North Building. Tour precedes 2:30 lecture. For new members only.

Sunday, September 21, 2014

2:30 p.m.

Barry Brukoff, Award-winning photographer, Brukoff Photography, Sausalito, CA . ***Behind the Scenes: Creating Royal Cities of the Ancient Maya. Lecture followed by book signing in Museum Shop, Hamilton lobby; coffee and cookies at Mad Beans Museum Cafe 3:45 pm-4:30 p.m.***

Tuesday, September 23, 2014

2:00 p.m.

Carrie Dennett, Mayer Scholar, ***Gallery Tour of Costa Rican Collection. Farewell party 3:30 p.m.*** at Mad Beans across the plaza. rsvp susanhowardp@gmail.com

Saturday, October 18, 2014

Patron party with speaker Josef Diaz at Museo de las Americas, 862 Santa Fe Ave., 5:30 p.m.-7:00 p.m.

Sunday, October 19, 2014.

2:30 p.m.

Josef Diaz- Curator, Southwest and Mexican Colonial Art and History Collections, Palace of the Governors/New Mexico Museum, Santa Fe, New Mexico: ***Spanish Colonial Statue Paintings from the Americas***

Sunday, November 16, 2014

2:30 p.m.

Mary Lanius, Professor Emeritus of Art History University of Denver: ***A Grand Adventure Along the 73rd Meridian***

Sunday, December 14, 2014

Holiday Party (tentative) 5:00 pm

Friday-Saturday, January 23-24, 2015 Mayer Symposium. See page 8 for details.

Sunday, February 15, 2015

2:30 p.m.

Robin Farwell-Gavin- Curator, Museum of Spanish Colonial Art, Santa Fe, New Mexico: ***Rethinking Colonial Art From Peru to New Mexico***

Sunday, March 15, 2015

2:30 p.m.

Christopher Beekman- Associate Professor/Chair, Department of Anthropology, University of Colorado Denver: ***The Original Performance Piece: The Shaft Tomb Figures of Western Mexico***

Sunday, April 19, 2015

2:30 p.m.

Sabena Kull, Research Assistant, New World Department, DAM: ***Transatlantic Threads: The Child Virgin Spinning in Spain and Peru***

Sunday, May 17, 2015

2:30 p.m.

Courtney Murray, Conservation Kress Intern, DAM: ***Mysteries of the Magi: Conservation Treatment and Technical analysis of Two Ecuadorian Santos***

All Lectures will be held in Sharp Auditorim, Hamilton Building at 2:30 p.m.

Annual Symposium Sponsored by The Mayer Center for Pre-Columbian & Spanish Colonial Art to be Held January 23-24, 2015 at the Denver Art Museum

Organized by Dr. Donna Pierce, Mayer Curator of Spanish Colonial Art, Denver Art Museum and Dr. Emily Ballew Neff, Saxon Director & Chief Curator, Fred Jones Jr. Museum of Art, University of Oklahoma, the discussion focuses on *New England/New Spain: Portraiture in the Colonial Americas, 1492-1850*.

Portraiture was an important art form in the Spanish colony of New Spain (Mexico) and in the British colonies of North America. Today, details in portraits – such as clothing, jewelry, and decorative arts – often reveal clues to the lives of both artists and sitters. At the symposium, scholars from both fields of study will present tandem talks addressing the evolution of portraiture as well as the similarities and differences in the colonial experience of the two regions.

Speakers includes: Wendy Bellion (Associate Professor of American Art, University of Delaware); Michael A. Brown (Associate Curator of European Art, The San Diego Museum of Art); Elizabeth Mankin Kornhauser (Alice Pratt Brown Curator of American Paintings and Sculpture, The Metropolitan Museum of Art); Clare Kunny (Independent scholar, Los Angeles); Karl Kusserow (John Wilmerding Curator of American Art, Princeton University Art Museum); James Middleton (Independent Scholar, New York, N.Y.); Paula Mues Orts (Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México); Susan Rather (Associate Professor of American Art, University of Texas); Michael J. Schreffler (Associate Professor and Department Chair, Virginia Commonwealth University).

The symposium will be held in conjunction with two Denver Art Museum exhibitions...
Glitterati: Portraits & Jewelry from Colonial Latin America and
Brilliant: Cartier in the 20th Century



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