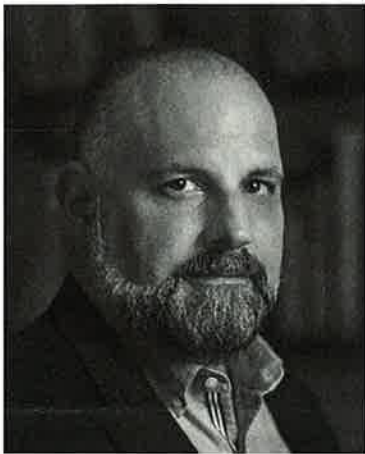


Alianza de las Artes Americanas  
**NOVEDADES**  
del Nuevo Mundo

Spring, 2016

## Jorge Rivas Pérez Named Mayer Curator of Spanish Colonial Art



In December 2015, the Denver Art Museum (DAM) appointed Jorge Rivas Pérez as the new Frederick & Jan Mayer Curator of Spanish Colonial Art. Beginning in February 2016, Rivas Pérez will oversee the DAM's world-renowned Spanish Colonial art collection, and continue the museum's commitment to acquiring works with a broad Pan-American focus. He joins the New World department alongside Margaret Young Sánchez, the museum's Frederick & Jan Mayer Curator of pre-Columbian Art.

As a Venezuelan native, Rivas Pérez cultivated extensive experience during his 14 years as the curator of Spanish Colonial art at the Colección Patricia Phelps de Cisneros (CPPC). Based in New York City and Caracas, Venezuela, the collection ranges from Spanish Colonial to contemporary art. While at CPPC, Rivas Pérez organized numerous exhibitions including a presentation of small format colonial paintings that toured four cities in Venezuela

from 2002 to 2006 titled *Devoción Privada* (Private Devotion). He also contributed to publications, conducted provenance research and facilitated loans and acquisitions, including the long-term loan of 25 colonial objects from the collection to the Los Angeles County of Museum of Art (LACMA).

"Jorge is a respected scholar in the field of Spanish Colonial art, and we are delighted to bring his expertise to our museum," said Christoph Heinrich, Frederick and Jan Mayer Director at the DAM. "His fluency in this historic material made him a very attractive candidate for our community, while his expertise in more contemporary work of Central and South American art creates additional opportunities for this department."

Most recently, Rivas Pérez has worked as an independent curator in New York City and as the associate curator of Latin American Art at LACMA. In 2015, he was the guest curator of The Americas Society's exhibition *Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940–1978*, which aimed to reposition modern Latin American design within a larger global context. Since 2006, Rivas Pérez has also been a consultant and contributor to international art exhibitions at the Philadelphia Museum of Art, the Art Institute of Chicago, the Museum of Arts and Design, and the Brooklyn Museum, among others. In addition to curating, Rivas Pérez has lectured extensively in both English and Spanish on Latin American art and material culture throughout the Americas, including three times at the DAM.

Rivas Pérez's expertise includes Latin American art, modern and contemporary art as well as architecture and design. He has a master's degree in industrial design from the University of Florence in Italy and a professional degree in architecture from the Central University in Caracas, Venezuela. Rivas Pérez also earned a master's of philosophy in art history from The Bard Graduate Center in New York City and is currently pursuing his Ph.D.

- excerpted from DAM press release

## Grand Gestures: Dance, Drama, Masquerade

*Grand Gestures: Dance, Drama, Masquerade*, an installation now on view in the pre-Columbian gallery, complements the American and Native American dance shows to be held this summer in the Hamilton

(Cont'd on page 6)



*Dancer with Rattle, Nopiloa style  
About A.D. 600–900, Mexico, Veracruz  
Earthenware. Museum purchase,  
1955.122*

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*NOVEDADES* is published twice a  
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# PRESIDENT'S MESSAGE

As we look back on what I hope was a very happy holiday season for all our members, it is an appropriate time to reflect on our successful 2015 activities and to offer some observations on our new year. We are grateful for the many contributions of our enthusiastic board, the DAM staff with whom we work, and our loyal members. Last year, *Alianza* contributed \$10,000 to the New World Department for acquisitions, and this year we expect to equal or exceed that amount. Our lecture program continues to draw enthusiastic audiences, and our post-lecture coffee gatherings provide an opportunity to catch up with friends and meet significant players in the field that we support. In addition, we offer social events, and express our appreciation to long-time members, Joyce and Joe Solomon who hosted our summer picnic and Ruth and Paul Tomlinsong who hosted our holiday gathering.

With the retirement of Dr. Donna Pierce, 2016 will be a year of transition for the New World Department. We look forward to meeting and working with the new Curator for the Spanish Colonial Collection, Jorge Rivas Pérez, who brings stellar qualifications in both Colonial and modern-era Latin American Art to the Museum. I would also like to take this opportunity to welcome two new staff members, Jesse Ortega (Curatorial Assistant) and Lucia Henderson (Mayer Fellow) who started in 2015.

In addition to our lecture series, we were privileged this fall to offer a special edition of woodblock prints for *Alianza* members by the noted Colorado artist, Leon Loughridge. Mr. Loughridge's *Alianza* series highlights indigenous and Spanish Colonial gems of the Southwest. This year's special edition featured coordinated interior and exterior views of the beautiful San Xavier del Bac Mission outside of Tucson. We were delighted to honor Mr. Loughridge at a patron party where he discussed his interests in Southwestern art and explained his print-making techniques.

Our sold-out November 2015 trip to New Orleans was a delightful experience for all. Highlights included curator-led discussions of the Spanish Colonial Collections at the New Orleans Museum of Art and the Historic New Orleans Collection. Both museums provided special access to their collections, which is another benefit of *Alianza* membership. Other activities included walking tours of the Garden District and French Quarter, and a special educational presentation, with samples, of alcoholic beverages popular during the Spanish Colonial period. In addition, the group enjoyed a tour of the extensive memorabilia at Antoine's restaurant (where we ate dinner) as well as a highly entertaining tour guide who led us through the Houmas House Plantation.

The popular Mayer Center Symposium has been scheduled for February 19<sup>th</sup>, 2016. Titled *The Ancient Maya: Dance, Writing, Art*, the event will take place in the DAM's Sharp Auditorium and the 4<sup>th</sup> floor North Building Galleries. We look forward to this opportunity to hear the views of outstanding Mesoamerican scholars, and thank Dr. Young-Sánchez for her efforts in arranging this symposium. In late February, we are welcoming this year's *Alianza*-Mayer Scholarship recipient, Leslie Todd. Ms. Todd is a doctoral candidate at the University of Florida. I hope many of us will have a chance to meet her.

We hope you will be able to join us for our spring 2016 lecture program detailed in the calendar in this issue. Please be sure to save the date, Sunday, April 24<sup>th</sup> when we will once again hold our annual meeting at the Cherry Hills Country Club.

Lastly, many thanks also to Courtney Murray, Assistant Objects Conservator, who has researched the lead article for this issue of *Novedades*. Finally, a special thanks to the 2015-16 board members whose energy and dedication make our programs, events and growth possible.

David Butler, President

## Meet Lucia Henderson, New Mayer Fellow

by Barb Kelly



The New World Department has been fortunate in past years in selecting highly qualified candidates as its Mayer Fellows. And this year is no exception! Lucia Henderson brings outstanding qualifications and talents as well as much enthusiasm to the task of researching and updating our knowledge of the Mayan collection which was last installed in the 90s.

Growing up in Washington, D.C., Lucia remembers being interested in antiquities and ancient civilizations in the third grade. A trip with her family to Belize and the Yucatan in high school redirected her interest to the Maya civilization, especially since the guide told her that the Maya were so advanced for this world that they had been sucked up by a space ship, to be redeposited when our civilization was properly enlightened. She was hooked!

Enrolling as a freshman in Harvard, she saw that there was a course on the classic Maya taught by someone named David Stuart; she signed up, unaware of his stature in the field. At the conclusion of the class, he praised her final paper and invited her to continue studying the Maya under his mentorship. She has now worked with him for 18 years. Her future, from that moment on, had something of a serendipitous flair to it; Notwithstanding the fact that she was an excellent student, knew Spanish and had a talent for drawing, she always seemed to be at the right place at the right time.

In the summer of her freshman year she trained with archaeologist Bill Fash at Copan in Honduras. During the summer of her sophomore year, he gave her the substantial assignment of excavating the tomb of the 12<sup>th</sup> ruler of Copan, one of the most important classic Maya kings. The tomb had first been discovered and excavated in 1989. When Lucia asked why she had been entrusted with his task, she was told it was

due to her ability to draw. "Archaeology is a destructive enterprise," she says, "so one of the most important things is to be able to translate the chaotic scene at an archaeological site into something legible." Lucia loved being the first person in 1500 years to touch an object and enjoyed making detailed drawings of the site.

During her college years, she also had the good fortune to become friends with Ian Graham, an incredible Scotsman. He founded the Corpus of Maya Hieroglyphic Inscriptions in the early 60s, a project whose mission was to photograph and illustrate all of the monuments in the Maya world with hieroglyphic texts. Ian presented her with a test—a photograph of a carved Maya stela, pens and a sheet of mylar paper. When she returned with an inked illustration, he replied with his typical understatement, "You have a steady hand." She was hired.

After graduating from Harvard in 2001, she worked with Graham on the Corpus Project as well as on another project identifying signatures on Hopi Yellow Ware at the Peabody Museum at Harvard. Still fascinated by Maya sculpture, she decided to get a degree in art history so she could better understand what she was drawing. She chose the University of California at San Diego, which offered a degree in art history with a specialization in pre-Columbian art. Through classes with Karl Taube and Eduardo Douglas she found a rather unexpected delight in Aztec art. As a result she wrote her MA thesis on the Aztec earth deity, which was published as a monograph in 2007.

By then, David Stuart had moved from archaeology at Harvard into art history at the University of Texas at Austin. Lucia followed him there in 2006, receiving a very generous doctoral fellowship. Her move to Texas marked her return to the Maya and a decade-long love affair with the site of Kaminaljuyu, an important early Maya site now buried beneath Guatemala City.

Lucia was working for the Corpus Project, when, in 2001, Bill Saturno discovered the site of San Bartolo in Petén, Guatemala. David Stuart and his colleagues immediately

noticed the similarity between these murals and sculptures from Kaminaljuyu. As the sculptures of Kaminaljuyu had never been fully catalogued or illustrated, Lucia was tasked with the daunting project of finding, photographing, illustrating and interpreting the sculptures for her dissertation.

It turned out that the monuments had a lot to say, filling over 800 pages. She submitted her dissertation and graduated in 2013. Then, in 2014, archaeologist Takeshi Inomata published a revised chronology for Kaminaljuyu, moving its Preclassic dates three hundred years forward in time. This revision has created a seismic shift in scholars' understanding of sculptural and archaeological development in the early Maya world. Some would call it fate, others serendipity, and others still simply bad luck, but Lucia is now in the process of rewriting the sculptural history of Kaminaljuyu, a volume that will be published by the Peabody Press next year.

Last year, she received a fellowship to work as a distinguished scholar at the Metropolitan Museum of Art in New York; She is pleased to be at the DAM this year with the opportunity to help Margaret thoroughly review the Maya collections, to see what the super-stars are, what needs to be conserved, laying groundwork for future research projects.

While Lucia very much enjoys the research part of her career, she is excited about the curatorial world and the opportunities it provides for outreach, visitor engagement and object-based education. With the museum re-examining its vision for 2021 and the many exciting changes taking place in the galleries and in programming, we are indeed fortunate to have Lucia in the department for the year.

## Los Reyes Magos: Conservation Treatment Informed by Technical Analysis

By Courtney Murray,  
Assistant Objects Conservator



(Fig. 1) Three Kings on Horseback (left to right: Balthasar, Caspar, Melchior). Ecuador, 1700s. Painted and gessoed wood, silver and gold leaf, fabric. Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family; 1990.547–552

### Introduction

The Inca-ruled Kingdom of Quito was conquered by Spain in 1534 and became an important religious, administrative, and judicial center in New Granada by the mid-17<sup>th</sup> century. A group of artists' workshops—known collectively as the Quito school—became active around the same time, and the city quickly developed as a center for the production of highly detailed wooden devotional sculpture. The techniques and materials used in Quiteño workshops were derived from European models: multiple pieces of wood were joined together, carved, and finished with layers of gesso, gold and silver gilding, and paint to create beautiful and lifelike surfaces.

Freestanding devotional sculptures were an integral part of the ardent Catholic traditions that were impressed onto the city by the Spaniards. They adorned the altars and niches of churches, were processed through the streets on holy days, and were also displayed in private devotional spaces. Quiteño nativity scenes—known as *Belenes*, *Bethlehems* or *nacimientos*—are exemplary of this tradition of craftsmanship and devotion.

The Denver Art Museum is fortunate to have a set of six 18<sup>th</sup>-century Quiteño polychrome sculptures depicting The Three Kings (*Los Reyes Magos*)—Caspar, Balthasar, and Melchior—and their respective horses (fig. 1). The Stapleton Foundation of Latin American Colonial Art gifted the six sculptures, which were almost certainly part of a larger nativity scene, to the DAM in 1991. However, the sculptures could not be displayed due to their poor condition.

Through a generous grant from the Samuel H. Kress Foundation, administered by the Foundation of the American Institute of Conservation, all six sculptures recently underwent extensive conservation treatment. Significant sub-surface insect damage was stabilized, painted surfaces were cleaned, and missing pieces (like King Balthasar's scepter) were recreated. Technical analyses informed the decision-making throughout, providing clarity regarding structural stability, historic repairs, and original surface, and allowing conservator Courtney Murray and curator Donna Pierce to carefully achieve the final aesthetic.

### Description of the Set

All together the set consists of 12 distinct pieces: three king sculptures, three horse sculptures, three textile and leather saddle blankets, and three carved and painted scepters. The king and horse sculptures are comparable to one another in size and shape, measuring (at maximum dimensions) approximately 45 cm (l) x 25 cm (w) x 37 cm (h). The structure of each sculpture is formed from multiple pieces of solid wood that are joined with mechanical joints, adhesives, or hardware. The wooden base is covered with multiple white ground layers, gold and/or silver gilding, and opaque and translucent paints to create a highly decorative surface.

Traditional European techniques including *tela encolada* (gessoed and painted textile elements) and *encarnaciones* (realistic flesh tones) are present on all six sculptures. They also prominently feature *barniz chinesco* (Chinese-manner varnish), a technique that is considered characteristic of Ecuadorian sculpture. Derived from European sources, including the German *Lüsterfarbe* (luster tinge) and the Spanish *corladura* (yellow glaze over silver leaf), *barniz chinesco* is the application of silver leaf beneath red, blue, and green translucent glazes. The silver leaf beneath the glazes produces a lustrous surface quality.

King Caspar is depicted as being young and fair-skinned, with wavy brown hair, moustache, and goatee. King Melchior is middle-aged with long grey hair and full beard, and King Balthasar is young and dark-skinned with a rounded face and curly black hair. All three kings are dressed in fine regalia; riding pants and gloves, ermine-patterned collars, golden crowns with drapery, and *barniz chinesco* cloaks and shirts with billowing sleeves.

Each of the King sculptures' legs are spread apart, allowing them to straddle their associated horses. Consequently, they cannot stand upright on their own. When mounted on the horses, the Kings sit with hands held forward. The hands are open; the left to accommodate the reins of the horse, and the right to hold a carved and gilded scepter.

King Balthasar is paired with the white horse, Caspar is paired with the brown horse, and Melchior is paired with the black horse. Each of the horses also wears fine accouterments: floral-patterned *barniz chinesco* saddles with raised edges and painted billet straps, bridles with embellished brow bands, cheek pieces, and neck straps. Textile saddle blankets (one with metal-wrapped thread fringe) are separate pieces and fit atop the painted and gilded surface.

## OF INTEREST

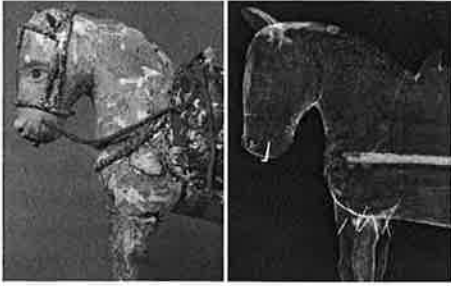


Fig. 2 (Left) Before Treatment, view of insect damage (see holes) on the white horse's left front leg and neck. (Right) X-Radiograph of the same area. All areas within the neck and shoulder that appear darker than surrounding areas are areas of sub-surface insect damage. Many of these damages are not visible from the exterior.

They are held in position by holes that fit snugly around the saddle horn and cantle. Golden square-braided cord reins are attached via holes in each horse's muzzle.

### Analysis and Treatment

The conservation treatment of the set of sculptures was a complex process that involved extensive materials research and technical analysis to understand the surface and degradation mechanisms.

Prior to the conservation treatment, the sculptures were not structurally stable. More specifically, the horses were not strong enough to support the weight of the kings; they were riddled with sub-surface insect damage and loss (fig. 2). The majority of this damage was not readily visible, as the wood-boring insects had eaten the wood beneath the surface, leaving behind a thin 'skin' of paint. To better visualize the extent of the damage and to determine a course for stabilization, x-radiographs of the sculptures were taken. X-radiography is an analytical technique that allows the visualization of materials within a structure. Materials comprised of low atomic weight elements (like wood) allow x-rays to pass through easily and appear dark in the grey-scale image, while those of higher atomic weight (like metal) appear white. The x-rays of the horses proved incredibly valuable, as the insect-damaged areas appeared mottled in the image (fig. 2). Using the x-ray as a guide, a bulked synthetic acrylic adhesive mixture was injected into the sculpture through a syringe to strengthen and fill the damaged areas. This

was done in a series of carefully planned steps to ensure that the adhesive dried completely and flowed through the entire structure. The painted surfaces of all six sculptures were flaking. The paint was cracked, lifting, and in some cases actively falling off of the sculptures. This phenomenon was most severe on the surface of the black horse. X-ray fluorescence spectroscopy (XRF) helped reveal why. XRF is a non-destructive (no sample required) elemental analysis technique. It provides basic information about the elemental composition of a given area very quickly and can readily identify elements heavier than potassium. XRF revealed that directly beneath the black paint was a layer of silver leaf covering nearly the entire sculpture—an earlier design layer. This was not surprising, as sculptures of this type were frequently re-finished. Silver leaf tarnishes when exposed to the atmosphere, forming black silver sulfide, and it is likely

XRF and cross-sectional microscopy also revealed that the current appearance of the Kings' cloaks, shirts, and pants and even the beautiful *barniz chinosco* surface of the horses' saddles are not always consistent with the color or design of the original surface; they have been re-finished multiple times. For example, *estofado* (metal leaf beneath paint with scratched-through design) was discovered beneath the *barniz chinosco* surface of the brown horse's saddle.

The extensive restorations are integral to the history and significance of the sculptures; they were likely carried out very soon after the initial fabrication and may have even been executed by the original craftsman or workshop. Therefore, the decision was made to accept the authenticity of later additions and paint layers as long as they did not interfere with the structural integrity or interpretation of the sculpture as a devotional object. For example, the historically refabricated black horse's tail was left unaltered, but the replacement cardboard ear of the white horse—which was attached at the wrong angle—was removed.

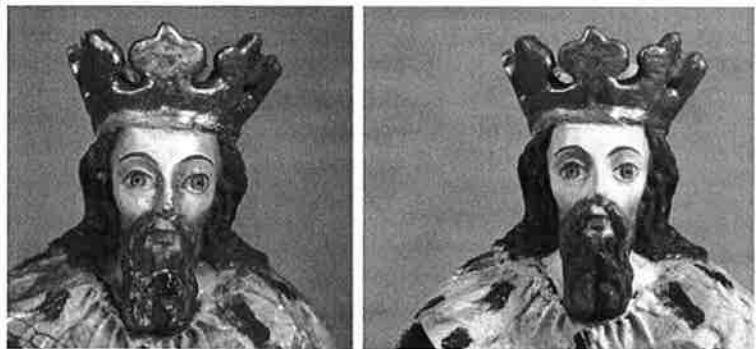


Fig. 3 King Melchior's face before (left) and after (right) treatment.

that the sculpture was repainted when the silver was no longer aesthetically pleasing. However, the paint did not adhere well to the tarnished surface, and that caused the extensive flaking. To stop the flaking, a dilute adhesive was applied via brush beneath each paint flake, which was gently re-aligned and secured.

To complete the conservation treatment, the painted surfaces were cleaned and losses to the paint and gesso were filled and inpainted to match the topmost layer of paint and/or gilding. Missing pieces were re-created using existing pieces as dimensional guides. Throughout, care was taken to document the location and character of the new additions so that they are not mistaken as original. The

## Group Donates Painting to DAM as Tribute to Donna Pierce

by David Butler



A group of volunteer donors has funded the donation of a painting to the Denver Art Museum's Spanish Colonial collection in honor of Donna Pierce, recently-retired New World Department Head. The group was organized by Valery Taylor, an *Alianza* member and art dealer who specializes in the Spanish Colonial period. Titled *Virgen de Consolación*, the work is by Vicente Luciano Talavera, an artist active in Puebla, Mexico after 1730.

The inscription refers to a (still in situ) thirteenth-century marble sculpture of the same subject in the Royal Convent of Santo Domingo in Jerez de la Frontera, Andalusia, Spain. The painting, commissioned in Mexico, commemorates this famous Spanish statue. According to legend, the Virgin's statue miraculously appeared on board a ship that had been abandoned by its crew during a terrible storm at

sea. The statue of the Virgin was rescued by local peasants, and transported from the shore to safety in a cart drawn by oxen (*bueyes*). The statue was placed in the nearby Royal Dominican Convent, which had been founded in the 13th century by Alfonso X (the Wise). The Virgin of Consolation has, accordingly, become the patroness of the bereaved, and of sailors.

The Denver Art Museum owns two South American works commemorating miraculous statues in Spain, but, until now, the collection did not include any similar Mexican Colonial works. The *Virgin of Consolación* was once owned by Carlos Pérez Aguirre, who was a member of the Chamber of Deputies in the 1940's and later a consultant to a Mexican bank. Sr. Pérez gave the painting to a nephew in California during the 1960's, and it passed to the ownershéip of his grand-nephews. Some of the painted surface was wrapped around a new stretcher--perhaps to adjust the painting's size for the smaller walls of a private home. It's likely that the painting adorned a larger altar wall at one time.

One of the goals of conservation has been to return the painting to its original size. The painting measures approximately 68 x 43 inches after conservation. Funds previously donated to the DAM by *Alianza* have been utilized for the conservation. *Alianza* is thankful for the generosity of its members who participated in making this acquisition possible, and this painting is a fitting tribute to Dr. Pierce's outstanding tenure at the DAM.

## Los Reyes Magos

(Cont'd from page five)

conservation treatment of *Los Reyes Magos* and their horses took place over the course of two years (2014–2015), totaling over 1,000 hours of technical analysis and conservation treatment. The technical analyses pursued throughout (only a few of which were mentioned above) proved critical to the success of the conservation treatment, as the data allowed the conservator and curator to make informed decisions at every stage. Data gathered also add to a growing body of knowledge about the materials and techniques used in the fabrication of 18<sup>th</sup>-century Ecuadorian devotional sculpture.

All six sculptures are now on display in the Spanish Colonial galleries at the Denver Art Museum.

## Grand Gestures: Dance, Drama, Masquerade

(Cont'd from page one)

building special exhibition galleries. *Grand Gestures* broadens our representation of dance in the Americas to include ancient cultures from Mexico to Venezuela; it also broadens the perspective to include a wider range of performing arts, such as drama, oratory, masquerade, and ritual.

The twenty-nine works in the exhibition include ceramic sculpture, metalwork, and painted vessels created by a variety of cultures and artistic traditions. They include human figures (sometimes wearing costumes or body paint) singing, dancing, and playing musical instruments. Other figures strike dramatic poses, as though declaiming, or taking part in a play. The exhibition also features human figures with the heads of animals, and animals that assume human poses and wear clothing and jewelry. Some may represent gods or spirits, but others surely depict human masqueraders. Vulture-headed humans and man-jaguars probably portray characters from mythology.

by Margaret Young-Sánchez

# CALENDAR 2014-2015

## Alianza Mayer Scholar



by Dora Cash

Our 2016 *Alianza-Mayer* scholar is Ms. Leslie Todd from the University of Florida who will be conducting research for her doctoral dissertation from February 29<sup>th</sup> through March 11<sup>th</sup>, thanks to the generosity of our *Alianza* members. Leslie is no stranger to the DAM. She has already reviewed all of the museum's publications on Spanish Colonial art and produced an annotated bibliography of all of the selections. She has also researched the history of the Spanish Colonial art collection at the DAM. In addition, she has visited the museum and written a review of its installations.

The focus of Leslie's dissertation is Quiteñian sculpture of the 18<sup>th</sup>-century and, most specifically, the sculpture of the latter half of the century. We are one of very few museums in the U.S. to possess examples of 18<sup>th</sup>-century Spanish Colonial sculpture from the Audiencia of Quito. The opportunity to actually examine sculptures as opposed to looking at two dimensional photographs of them will be invaluable for Leslie's dissertation research.

In her inquiries thus far, Leslie has noted a change in style in 18<sup>th</sup>-century Quiteñian sculpture. About mid-century, sculpture moves from the overwhelming style of the Baroque to a quieter style

which focuses on delicate details which visually draw in and delight the viewer. Leslie will argue that this new style could be characterized as Rococo which is known for its appeal to the viewer's senses. Leslie will also be examining the social and political shifts and upheavals that were occurring simultaneously at the end of the Spanish Colonial period, and how they intersected with this change in sculptural style in the latter half of the 18<sup>th</sup>-century. No doubt Leslie's research will provide a richer understanding and appreciation of the Quiteñian sculptures held here at the DAM.

### Sunday, January 17, 2016

Michele Koons, Curator of Archaeology, DMNS: *"Water, Politics, and Power on Peru's North Coast"*

### Friday, February 19, 2016

#### 15th Annual Mayer Symposium: Dance, Writing, Art

12:30 p.m.- 5 :00 p.m. Followed by Cocktail Reception  
Lectures in Sharp Auditorium; Gallery tour - 4th floor  
North Bldg. contact: [jwilson@denverartmuseum.org](mailto:jwilson@denverartmuseum.org) for info.

### Sunday, February 21, 2016

Gina Laurin, Senior Objects Conservator, DAM: *"Putti to Parlors: Conserving Spanish Colonial Furniture"*

### Sunday, March 20, 2016

Maya Stanfield-Mazzi, Associate Professor, School of Art and Art History, University of Florida. *"Continuity and Creativity: Andean Tapestries in the Catholic Church"*

### Sunday, April 17, 2016

Ray Hernández-Duran, Associate Professor, Department of Art and Art History, University of New Mexico. *"Drawing the Line: Art and Politics in Late Eighteenth Century New Spain"*

### Sunday, April 24 2016

*Annual Meeting and Brunch.* Cherry Hills Country Club. 11:30 a.m. Details and Invitation tba.

### Sunday, May 15, 2016

James Córdoba, Assistant Professor, Department of Art and Art History, CU Boulder: *"Four Hundred Rabbits: A Critical Analysis of the Drunken Indian Image in New Spain"*

*All lectures are in the Sharp Auditorium at 2:30 p.m.*



The Mayer Center announces the publication of *Glitterati*, a companion publication for the recent exhibition *Glitterati: Portraits and Jewelry in Colonial Latin America*. Distributed by the University of Oklahoma press, it is available at the DAM shop for a discounted rate of \$10.95.

# 15th Annual Mayer Center Symposium to be Held February 19

The 15th Annual Mayer Center symposium at the Denver Art Museum *The Ancient Maya: Dance, Writing, Art*, organized by Dr. Margaret Young-Sánchez, Mayer Curator of pre-Columbian Art, will be held February 19, 2019 in the Sharp Auditorium and pre-Columbian Galleries on the fourth floor of the North building. It will feature Matthew Looper, Ph.D. from California State University, Chico, who will discuss *Speaking Stones: New Approaches to Interpreting Maya Hieroglyphic Writing and Dance Imagery in Ancient Maya Ceramics*. Yuriy Polyukhovych, Ph.D. from California State University, Chico, will also talk on *Court and Cosmos: New Interpretations of Maya Vessels in the Denver Art Museum*. The symposium is held in conjunction with the pre-Columbian installation (4th floor, North Building) *Grand Gestures: Dance, Drama, Masquerade*.

The ancient Maya created one of the New World's most advanced civilizations. Recent advances in the decipherment of Maya hieroglyphic writing have led to breakthroughs in the understanding of Maya history, court life, rituals, and religious beliefs. Symposium speaker Matthew Looper will describe the work of the Maya Hieroglyphic Database Project, headquartered at the University of California, Davis, and also explore the meaning of dance imagery on Maya ceramics. Yuriy Polyukhovych's presentation will focus on works in the Denver Art Museum's impressive collection of Maya art. Finally, the speakers will share new decipherments and interpretations with the audience in an informal gallery tour.

The symposium will run from 12:30 p.m. to 5 p.m. and will be followed by a cocktail reception.



*Vessel with Bird-headed Dancers. Maya. cc. A.D. 600-900. Guatemala. Earthenware with Colored Slips. Gift of Dr. and Mrs. Nancy B. Onis. 2003.1330*



DENVER  
ART MUSEUM

100 W. 14th Avenue Parkway Denver, Colorado 80204

