












	<p>Carla Fernández and Pedro Reyes Mexican, born 1973; Mexican, born 1972; both live and work in Mexico City (Hand embroidered by Otomí artisans: Endy López, Tericila Santiago, Dulce Pérez, Roxana Pérez, and Nayeli Juárez) Pueblos originarios del continente [Original Peoples of the Continent], 2020 Hand embroidered on raw cotton Denver Art Museum: Purchased with generous funds from Alianza de las Artes Americanas and anonymous donor, 2020.196</p>	
	<p>Sheroanawë Hakihiwë Venezuelan (Yanomami), born 1971, lives and works in Pori Pori, Venezuela Top row, from left: tipikiwe; kashihiwe; kohorarawe Middle row, from left: uwauwami; hisiriki; tipikirimi Bottom row, from left: pariki husepari; kashausi; shaririwe II 2019 Oil-based ink on Hanji mulberry paper Sheroanawë Hakihiwë / Galería ABRA Denver Art Museum: Purchased with funds from the Ralph L. and Florence R. Burgess Trust, 2021.116.1–9</p> <p>Sheroanawë Hakihiwë lives in a remote Indigenous Yanomami community in the Venezuelan</p>	<p>Sheroanawë Hakihiwë vive en una remota comunidad indígena yanomami en la Amazonía venezolana, cerca de la frontera con Brasil. En esta serie de monotipos impresos, él crea un conjunto de diseños abstractos en los que combina elementos de la cultura visual yanomami (como los motivos empleados en cestas o en pinturas corporales) con sus propios diseños que representan a los animales que viven a lo largo del río Orinoco, la fuente de vida de su comunidad.</p>




	<p>Amazon near the border with Brazil. In this series of monotype prints, he created a group of abstract designs that combine elements of Yanomami visual culture (such as patterns on baskets and body art) with his own designs that represent animals that live along the Orinoco River, the source of life for his community.</p>	
	<p>Unknown artist Marajó Island, Brazil Jar [Vasija], 400–1500 Ceramic with colored slip Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2006.14</p> <p>Located at the delta of the Amazon River, Marajó Island is subject to seasonal flooding and heavy rainfall that enriches the land. For a thousand years, it supported a large community that left behind elaborate ceramics. Undulating designs evoke a serpent, a significant animal who, according to Amazonian mythology, brought people to the territory. A detail on the belly of this monumental vessel, made to hold the bones of the deceased, suggests a feminine identity and power.</p>	<p>Situada en el delta del río Amazonas, la isla Marajó es propensa a inundaciones temporales y a lluvias torrenciales que enriquecen su tierra. Durante mil años, esta isla sustentó a una gran comunidad que produjo una cerámica muy elaborada. Los diseños de formas onduladas de esta pieza recuerdan a una serpiente, un animal que según antiguos mitos amazónicos trajo a los pobladores de esta tierra. Un detalle en el cuerpo de esta monumental vasija, hecha para guardar los huesos un difunto, sugiere identidad y poder femeninos.</p>





	<p>Unknown Maya artists Mexico or Guatemala Left to right: Lidded vessel with deity riding on mythical bird; Lidded vessel with fish and reptilian imagery; Lidded vessel with waterlilies and hummingbirds [De la izquierda a la derecha: Vasija con tapa con deidad cabalgando sobre pájaro mítico; Vasija con tapa con imágenes de peces y reptiles; Vasija con tapa con nenúfares y colibríes], 250–450 Reduction-fired ceramic Denver Art Museum: Purchased in honor of Jan and Frederick Mayer with funds from 2001 Collectors' Choice, 1998.33–35</p>	<p>Juntas, estas vasijas hacen referencia a los tres ámbitos del cosmos maya: el cielo, la tierra y el inframundo. Las imágenes de los nenúfares representan a las oscuras y tranquilas aguas del inframundo, mientras que la vasija con asa de pez y formas de reptil representa a la tierra, la cual se describía a menudo como el dorso de un cocodrilo. La tercera vasija, asociada con los cielos, representa a la Deidad Ave Principal quien carga sobre sus espaldas a la deidad creadora Itzamnaaj, personificado como un hombre jorobado y desdentado.</p>
	<p>Together these vessels map the three realms of the Maya cosmos: sky, earth, and underworld. The waterlily imagery represents the dark, still waters of the underworld, while the vessel featuring the fish handle and reptilian forms stands for the earth, often described as the back of an alligator. The third vessel, associated with the heavens, depicts the Principal Bird Deity, who carries on his back the creator deity Itzamnaaj, personified as a hunchbacked, toothless man.</p>	
		

	<p>Clarissa Tossin Brazilian, born 1973, lives and works in Los Angeles Encontro das águas [Meeting of Waters/Encuentro de las aguas], 2016–18 Archival inkjet on vinyl; terracotta, fishnet, wood, thread, paper, and baskets woven out of Amazon.com boxes Courtesy of the artist; Luisa Strina Gallery, São Paulo; and Commonwealth and Council, Los Angeles</p> <p>Clarissa Tossin wove her 40-foot-long “river” using vinyl printed with satellite imagery of the differently colored Amazon and Negro rivers as they converge near the port city of Manaus, Brazil. In the corner of the gallery, terra-cotta models of iPhones, laptops, and printers represent products flowing from Manaus, transforming the local economy and ultimately reshaping the landscape. Fishing nets and baskets woven from used Amazon.com boxes combine traditional forms with modern consumerism, calling attention to a disappearing heritage.</p>	<p>Clarissa Tossin tejó su “río” de 12 metros de largo usando vinilo impreso con imágenes satelitales que muestran las diferentes coloraciones de los ríos Amazonas y Negro cuando confluyen cerca del puerto de Manaus. En un rincón de la sala pueden verse una serie de modelos en terracota de iPhones, laptops e impresoras que representan los productos que desde Manaus se despachan, transforman su economía y, en última instancia, dan nueva forma al paisaje. Las redes de pesca y las cestas tejidas con cajas usadas de Amazon.com combinan las formas tradicionales de las artesanías indígenas con aquellas de los productos de consumo moderno, y buscan llamar la atención sobre un patrimonio que está en vías de desaparición.</p>
	<p>Juan Downey Chilean (active New York), 1940–1993 Shabono cuadrado [Square Shabono], 1977 Montage of 12 black-and-white photographs Courtesy of the Juan Downey Foundation</p>	





	<p>Juan Javier Salazar Peruvian, 1955–2016 La Portola [La Portola (Canned Sardines)], 2016 Glazed ceramic Denver Art Museum: Gift of Natalia Majluf in honor of Jorge Rivas, 2016.302</p>	
	<p>Unknown artist Paraguay or Bolivia Saint Francis Xavier with Indians and Missions [San Francisco Javier con indios y misiones], 1700 Oil on wood Denver Art Museum: Gift of Robert J. Stroessner, 1991.1165</p>	
	<p>Unknown Nasca artist South Coast, Peru Fisherman with Fish in His Net (stirrup-spout bottle), [Pescador con pez en su red (botella con pico de estribo)], 200–400 Ceramic with colored slips Denver Art Museum: Gift of Judi and Larry Anderson, 2019.531</p>	
	<p>Unknown Aztec artist Mexico Water Goddess Chalchiuhtlicue [Diosa del agua Chalchiuhtlicue], 1500 Stone Denver Art Museum: Museum purchase, 1965.204</p>	



	<p>Jose Benito Ortega American (active Mora County, New Mexico), 1858–1941 Saint Isidore the Farmer [San Isidoro el labrador], c. 1880 Carved and painted wood Denver Art Museum: Purchase for the Anne Evans Collection at the Denver Art Museum, 1949.16</p>	
	<p>Unknown Zapotec artist Oaxaca, Mexico Urn of Rain God Cocijo [Urna del dios de la lluvia Cocijo], 500–700 Ceramic with applied paint Denver Art Museum: Museum purchase, 1971.348</p>	
	<p>Attributed to Cristóbal de Villalpando Mexican, c. 1649–1714 The Virgin of Valvanera [La Virgen de Valvanera], c. 1710 Oil on canvas Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2008.832</p>	
	<p>Sandra Monterroso Guatemalan, born 1974, lives and works in Guatemala City Tus tortillas mi amor (Lix Cua Rahro) [Your Tortillas, My Love], 2004 Video Ed. 3 of 6, and 2 artist's proofs 12:30 min. duration Exhibition copy courtesy of the artist</p> <p>In this performance, Sandra Monterroso chews corn kernels</p>	<p>En esta performance, Sandra Monterroso mastica granos de maíz para romper su dura capa exterior y luego mezcla la papilla resultante con agua para hacer la masa para las tortillas. Al igual que los dioses mayas crearon a los humanos a partir del maíz, Monterroso pone una parte de sí misma en la masa de maíz. Mientras trabaja, recita un poema en Q'eqchi', una lengua maya que también emplea para el segundo título de la obra, <i>Lix Cua Rahro</i>.</p>


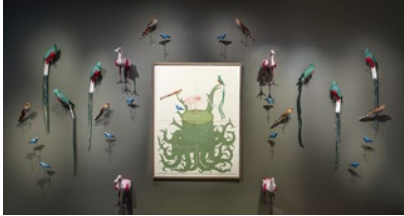
	<p>to break down their hard exterior and then mixes the mash with water to make the masa, or dough, for tortillas. Like the Maya gods who created humans from corn, Monterroso puts a part of herself into the corn dough. As she works, she recites a poem in Q'eqchi' (Quechua), a Maya language also used for the work's second title, <i>Lix Cua Rahro</i>.</p>	
	<p>Unknown Inca artist Southern Highlands, Peru Cup (<i>Kero</i>) [Vaso (<i>keró</i>)], 1300–1500 Carved wood Denver Art Museum: Gift of Lindsay A. Duff, 1984.634</p>	
	<p>Unknown artist Peru Cup (<i>Kero</i>) [Vaso (<i>keró</i>)], c. 1600 Lacquer on carved wood Denver Art Museum: Bequest from the estate of Leon H. Snyder, 1978.288</p>	
	<p>Unknown artist Ecuador Two-handled cup (<i>bernegal</i>) [Copa de dos asas (<i>bernegal</i>)], c. 1800 Silver Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.374</p>	




	<p>Unknown Inca artist Peru (near Cuzco) Silver corncob [Mazorca de plata], 1400s Repoussé (hammered relief); silver alloy Denver Art Museum: Museum exchange, 1960.64</p>	
	<p>Unknown artist Greater Nicoya (present-day Costa Rica) Celt pendants [Colgantes en forma de lámina], 400 BCE–300 CE Greenstone Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1994.671, 1994.672</p>	
	<p>Unknown Maya artist Petén, Tikal region (present-day Guatemala) Dancing Maize God [Dios danzante del maíz], 600–750 Ceramic with colored slips Gift of Dr. M. Larry Ottis and Nancy B. Ottis, 1983.362</p>	
	<p>Unknown Aztec artist Central Mexico Maize Goddess Chicomecoatl [Diosa del maíz Chicomecóatl], 1400–1519 Volcanic stone Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1957.31</p>	





	<p>Unknown artist Guanajuato, Mexico Crucifix [Crucifijo], c. 1700 <i>Caña de maíz</i> technique (corn paste, gesso, fabric, and oil on wood) Denver Art Museum: Museum exchange, 1968.192</p>	
	<p>gt2P (great things to People) Santiago, Chile, established 2009 Remolten N1: Revolution Stool L, Quitralco, Osorno Volcano; Remolten N1: Revolution Aux Table M, Mahuanco, Osorno Volcano, 2016 (stool); 2017 (table) Ceramic (stoneware) and lava Denver Art Museum: Funds from Alianza de las Artes Americanas and Design Council of the Denver Art Museum, 2017.89–90</p> <p>gt2P, a design collective based in Santiago, Chile, created the <i>Remolten N1: Revolution</i> series of tables and stools from stoneware coated in remelted lava from Chilean volcanoes. Lava is ground to dust, then applied to stoneware before firing in a kiln. In this way, the creation of their furniture is controlled, but not entirely. Their process mimics the action of volcanic eruptions, which destroy and remake the landscape.</p>	<p>gt2P, los creadores de <i>Remolten N1: Revolución</i>, una serie de mesas y taburetes de gres recubiertos de lava refundida procedente de volcanes chilenos, son un colectivo de diseñadores de Santiago de Chile. La lava se muele hasta reducirla a polvo y luego se aplica al gres antes de su cocción al horno. De esta manera, la creación de estos muebles está en parte controlada, aunque no del todo. Este proceso imita la acción de las erupciones volcánicas, las cuales al mismo tiempo destruyen y recrean el paisaje.</p>

	<p>Unknown Moche artist Peru Spouted vessel with figure and two mountains [Vasija de pico con figura y dos montañas], 200–550 Ceramic Denver Art Museum: Gift of Mr. and Mrs. Morris A. Long, 1985.411</p>	
	<p>Unknown Maya artist Central Petén (present-day Guatemala) Square-sided vessel [Vasija con laterales cuadradas], 250–600 Ceramic Denver Art Museum: Gift of M. Larry and Nancy B. Ottis, 1999.303</p>	
	<p>Nicolás Enríquez Mexican, c. 1704–1790 Virgin of Guadalupe [La Virgen de Guadalupe], c. 1740 Oil on copper panel; silver frame Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.303</p>	
	<p>Ana Mendieta Cuban (active Iowa and New York), 1948–1985 Volcán [Volcano], 1979 Super 8 mm color film transferred to high-definition digital media, silent single-channel video, ed. 1 of 8 with 3 artist's proofs 3:56 min. duration Denver Art Museum: Purchased with funds from DAM Contemporaries, the Ralph L.</p>	

	and Florence R. Burgess Trust, and Lucile and Donald Graham by exchange, 2017.71	
	<p>Unknown featherworker [amanteca] Mexico Saint John the Evangelist [San Juan Evangelista], 1600s Feathers and paper on copper Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.389</p>	
	<p>Carlos Cruz-Diez Venezuelan (active Paris and Caracas), 1923–2019 Physichromie No. 387, Paris, 1968 Acrylic on cardboard, plastic inserts, and wood Denver Art Museum: Gift of Vance H. and Anne O. Kirkland, 1982.652</p> <p>As artists who created featherwork objects realized, the colors that we see in bird feathers are the result of light's refractive properties. The colors we perceive are not truly there. In his <i>Physicromies</i> series, Carlos Cruz-Diez employed the science of color perception to create an effect dependent on the eyes and brain of the viewer and does not exist on the underlying painted surface in any physical way.</p>	<p>Como bien observaron los artistas que hacían objetos con plumas, los colores que vemos en ellas son resultado de su propiedad para refractar la luz. En realidad, los colores que percibimos en las plumas no están ahí. En su serie <i>Fisicromías</i>, Carlos Cruz-Diez utilizó la ciencia de la percepción de los colores para crear un efecto que depende de los ojos y el cerebro del espectador y que no existe físicamente en la superficie pintada de la obra.</p>





	<p>Buenaventura José Guiol Active in Mexico, late 1700s Samples of American Birds [Muestras de aves americanas] (Inscribed “Calandria, Pajaro Mulato, Golondrina, Alcatruz, Sarjento, Cardenal, Gavilan” and “Ganga, Pajaro Canoa, Lechuza, Pito Real, Cotorrera, Misto, Loro”), c. 1770–80 Oil on canvas Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.321</p>	
	<p>Eduardo Sarabia Mexican American, born 1976 in Los Angeles, lives and works in Guadalajara, Mexico Ceiba sagrada [Sacred Ceiba] (Featuring the roseate spoonbill, lovely continga, quetzal, and the squirrel cuckoo), 2016 Acrylic, India ink, and set of 26 red clay, white ceramic, fiberglass, and cast-metal birds Denver Art Museum: Funds from Baryn, Daniel, and Jonathan Futa, 2022.123 A-AA</p> <p>In this installation, colorful birds perch around the sliced trunk of a ceiba, a sacred tree commonly found throughout tropical areas of the Americas. Valued more than gold and silver, feathers were a crucial commodity in the ancient world. Today, illegal trade, deforestation, and other environmental changes have endangered bird species and brought one of the birds shown here, the green-feathered quetzal, close to extinction.</p>	<p>En esta instalación, vemos a varias aves multicolores de cerámica dispuestas alrededor de un cuadro que muestra un árbol de ceiba que ha sido cortado. La ceiba es un árbol considerado sagrado y que comúnmente se haya en las áreas tropicales de las Américas. Más preciadas que el oro y la plata, las plumas fueron una mercancía fundamental en el mundo antiguo. Hoy en día, el comercio ilegal, la deforestación y otros cambios medioambientales han puesto en peligro a muchas especies de aves y han llevado a una de las que aparecen aquí, el quetzal de plumas verdes, al borde de la extinción.</p>





	<p>Unknown Ica or Chincha artist Ica Valley, Peru Tunic fragment [Fragmento de tunica], 1200–1500 Feathers woven onto cotton backing Museum exchange, 1961.84</p>	
	<p>Agustín del Pino (signed) Active in Mexico, early 1700s Saint Ignatius Loyola [San Ignacio de Loyola], c. 1700–1720 Oil, shell inlay on wood panel (<i>enconchado</i> technique) Denver Art Museum: Gift of the Collection of the Collection of Frederick and Jan Mayer, 2013.302</p>	
	<p>Unknown Chancay artist Peru Net bag with miniature instruments [Bolsa de red con instrumentos en miniatura], 1000–1500 Spondylus shell beads, cotton thread, and silver Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1969.296.1–6</p>	






	<p>Unknown artist Cupisnique culture, northern Peru Vessel in the form of interlocking Spondylus and conch shells [Recipiente en forma de Spondylus y caracoles entrelazados], 1400–400 BCE Ceramic Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1994.64</p>	
	<p>Gloria Cortina Mexican, born 1972, lives and works in Mexico City The Bullet [La bala], 2016 Black lacquer, polished bronze, and cochineal lacquer Denver Art Museum: Gift of the artist and Cristina Grajales Gallery, 2017.221</p> 	
	<p>Unknown artist Mexico Young Woman with a Harpsichord [Mujer joven con un clavecín], 1735–50 Oil on canvas Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2014.209</p>	






	HOLD SPACE FOR POSSIBLE ANCIENT OBJECT	
	<p>Unknown Inca artist Peru, Chile, or Bolivia Mantle pins (<i>tupu</i>) [Prendedores de manto (<i>tupu</i>)], 1400–1500 Gold Denver Art Museum: Anonymous gift, 1995.318</p>	
	<p>Unknown artist Diquis culture, Costa Rica or Panama Disk pendant with embossed designs [Colgante de disco con diseños en relieve], 800–1522 Gold alloy Denver Art Museum: Gift of the collection of Frederick and Jan Mayer, 1995.631</p>	
	<p>Unknown artist Diquis culture, Costa Rica Bird pendant [Colgante de pájaro], 1250–1550 Gold alloy Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2003.1361</p>	
	<p>Unknown artist Diquis culture, Costa Rica or Panama Disk pendant [Colgante de disco], 1000–1500 Gold alloy Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1996.86</p>	





	<p>Unknown artist Diquis culture, Costa Rica or Panama Paired figure pendant with dangles [Colgante con pareja y adornos], 500–1500 Gold alloy Denver Art Museum: Collection of Frederick and Jan Mayer</p>	
	<p>Unknown artist Diquis culture, Costa Rica or Panama Breastplate [Broche pectoral], 800–1522 Gold Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1996.92</p>	
	<p>Unknown artist Diquis culture, Costa Rica or Panama “Eagle” pendant [Colgante de águila], 1250–1550 Gold alloy Denver Art Museum: Collection of Frederick and Jan Mayer</p>	
	<p>Unknown Azuero artist Azuero Peninsula, Panama Double warrior pendant [Colgante doble guerrero], 1150–1400 Gold alloy and serpentine Denver Art Museum: Purchase, 1966.201</p>	
	<p>Unknown artist Diquis culture, Costa Rica or Panama Pendant [Colgante], 900–1520 Gold alloy Denver Art Museum: Collection of Frederick and Jan Mayer</p>	



	<p>Unknown artist Diquis culture, Costa Rica Catfish pendant [Colgante de bagre], 800–1522 Gold alloy Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1995.718</p>	
	<p>Unknown Lambayeque artist Sicán culture, North Coast, Peru Crown with dangles [Corona con colgantes], 1000 Gold alloy Denver Art Museum: Gift of the Collection Frederick and Jan Mayer, 1968.177</p>	
	<p>Unknown Chimú artist North Coast, Peru Necklace [Collar], 1100–1450 Silver (modern stringing) Denver Art Museum: Funds contributed by the New World Department, 1978.121</p>	
	<p>Unknown Chimú artist North Coast, Peru Silver beaker with ceremonies and scorpion deity [Vaso de plata con ceremonias y deidad escorpión], 800–1470 Hammered silver Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1969.303</p>	
	<p>Unknown artist Peru Chalice [Cáliz], 1600s Gilded silver Denver Art Museum: Gift of Robert Appleman Family Collection, 1984.619</p>	


	<p>Unknown artist El Salvador Ciborium [Copón], 1700s Gilded silver Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.309</p>	
	<p>Unknown artist Peru Monstrance [Ostensorio], 1600s Gilded silver and gold Denver Art Museum: Gift of Robert Appleman Family Collection, 1981.65</p>	
	<p>Unknown artist Mexico Crown [Corona], c. 1740 Gilded silver Denver Art Museum: Gift of the Robert C. Appleman family, 1992.393</p>	
	<p>Unknown artist Colombia or Ecuador Tiara [Tiara], c. 1730 Gilded silver with emeralds, pearls, and glass Denver Art Museum: Bequest of Robert J. Stroessner, 1992.74</p>	
	<p>Unknown artist Colombia or Ecuador Halo [Aureola], c. 1770 Gilded silver and green glass Denver Art Museum: Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.530</p>	


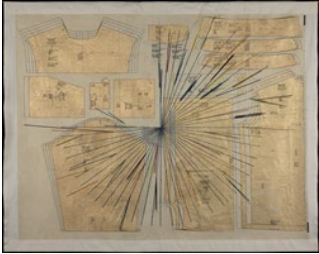


	<p>Unknown artist Bolivia Platter [Bandeja], 1725–50 Silver Denver Art Museum: Gift of the Robert Appleman family, 1986.456</p>	
	<p>Unknown artist Mexico Platter [Bandeja], 1700s Silver Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.381</p>	
	<p>Unknown artist Colombia or Ecuador Halo [Aureola], 1700s Silver Denver Art Museum: Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.426</p>	
	<p>Unknown artist Ayacucho, Peru Incense burner in the form of a deer [Quemador de incienso en forma de ciervo], 1800s Silver Denver Art Museum: Gift of the Robert C. Appleman family, 1992.385</p>	
	<p>Unknown artist Argentina Boat-shaped brazier [Brasero en forma de barco], 1800s Silver Denver Art Museum: Gift of the Robert C. Appleman family, 1980.317</p>	

	<p>Domingo Tomás Núñez Venezuelan, active 1735–1801 Portable sacarium [Portaviático], c. 1790 Silver Denver Art Museum: Gift of Patricia Phelps de Cisneros, 2019.73</p>	
	<p>Unknown artist Colombia or Ecuador Pin (<i>ttipqui</i>) [Prededor (<i>ttipqui</i>)], 1800s Silver Denver Art Museum: Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.419</p>	
	<p>Unknown artist Ecuador Plaque [Placa], 1800s Silver Denver Art Museum: Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.388</p>	
	<p>Unknown artist Peru Mantle pin (<i>tupu</i>) [Prededor de manto (<i>tupu</i>)], 1800s Silver-plated copper Denver Art Museum: Gift of Mrs. LeRoy Schwartz, 1954.156</p>	
	<p>Mathias Goeritz German (active Mexico City), 1915–1990 Mensajes [Messages], 1959 Punctured metal sheet on painted wood Collection of John and Sandy Fox</p>	



	<p>Darío Escobar Guatemalan, born 1971, lives and works in Guatemala City Untitled [Sin título], 2000/2007 Silver and tin embossed on wood and plastic Collection Pérez Art Museum Miami, museum purchase with funds provided by PAMM's Collectors Council</p>	
	<p>Harun Farocki German, 1944–2014 Das Silber und das Kreuz [The Silver and the Cross/La plata y la cruz], 2010 2-channel video installation with sound 17 min. duration Harun Farocki Gbr</p>	
	<p>Juan Manuel Echavarría Colombian, born 1947, lives and works in Bogota and New York La bandeja de Bolívar [Bolivar's Platter], 1999 Digital C-print Courtesy of the artist and Josée Bienvenu Gallery</p>	
	<p>Unknown artist Netherlands Potosí, 1671 Engraving Denver Art Museum: Gift of Seymour Rubinfeld, 1985.673</p>	
	<p>Section Text</p>	

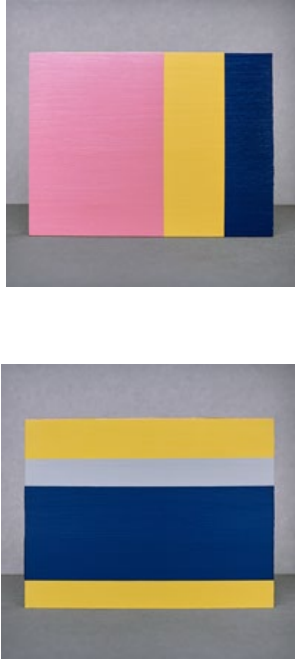
	<p>Pedro Antonio Gualdi Italian (active Mexico), 1808–1857 The Cathedral of Mexico City [La catedral de la Ciudad de México], 1850 Oil on canvas Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.335</p> <p>The Spanish used buildings and monuments to mark territory and install Christianity. They would construct major churches in the center of town, sometimes on top of sites that were sacred to the local population, as a means of establishing their authority. An example of this can be seen in the painting of the cathedral in Mexico City.</p>	<p>Los españoles utilizaron edificios y monumentos para marcar el territorio e implantar el cristianismo. Erigieron iglesias importantes en el centro de la ciudad, a veces encima de sitios que eran sagrados para la población local, como un medio para establecer su autoridad. Un ejemplo ese ve aquí en la pintura de la catedral de la Ciudad de México.</p>
	<p>Unknown artist Toluca Valley region, Central Mexico Tenoned serpent heads [Espigas de cabezas de serpiente], 700–1000 Volcanic stone Denver Art Museum: Museum purchase, 1962.291, 1971.360</p> <p>Ancient Mesoamerican pyramids mirror the mountainous landscape of the region. The monumental structures evoked mountains, which marked the separation of earth from sky. When placed at the foot of these structures, serpent heads like the ones you see here transformed the structure into Coatepec, or snake (<i>coatl</i>) mountain (<i>tepetl</i>), the birthplace of the sun god.</p>	<p>Las antiguas pirámides mesoamericanas reflejan el paisaje montañoso de la región. Estas monumentales estructuras evocaban a las montañas, que marcaban la separación entre la tierra y el cielo. Las cabezas de serpiente de piedra como las que se ven aquí iban colocadas al pie de las pirámides, transformándolas así en Coatepec, o serpiente (<i>coatl</i>) montaña (<i>tepetl</i>), el lugar de nacimiento del dios sol.</p>

	<p>Joaquín Torres-García Uruguayan (active Spain and Montevideo), 1874–1949 Locomotora con casa constructiva [Locomotive with Constructive House], 1934 Oil on canvas Collection of Patricia Phelps de Cisneros</p> <p>Juan Enrique Bedoya Peruvian, born 1966, lives and works in Lima Selected works from the series La Arquitectura I [Obras seleccionadas de la serie La Arquitectura I], 1997–2005 Gelatin silver prints Denver Art Museum: Funds from Frederic H. Douglas by exchange, 2018.296</p> <p>To build his vision of a modern metropolis, which reflects concepts associated with European modern art of the 1920s and 1930s, Joaquín Torres-García revived the idea of grid-based city planning that was originally associated with Spanish colonial urbanism. Working today, Juan Enrique Bedoya captures images of deteriorated or abandoned modernist structures that recall Torres-García’s grid geometry.</p>	<p>Para construir su visión de una ciudad moderna, y haciendo eco a ciertos conceptos asociados con el arte moderno europeo de las décadas de 1920 y 1930, Joaquín Torres-García recuperó la idea de organización urbana basada en una cuadrícula que originalmente estuvo asociada al urbanismo colonial español. En su trabajo actual, Juan Enrique Bedoya capta imágenes de estructuras modernistas deterioradas o abandonadas que fueron construidas con la misma geometría cuadrangular de Torres-García.</p>
	<p>Subsection Text</p>	


	<p>Khipucamayoc [Khipu maker/Fabricante de khipu] Cuzco, Peru Khipu (quipu), 1434–1533 Woven llama wool Denver Art Museum: Gift of Larry and Judi Anderson, 2018.647</p>	
	<p>Ronny Quevedo Ecuadoran, born 1981, lives and works in New York los desaparecidos (the arbiter of time), 2018 Waxed pattern paper and gold leaf on muslin Denver Art Museum: Purchased with generous funds from the Marion G. Hendrie Fund, Ralph L. & Florence R. Burgess Trust, and Alianza de las Artes Americanas in honor of Ruth Tomlison, 2019.85</p>	
 	<p>Sandy Rodriguez American, born 1975, lives and works in Los Angeles Mapa de los Child Detention Centers, Family Separation, and other Atrocities from the Codex Rodriguez-Mondragon [Map of the Child Detention Centers, Family Separation, y otras atrocidades del Codex Rodriguez-Mondragon], 2018 Hand-processed watercolor on <i>amate</i> (bark paper) Lent by the artist</p> <p>Sandy Rodriguez American, born 1975, lives and works in Los Angeles Three Calavera Copters [Tres Calavera Cópteros], 2018</p>	

	<p>Acrylic paint on Plexiglas Lent by the artist</p>	
	<p>Quito School artist Ecuador Noah's Ark [Arca de Noé], 1700s Oil on canvas Collection of Carl and Marilyn Thoma</p> <p>The composition of this painting is based on an engraving by Flemish artist Theodor de Bry in 1609. Here, the Ecuadoran artist replaces many of the creatures of the original engraving with Andean peoples and native animals such as turkeys, armadillos, and llamas.</p>	<p>La composición de este cuadro se basa en un grabado creado por el artista flamenco Theodor de Bry en 1609. Aquí, el artista ecuatoriano sustituye muchas de las criaturas del grabado original con personas y animales de los Andes tales como guajolotes, armadillos y llamas.</p>
	<p>Miguel Covarrubias Mexican, 1904–1957 Tehuantepec Woman [Mujer de Tehuantepec], 1945 Oil on Masonite Collection of John and Sandra Fox</p>	
	<p>Daniela Edburg Mexican American, born 1975, lives and works in San Miguel de Allende, Mexico Juliana and the Root; Vanessa and the Tornado, from the series Uprooted [Juliana y la raíz; Vanessa y el tornado, de la serie Desarraigados], 2016 Digital prints Denver Art Museum: Purchased with funds from the bequest of</p>	



	<p>Lloyd M. Joshel by exchange, 2017.220</p>	
	<p>Daniela Edburg Mexican American, born 1975, lives and works in San Miguel de Allende, Mexico Cabinet, from the series Uprooted [Gabinete, de la serie Desarraigados], 2016 Digital print Denver Art Museum: Purchased with funds from the bequest of Lloyd M. Joshel by exchange, 2017.220</p>	
	<p>Rafael Fajardo American, born 1965 in Colombia, lives and works in Denver S.W.E.A.T. collective Members include Francisco Ortega, Miguel Tarango, Marco Ortega, Ryan Molloy, Carmen Escobar Martínez, and Tomás Márquez Carmona Crosser/La Migra, 1992/2018 Digital video game (no sound); written 2000 in Cocoa, ported 2002 into Stagecast Creator, and rewritten 2020 in P5.JS. Courtesy of the artist</p>	



	<p>Alexander Apóstol Venezuelan, born 1969, lives and works in Caracas and Madrid</p> <p>MONCHO Movimiento de Organización Nacional con Honestidad Administrativa, de la serie Partidos Políticos Desaparecidos [National Organizational Movement with Administrative Honesty, from the series Disappeared Political Parties], 2018</p> <p>Digital inkjet prints Denver Art Museum: Funds from Ethel Sayre Berger by exchange, 2019.337; Funds from Modern and Contemporary Art and an anonymous donor by exchange, 2019.340</p> <p>Alexander Apóstol creates paintings, which he then photographs, that reproduce paper ballots used to cast votes for the 64 minority political parties that disappeared during the so-called democratic period in Venezuela (1958–98). Devoid of text and image, the photos show only the colorful geometric background designs of the ballots, which helped illiterate people recognize the political parties and cast their votes.</p>	<p>Alexander Apóstol crea pinturas que reproducen las papeletas de votación de los 64 partidos políticos minoritarios que desaparecieron durante el llamado período democrático en Venezuela (1958–98), y que luego fotografía. Desprovistas de texto e imagen, las fotos muestran sólo los coloridos diseños geométricos del fondo de las papeletas de votación, que ayudaban a gente analfabeta a reconocer los partidos políticos y a emitir su voto.</p>


	<p>Juan Rodríguez Juárez Mexican, 1667–1734 Portrait of Don Francisco José Pérez de Lanciego y Eguilaz [Retrato de Don Francisco José Pérez de Lanciego y Eguilaz], 1714 Oil on canvas Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.350</p>	<p>Las autoridades religiosas ejercían el poder espiritual y político tanto en el antiguo mundo maya como en la sociedad cristiana española. Aquí, el gobernante maya se presenta a sí mismo como gobernante y sacerdote que intercede a favor de su pueblo ante los dioses. El retrato de la derecha muestra al arzobispo de México, representante de la autoridad de la Iglesia Católica en las esferas espiritual y política. En ambos casos, el poder procede directamente de la proximidad del individuo con lo divino.</p>
	<p>Unknown artist after Marco Chillitupa Chávez Active in Cuzco, Peru, c. 1820–40 Set of Portraits of Inca rulers and Francisco Pizarro, Spanish Conqueror of Peru [Conjunto de retratos de gobernantes incas y Francisco Pizarro, conquistador español del Perú], 1830–50 Oil on canvas Denver Art Museum: Gift of Dr. Belinda Straight, 1977.45</p>	

	<p>Unknown Maya artist Río Azul, Guatemala Cylinder vessel with image of seated lord and attendants at court [Vasija cilíndrica con imagen de señor sentado y asistentes en la corte], 600–800 Ceramic with colored slips Denver Art Museum: Funds from various donors, Volunteer Endowment Fund, and department acquisition funds, 2003.1</p>	<p>Resaltando una historia de movilidad social, esta vasija maya muestra a un hombre con un brazo extendido y con el otro sujetando un ramo de flores. Detrás de él aparecen representados sus hermanos, y alrededor todos sus bienes terrenales, entre los que destacan tres bolsas de frijoles negros presentados con orgullo como muestra de riqueza. El hecho de haber comisionado esta vasija, pintada al estilo de una escena de palacio real, es signo de su alto estatus.</p>
<p>This Maya vessel tells a tale of social mobility. It shows a man with one arm outstretched and the other holding a bouquet of flowers. Behind him are his brothers, and surrounding them are all his worldly goods, including three bags of black beans, proudly presented as a display of wealth. That he could afford to commission this vessel, painted in the style of a royal palace scene, is a sign of his high status.</p>		

 	<p>Francisco Clapera Active in Mexico, 1770–1810 Set of <i>casta</i> paintings [Conjunto de pinturas de casta], c. 1775 Oil on canvas Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2011.428</p> <p>Daniela Rossell Mexican, born 1973, lives and works in Mexico City Sin título, de la serie Ricas y Famosas [Untitled, from the series Rich and Famous], 1999 Chromogenic color prints Courtesy of the artist and Green Naftali, New York</p> <p><i>Casta</i> (or “caste”) paintings were produced to rank the complex structure of Spanish colonial society in terms of social status and racial makeup. In these works, each family group is identified by the occupation, clothing, and objects that surround them. Similarly, contemporary photographer Daniela Rossell poses her “rich and famous” subjects amid an ostentatious display of wealth associated with their high social standing.</p>	<p>Las pinturas de casta se crearon para clasificar la compleja estructura de la sociedad colonial española en términos de estatus social y mezcla racial. Cada grupo familiar se identifica por su ocupación, su vestimenta y los objetos de su entorno. De igual modo, la fotógrafa contemporánea Daniela Rossell hace posar a los sujetos de su serie “ricas y famosas” circundados de una ostentosa muestra de riqueza asociada a su alto estatus social.</p>
	<p>Manuel de Arellano Mexican, 1691–1722 Rendering of a Mulatta [Representación de una mulata], 1711 Oil on canvas Collection of Frederick and Jan Mayer</p>	

	<p>Chiachio & Giannone Leo Chiachio and Daniel Giannone Argentinean, born 1969; Argentinean, born 1964; both live and work in Buenos Aires Calaverita [Sugar Skull], 2014 Hand embroidery with cotton thread and jewelry effect on Alexander Henry fabric Denver Art Museum: Funds from the Ralph L. and Florence R. Burgess Trust, 2022.50</p>	<p>El dúo de artistas Chiachio y Giannone utiliza técnicas como el bordado y otras labores de aguja tradicionalmente asociadas con la feminidad y la domesticidad. Se retratan a sí mismos como una familia del mismo sexo (Argentina fue el primer país de América Latina en permitir el matrimonio entre personas del mismo sexo) junto a su perro salchicha en elaboradas composiciones de exuberantes colores. Las figuras que aparecen en sus obras a menudo llevan puestas máscaras que ocultan sus identidades, ello hace referencia al aún extendido estigma social que sufren las personas LGBTQ.</p>
	<p>Unknown artist Peru Portraits of Simón de la Valle and María del Carmen Cortés Santelizes y Cartavio [Retratos de Simón de la Valle y de María del Carmen Cortés Santelizes y Cartavio], c. 1750 Oil on canvas Denver Art Museum: Funds from Jan & Frederick R. Mayer, Carl & Marilyn Thoma, Jim & Marybeth Vogelzang, Lorraine</p>	

	& Harley Higbie, 2000.250.1 & .2	
	<p>Rafael Ochoa Venezuelan, 1787–1809 Portrait of Don José Bernardo de Asteguieta y Díaz de Sarralde (1749–1812) [Retrato de Don José Bernardo de Asteguieta y Díaz de Sarralde (1749–1812)], 1793 Oil on canvas Denver Art Museum: Gift of Carl Patterson in honor of Christoph Heinrich, 2017.96</p> <p>In 1793, Rafael Ochoa signed and dated this portrait of a Spanish judge with a prominent inscription that proclaimed himself a man of African descent. Even though the signature is on the back of the canvas and usually hidden from view, it was a bold assertion of his right, as a free Black man, to paint during a time of rigid racial segregation.</p>	<p>En 1793, Rafael Ochoa firmó y fechó este retrato de un juez español con una gran inscripción que le presenta como un hombre de ascendencia africana. Aunque la firma está en la parte de atrás del lienzo y normalmente oculta a la vista, ésta fue una audaz reivindicación de su derecho, como hombre negro libre, a pintar durante una época de rígida segregación racial.</p>
	<p>Wifredo Lam Cuban, 1902–1982 Les bras sur la tête (La mano nella testa) [Arms on head/Brazos sobre la cabeza], 1964 Oil on canvas Craig Ponzio Collection, Denver</p> <p>An artist of mixed Afro-Cuban and Chinese ancestry, Wifredo Lam was among the first to draw on Cuba's Afro-Cuban cultural traditions in his work. Exposure to European surrealism resurfaced memories of his</p>	<p>Wifredo Lam, un artista de ascendencia afrocubana y china, fue uno de los primeros en inspirarse en las tradiciones culturales afrocubanas en su obra. Sus vínculos con el surrealismo europeo le hizo evocar recuerdos de su infancia cubana y de la religión de la santería, elementos que incorporó con orgullo a su obra. Sus figuras, ni blancas ni negras, representan a los orishas, o espíritus de la santería cubana.</p>

	<p>Cuban childhood and Santería religion, which he proudly incorporated into his work. His figures, neither Black nor white, represent the <i>orishas</i>, or Santería spirits.</p>	
	<p>Jorge Pineda Dominican (active Santo Domingo and Madrid), 1961–2023 Afro: Charlie, 2009 Mixed-media installation Collection of Patricia Phelps de Cisneros</p> <p>Through drawing, sculpture, and installation, Jorge Pineda denounces persistent racial stereotypes by reclaiming and elevating symbols of youth such as the hoodie, sneakers, and skateboard. The artist uses this backdrop to point out racial tensions and the effects of his search for personal identity. Here, in what appears to be a gesture of shame, Pineda’s figure turns away from us and hides his face. His exaggerated Afro hairstyle, however, makes clear what he cannot hide: his African ancestry.</p>	<p>A través del dibujo, la escultura y la instalación, Jorge Pineda denuncia estereotipos raciales que aún perduran, y lo hace recuperando y elevando símbolos de juventud, como la sudadera con capucha, los zapatos tenis y la patineta. El artista utiliza este contexto para señalar las tensiones raciales y los efectos de su búsqueda de identidad personal. Aquí, en lo que parece ser un gesto de vergüenza, la figura de Pineda se aparta de nosotros y esconde su rostro dentro del muro. Su exagerado peinado afro, sin embargo, deja claro aquello que no puede ocultarse: su ascendencia africana.</p>

English Text	Spanish Translation
<p>Watch and listen to artists Sandy Rodriguez and Rafael Fajardo discuss their artistic processes. Duration: TBD Produced by Adam Lancaster.</p>	<p>Mira y escucha a los artistas Sandy Rodriguez y Rafael Fajardo explicando su proceso artístico. Duración: TBD Producido por Adam Lancaster.</p>
<p>[DARK OLIVE – BM 2140-30] GAMING INSTRUCTIONS</p>	<p>INSTRUCCIONES DE JUEGO</p>

<p>Play as Carlos Moreno, a character inspired by Charlie Brown, in <i>Crosser</i> and help him reach the border, or take on the role of a border control agent in <i>La Migra</i>.</p> <p>How to Play <i>Crosser</i>: Use the cross-shaped button with the arrow symbols to move Carlos Moreno. Press Select to return to the menu.</p> <p>How to Play <i>La Migra</i>: Use the cross-shaped button with the arrow symbols to move the border control agent. Push the A button on the right to launch handcuffs upward. Press Select to return to the menu.</p> <p>The Making of <i>Crosser</i> and <i>La Migra</i> Each game enables the participant to take on a distinct role and play out the immigrant experience at the US-Mexico border. The designer, Rafael Fajardo, says he hopes the intentionally slow pace of the games will engage players' empathy and encourage thoughtfulness and careful decision-making.</p>	<p>Interpreta a Carlos Moreno, un personaje inspirado en Charlie Brown, en <i>Crosser</i> y ayúdale a llegar a la frontera, o haz el papel de un agente de control en <i>La Migra</i>.</p> <p>Cómo jugar a <i>Crosser</i>: Usa el botón en forma de cruz con símbolos de flechas para mover a Carlos Moreno. Presiona Select/Seleccionar para volver al menú.</p> <p>Cómo jugar a <i>La Migra</i>: Usa el botón en forma de cruz con símbolos de flechas para mover al agente de control de fronteras. Presiona el botón A de la derecha para lanzar las esposas hacia arriba. Presiona Select/Seleccionar para volver al menú.</p> <p>Cómo se hizo <i>Crosser</i> y <i>La Migra</i> Cada juego permite al participante asumir un papel distinto y representar la experiencia del inmigrante en la frontera entre EE. UU. y México. El diseñador, Rafael Fajardo, espera que el jugador practique la empatía con el ritmo intencionalmente lento de los juegos, pensados para aumentar la sensibilidad y la toma de decisiones.</p>
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