



Section 1
**CONNECTIONS
TO THE LAND**

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

Sheroanawë Hakihiwë

Venezuelan (Yanomami), born 1971,
lives and works in Pori Pori, Venezuela

TOP ROW, FROM LEFT:

tipikiwe; kashiwiwe; 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

Sheroanawë Hakihiwë lives in a remote Indigenous Yanomami community in the Venezuelan 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.

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.

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; terra-cotta, 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

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.

Clarissa Tossin tejió 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 Manaos. 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 Manaos 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.

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

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

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

In this performance, Sandra Monterroso chews corn kernels 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, *Lix Cua Rahro*.

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, *Lix Cua Rahro*.

Unknown artist

Ecuador

Two-handled cup (*bernegal*)

[Copa de dos asas (*bernegal*)], c. 1800

Silver

Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.374

Unknown artist

Guanajuato, Mexico

Crucifix [Crucifijo], c. 1700

Corn paste, gesso, fabric, and oil on wood
(*caña de maíz* technique)

Denver Art Museum: Museum exchange, 1968.192

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

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. and Florence R. Burgess Trust, and Lucile and Donald Graham by exchange, 2017.71

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

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.

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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 de un difunto, sugiere identidad y poder femeninos.

## 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

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.

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.

**Jose Benito Ortega**

American (active Mora County,  
New Mexico), 1858–1941

**Saint Isidore the Farmer**

[San Isidro el labrador], c. 1880  
Carved and painted wood

Denver Art Museum: Purchase for the Anne Evans Collection at the Denver Art  
Museum, 1949.16

**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

**Unknown Aztec artist**

Mexico

**Water Goddess Chalchiuhtlicue**

[Diosa del agua Chalchiuhtlicue],  
1500  
Stone

Denver Art Museum: Museum purchase, 1965.204

**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

**Unknown Nasca artist**

Peru

**Vessel in the form of a fish**

[Vasija en forma de pez],

100 BCE–600 CE

Clay, pigments

Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 44.3.59

**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

**Unknown Nasca artist**

Peru

**Bowl with swimmer motifs**

[Bol con decoración de nadador],

100 BCE–600 CE

Clay, pigments

Minneapolis Institute of Art, The William Hood Dunwoody Fund 42.61.13

**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

**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

gt2P, a design collective based in Santiago, Chile, created the *Remolten N1: Revolution* 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.

gt2P, los creadores de *Remolten N1: Revolución*, 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.

**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

**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



**Unknown Aztec artist**

Central Mexico

**Maize Goddess Chicomecóatl**

[Diosa del maíz Chicomecóatl],

1400–1519

Volcanic stone

Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 1957.31

**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

**Unknown artist**

Peru

**Cup (*Kero*)** [*Vaso (kero)*], c. 1600

Lacquer on carved wood

Denver Art Museum: Bequest from the estate of Leon H. Snyder, 1978.288

**Unknown Inca artist**

Southern Highlands, Peru

**Cup (*Kero*)** [*Vaso (kero)*], 1300–1500

Carved wood

Denver Art Museum: Gift of Lindsay A. Duff, 1984.634

**Unknown Inca artist**

Peru (near Cuzco)

**Silver corncob** [*Mazorca de plata*], 1400s

Repoussé (hammered relief); silver alloy

Denver Art Museum: Museum exchange, 1960.64

**Unknown Chimú artist**

Peru

**Vessel** [*Vasija*], 1000–1500

Ceramic

Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 44.3.31



Section 2

**THE RICHES  
OF THIS PLACE**

# **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

**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  
(*enconchado* technique)

Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer,  
2013.302

# **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

**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

**Unknown Taíno artists**

Dominican Republic

**Celts** [Láminas], group of three, 800–1200  
Stone and green jade

Minneapolis Institute of Art, The Putnam Dana McMillan Fund 99.70.2 / 99.70.3 / 99.70.4

**Unknown Olmec artist**

Mexico

**Mask** [Máscara], 900–300 BCE  
Jadeite, cinnabar

Minneapolis Institute of Art, The John R. Van Derlip Fund 2002.127

**Unknown Olmec artist**

Mexico

**Figure** [Figura], 900–300 BCE  
Jade

Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 2004.26

**Unknown Maya artist**

Guatemala

**Maskette** [Máscara], 550–900  
Jade

Minneapolis Institute of Art, The Putnam Dana McMillan Fund 2004.104.1

**Unknown Lambayeque artist**

Sicán culture, North Coast, Peru

**Crown with danglers**

[Corona con colgantes],

1000

Gold alloy

Denver Art Museum: Gift of the Collection Frederick and Jan Mayer, 1968.177

**Unknown Inca artist**

Peru, Chile, or Bolivia

**Mantle pins (*tupu*)**

[Prendedores de manto (*tupu*)],

1400–1500

Gold

Denver Art Museum: Anonymous gift, 1995.318

**Unknown Muisca artist**

Colombia

**Figure**

[Figura],

1100–1300

Gold

Minneapolis Institute of Art, Gift of Mr. Charles Whitaker 50.28.53



TOP / ENCIMA

**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

**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

**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

BOTTOM / ABAJO

**Unknown artist**

Veraguas, Panama

**Breastplate**

[Broche pectoral],  
800–1500  
Gold

Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund  
53.2.6

**Unknown artist**

Veraguas, Panama

**Breastplate**

[Broche pectoral],  
800–1500  
Gold

Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial  
Fund 53.2.4

TOP / ENCIMA

**Unknown artist**

Veraguas, Panama

**Pendant**

[Colgante],

1100–1300

Gold

Minneapolis Institute of Art, The Christina  
N. and Swan J. Turnblad Memorial Fund  
53.2.7

**Unknown Azuero artist**

Azuero Peninsula, Panama

**Double warrior pendant**

[Colgante doble guerrero],

1150–1400

Gold alloy and serpentine

Denver Art Museum: Purchase, 1966.201

**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

BOTTOM / ABAJO

**Unknown artist**

Diquis culture, Costa Rica or Panama

**Paired figure pendant with danglers**

[Colgante con pareja y adornos],

500–1500

Gold alloy

Denver Art Museum: Collection of Frederick and Jan Mayer

**Unknown artist**

Diquis culture, Costa Rica or Panama

**Pendant**

[Colgante],

900–1520

Gold alloy

Denver Art Museum: Collection of Frederick and Jan Mayer

**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

BACK LEFT / ATRÁS A LA IZQUIERDA

**Unknown artist**  
Veraguas, Panama

**Pendant**  
[Colgante],  
800-1200  
Gold

Minneapolis Institute of Art, The Putnam Dana  
McMillan Fund and The Ethel Morrison Van  
Derlip Fund 63.34a,b

CENTER / CENTRO

**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

**Unknown artist**  
Panama

**Nose ring**  
[Anillo de nariz],  
600-1200  
Red shell and gold

Minneapolis Institute of Art, The Christina N.  
and Swan J. Turnblad Memorial Fund 53.2.11

**Unknown Coclé artists**  
Venado Beach, Panama

**Pendants [Colgantes],**  
group of three,  
800-1200  
Gold

Minneapolis Institute of Art, The Christina N.  
and Swan J. Turnblad Memorial Fund 53.2.1,2,3

**Unknown artist**

Ecuador

**Two-handed cup (bernegal)**

[Copa de dos asas (bernegal)],

c. 1800

Silver

Gift of the Stapleton Foundation of Latin American Colonial Art, made possible  
by the Renchard family, 1990.374

**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

**Unknown Inca artist**

Peru

**Figure of a llama**

[Figura de llama],

1400–1533

Silver

Minneapolis Institute of Art, Gift of the Harriet Hanley Estate 2002.132

**Unknown artist**

Peru

**Mantle pin (*tupu*)**

[Prendedor de manto (*tupu*)],

1800s

Silver-plated copper

Denver Art Museum: Gift of Mrs. LeRoy Schwartz 1954.156

**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

**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

**Domingo Tomás Núñez**

Venezuelan, active 1735–1801

**Portable sacrarium**

[Portaviático],

c. 1790

Silver

Denver Art Museum: Gift of Patricia Phelps de Cisneros 2019.73

**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

**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

**Domingo Tomás Núñez**

Venezuelan, active 1735–1801

**Portable sacrarium**

[Portaviático],  
c. 1790

Silver

Denver Art Museum: Gift of Patricia Phelps de Cisneros 2019.73

**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

**Unknown artist**

Mexico

**Plaque (Saddle Saints)**

[Placa (Santos de montura)],  
20th century

Silver

Minneapolis Institute of Art, Bequest of Margaret B. Hawks 86.13.4

**Unknown artist**

Peru

**Mantle pin (*tupu*)**

[Prendedor de manto (*tupu*)],  
1800s

Silver-plated copper

Denver Art Museum: Gift of Mrs. LeRoy Schwartz 1954.156

**Unknown Inca artist**

Peru

**Figure of a llama**

[Figura de llama],  
1400–1533

Silver

Minneapolis Institute of Art, Gift of the Harriet Hanley Estate 2002.132

**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

**Unknown artist**

Ecuador

**Two-handed cup (*bernegal*)**

[Copa de dos asas (*bernegal*)],  
c. 1800

Silver

Gift of the Stapleton Foundation of Latin American Colonial Art, made possible  
by the Renchard family, 1990.374

**Unknown artist**

El Salvador

**Ciborium [Copón]**, 1700s

Gilded silver

Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.309

**Unknown artist**

Mexico

**Crown [Corona]**, c. 1740

Gilded silver

Denver Art Museum: Gift of the Robert C. Appleman family, 1992.393

**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

**Unknown artist**

Peru

**Chalice [Cáliz]**, 1600s

Gilded silver

Denver Art Museum: Gift of Robert Appleman Family Collection, 1984.619

**Unknown artist**

Peru

**Monstrance [Ostensorio]**, 1600s

Gilded silver and gold

Denver Art Museum: Gift of Robert Appleman Family Collection, 1981.65

**Unknown artist**

Peru

**Monstrance [Ostensorio]**, 1600s  
Gilded silver and gold

Denver Art Museum: Gift of Robert Appleman Family Collection, 1981.65

**Unknown artist**

Peru

**Chalice [Cáliz]**, 1600s  
Gilded silver

Denver Art Museum: Gift of Robert Appleman Family Collection, 1984.619

**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

**Unknown artist**

Mexico

**Crown [Corona]**, c. 1740  
Gilded silver

Denver Art Museum: Gift of the Robert C. Appleman family, 1992.393

**Unknown artist**

El Salvador

**Ciborium [Copón]**, 1700s  
Gilded silver

Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.309

**Unknown artist**

Peru

**Vessel [Vasija],**  
20th century  
Silver

Minneapolis Institute of Art, The William Hood Dunwoody Fund 44.39

**Unknown artist**

Peru

**Figure of a skull [Figura de calavera],**  
20th century  
Silver

Minneapolis Institute of Art, The William Hood Dunwoody Fund 44.37

**Unknown artist**

Mexico

**Platter [Bandeja],**  
1700s  
Silver

Denver Art Museum: Gift of the Collection of Frederick and Jan Mayer, 2013.381

**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

**Unknown artist**

Bolivia

**Platter [Bandeja],**  
1725–50  
Silver

Denver Art Museum: Gift of the Robert Appleman family, 1986.456

**Unknown artist**

Colombia or Ecuador

**Pin (*ttipqui*) [Preendedor (*ttipqui*)],**  
1800s  
Silver

Denver Art Museum: Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 1990.419

**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

**Unknown artist**

Peru

**Cup [Copa],**  
19th–20th century  
Silver

Minneapolis Institute of Art, Bequest of Margaret B. Hawks 86.13.3



# **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

## **Carlos Cruz-Diez**

Venezuelan (active Paris and Caracas), 1923–2019

### **Physichromie No. 387, Paris**

[Fisicromía N°387, París], 1968

Acrylic on cardboard, plastic inserts, and wood

Denver Art Museum: Gift of Vance H. and Anne O. Kirkland, 1982.652

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 Physichromies series, Carlos Cruz-Diez employed the science of color perception to create an effect dependent on the eyes and brain of the viewer and that does not exist on the underlying painted surface in any physical way.

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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 Fisicromías, 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.

# **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

## **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

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.

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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. Máspreciadas 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.

# **Unknown Ica or Chincha artist**

Ica Valley, Peru

**Tunic fragment** [Fragmento de tunica],

1200–1500

Feathers woven onto cotton backing

Denver Art Museum, 1961.84

# **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

**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

# **Mathias Goeritz**

German (active Mexico City), 1915–1990

## **Mensajes [Messages], 1959**

Punctured metal sheet on painted wood

Collection of John and Sandy Fox



# **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



Section 3

**EXPLORATION &  
EXPLOITATION**

# 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

**Unknown artist**

Netherlands

**Potosí, 1671**

Engraving

Denver Art Museum: Gift of Seymour Rubenfeld, 1985.673

# **Juan Manuel Echavarría**

Colombian, born 1947,  
lives and works in Bogota and New York

## **La bandeja de Bolívar**

[Bolívar's Platter], 1999  
Digital C-print

Courtesy of the artist and Josée Bienvenu Gallery

# Unknown artist

Bolivia

## Coca-leaf bag [Bolsa para hoja de coca],

19th century

Alpaca fiber

Minneapolis Institute of Art, Gift of Steve and Gail Berger 89.128

Chewing coca leaves to relieve fatigue and altitude sickness is a practice that goes back millennia in the Andean region. The coca leaves would be carried in a bag like this one, called *ch'uspa* in the Quechua language. They were woven out of alpaca or llama fiber, and the motifs that decorated each one were important symbols of social identity.

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Masticar hojas de coca para aliviar el cansancio y el mal de altura es una práctica milenaria en la región andina. Las hojas de coca se llevaban en una bolsa como esta, llamada *ch'uspa* en lengua quechua. Se tejían con fibra de alpaca o llama, y los motivos que decoraban cada una eran importantes símbolos de identidad social.



# Section 4

# **ORGANIZING OUR WORLD**

## **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

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.

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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 se ve aquí en la pintura de la catedral de la Ciudad de México.



## 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

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 (*coatl*) mountain (*tepetl*), the birthplace of the sun god.

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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 Coatépec, o serpiente (*coatl*) montaña (*tepetl*), el lugar de nacimiento del dios sol.

## **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

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.

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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.

# **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

# **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

## **Ronny Quevedo**

Ecuadoran, born 1981, lives and works in New York

### **los desaparecidos (the arbiter of time)**

[the missing (el árbitro del tiempo)], 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

## **Sandy Rodriguez**

American, born 1975, lives and works in Los Angeles

### **Three Calavera Copters**

[Tres Calavera cópteros], 2018

Acrylic paint on Plexiglas

Lent by the artist

### **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 amate (bark paper)

Lent by the artist

## **Quito School artist**

Ecuador

### **Noah's Ark [Arca de Noé], 1700s**

Oil on canvas

Collection of Carl and Marilyn Thoma

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.

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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.

# **Miguel Covarrubias**

Mexican, 1904-1957

## **Tehuantepec Woman**

[Mujer de Tehuantepec], 1945

Oil on Masonite

Collection of John and Sandra Fox



## **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 Lloyd M. Joshel by exchange,  
2017.220

# **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

## **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

**PLEASE NOTE:** THESE VIDEO GAMES CONTAIN IMAGES OF VIOLENCE AND DEATH.

Play as Carlos Moreno, a character inspired by Charlie Brown, in *Crosser* and help him reach the border, or take on the role of a border control agent in *La Migra*.

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#### HOW TO PLAY *CROSSER*:

Use the cross-shaped button with the arrow symbols to move Carlos Moreno. Press Select to return to the menu.

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#### HOW TO PLAY *LA MIGRA*:

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.

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#### THE MAKING OF *CROSSER* AND *LA MIGRA*

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.

**NOTA:** ESTOS VIDEOJUEGOS CONTIENEN IMÁGENES DE VIOLENCIA Y MUERTE.

Interpreta a Carlos Moreno, un personaje inspirado en Charlie Brown, en *Crosser* y ayúdale a llegar a la frontera, o haz el papel de un agente de control en *La Migra*.

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#### CÓMO JUGAR A *CROSSER*:

Usa el botón en forma de cruz con símbolos de flechas para mover a Carlos Moreno. Presiona Select/Seleccionar para volver al menú.

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#### CÓMO JUGAR A *LA MIGRA*:

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.

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#### CÓMO SE HIZO *CROSSER* Y *LA MIGRA*

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.

Watch and listen to artists Sandy Rodriguez and Rafael Fajardo discuss their artistic processes.

Duration: TBD

Produced by Adam Lancaster

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Mira y escucha a los artistas Sandy Rodriguez y Rafael Fajardo explicando su proceso artístico.

Duración: TBD

Producido por Adam Lancaster

## **Alexander Apóstol**

Venezuelan, born 1969,  
lives and works in Caracas and Madrid

### **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  
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

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.

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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.

# 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

Religious authorities wielded spiritual and political power in both the ancient world and in colonial Christian society. The portrait shows the archbishop of Mexico, representative of the spiritual and political authority of the Catholic Church. His power is directly derived from his proximity to the divine.

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Las autoridades religiosas ejercían el poder espiritual y político tanto en el mundo antiguo como en la sociedad cristiana española. El retrato muestra al arzobispo de México, representante de la autoridad de la Iglesia Católica en las esferas espiritual y política. Su poder procede directamente de la proximidad con lo divino.



**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

## **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

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.

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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.

# Francisco Clapera

Active in Mexico, 1770–1810

## Set of *casta* 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

## **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

*Casta* (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.

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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.

**Manuel de Arellano**

Mexican, 1691–1722

**Rendering of a Mulatta**

[Representación de una mulata], 1711

Oil on canvas

Collection of Frederick and Jan Mayer

## **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

The artistic duo of Chiachio & Giannone use techniques such as embroidery and needlework that are traditionally associated with femininity and domesticity. They portray themselves, alongside their dachshund, as a same-sex family in elaborate and colorful compositions (Argentina was the first country in Latin America to allow same-sex marriage). The figures in their work often wear masks that conceal their identities as a commentary on the still-prevalent social stigma faced by LGBTQ individuals.

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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.

# 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 & Harley Higbie, 2000.250.1 & .2

# 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

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 Cuban childhood and Santería religion, which he proudly incorporated into his work. His figures, neither Black nor white, represent the *orishas*, or Santería spirits.

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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.



## **Jorge Pineda**

Dominican (active Santo Domingo and Madrid),  
1961–2023

### **Afro: Charlie, 2009**

Mixed-media installation

Collection of Patricia Phelps de Cisneros

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.

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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.

## Rafael Ochoa

Venezuelan, active 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

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.

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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.

All Sections

**MIA OBJECT LABELS**



# **Rafael Villares**

Cuban, born 1989, lives and works in Havana

## **Amazon River Basin, from the series Echo #3**

[Cuenca del rio Amazonas,  
de la série Echo #3], 2015-19

Ink on paper

Minneapolis Institute of Art, Gift of Mary and Bob Mersky 2019.132.7.9

## Sebastião Salgado

Brazilian, born 1944, lives and works in Paris

### Serra Pelada Gold Mine


[Mina de oro de Serra Pelada], 1986

Gelatin silver prints

Minneapolis Institute of Art, Gift of Mary and Bob Mersky 2020.96.35

Minneapolis Institute of Art, Gift of funds from the Regis Foundation 2005.98.1,2,4,5

The discovery of gold near the village of Serra Pelada in 1979 unleashed a gold rush that would gather, at the peak of production, 100,000 miners in the Brazilian Amazon region. Until its closure in 1986, Serra Pelada was the largest open-air gold mine in the world. It was equally famous for its inhumane working conditions and the violence that enveloped the lives of the workers. As a photojournalist with a degree in economics, Salgado is interested in the social condition of labor. His series of photographs about Serra Pelada are part of a major project that documented workers in 26 countries around the world.

 El descubrimiento de oro cerca del pueblo de Serra Pelada en 1979 desató una fiebre del oro que reuniría, en el pico de producción, a 100.000 mineros en la región amazónica brasileña. Hasta su cierre en 1986, Serra Pelada era la mina de oro a cielo abierto más grande del mundo. Era igualmente famosa por sus condiciones de trabajo inhumanas y la violencia que envolvía la vida de los trabajadores. Como fotoperiodista licenciado en economía, a Salgado le interesa la condición social del trabajo. Sus series de fotografías sobre Serra Pelada son parte de un gran proyecto que documentó a trabajadores en 26 países alrededor del mundo.



# **Francisco Mora**

Mexican, 1922–2002

## **El obrero de mina de plata**

[Silver Mine Worker], 1946

Lithograph on cream paper

Minneapolis Institute of Art, Gift of the Print and Drawing Council 2001.97.2

## **Serge Jolimeau**

Haitian, born 1952, lives and works in Croix-des-Bouquettes

### **Crucifix [Crucifijo], 1983**

Sheet metal, pigment

Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 97.3

Metalwork plays a central role in the cultural history of Africa and the African diaspora. In Haiti, this tradition is perpetuated by a group of artists that transform oil drums into sculptures. Sculptures like this one combine Christian subjects with a repertoire of characters and symbols from the Afro-Haitian Vodou religion.



El trabajo con metal tiene un papel central en la historia cultural de África y de la diáspora africana. En Haití, esta tradición se perpetúa por un grupo de artistas que transforman bidones de petróleo en esculturas. Esculturas como esta combinan temas cristianos con un repertorio de personajes y símbolos de la religión vudú afrohaitiana.

# Rufino Tamayo

Mexican, 1899–1991

## The Family [La familia], 1936

Oil on canvas

Minneapolis Institute of Art, Gift of Norma and William Copley 60.4

In 1936, Rufino Tamayo moved to New York, where one of his closest friends, Mexican artist Miguel Covarrubias, introduced him to the rich cultural scene in Harlem. Whether this painting portrays an African American family from Harlem is uncertain, though. Tamayo often depicted characters with dark skin as a way to suggest mestizo or Indigenous ancestry. The figures' masklike faces can be seen as an indication of the artist's interest in ancient cultures, from his native Mexico and beyond.



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En 1936, Rufino Tamayo se mudó a Nueva York, donde uno de sus amigos más cercanos, el artista mexicano Miguel Covarrubias, lo introdujo en la rica escena cultural de Harlem. Sin embargo, no se sabe si esta pintura representa a una familia afroamericana de Harlem. Tamayo a menudo representaba personajes con piel oscura como una forma de sugerir ascendencia mestiza o indígena. Los rostros semejantes a máscaras de las figuras pueden verse como una indicación del interés del artista por las culturas antiguas, de su México natal y también de otras partes.





# **Luis González Palma**

Guatemalan, born 1957,  
lives and works in Córdoba, Argentina

## **Hija de la vida [Daughter of Life], 2016**

Digital print on watercolor paper

Minneapolis Institute of Art, Gift of Martin Weinstein 2019.148.5

## Unknown artist

Costa Rica

### Metate, 1–500

Volcanic rock



Minneapolis Institute of Art, Gift of Harold and Rada Fredrikson 97.92.5

Metates are stones used for grinding grains such as corn. Ancient peoples from Central America transformed the metates into complex sculptures, often made from one single piece of volcanic stone, like this one. It is possible that this more elaborate metate had a ritual purpose rather than a utilitarian one.

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Los metates son piedras que se utilizan para moler granos como el maíz. Los pueblos antiguos de América Central transformaron los metates en esculturas complejas, a menudo hechas de una sola pieza de piedra volcánica, como esta. Es posible que este metate más elaborado tuviera más bien un propósito ritual y no utilitario.