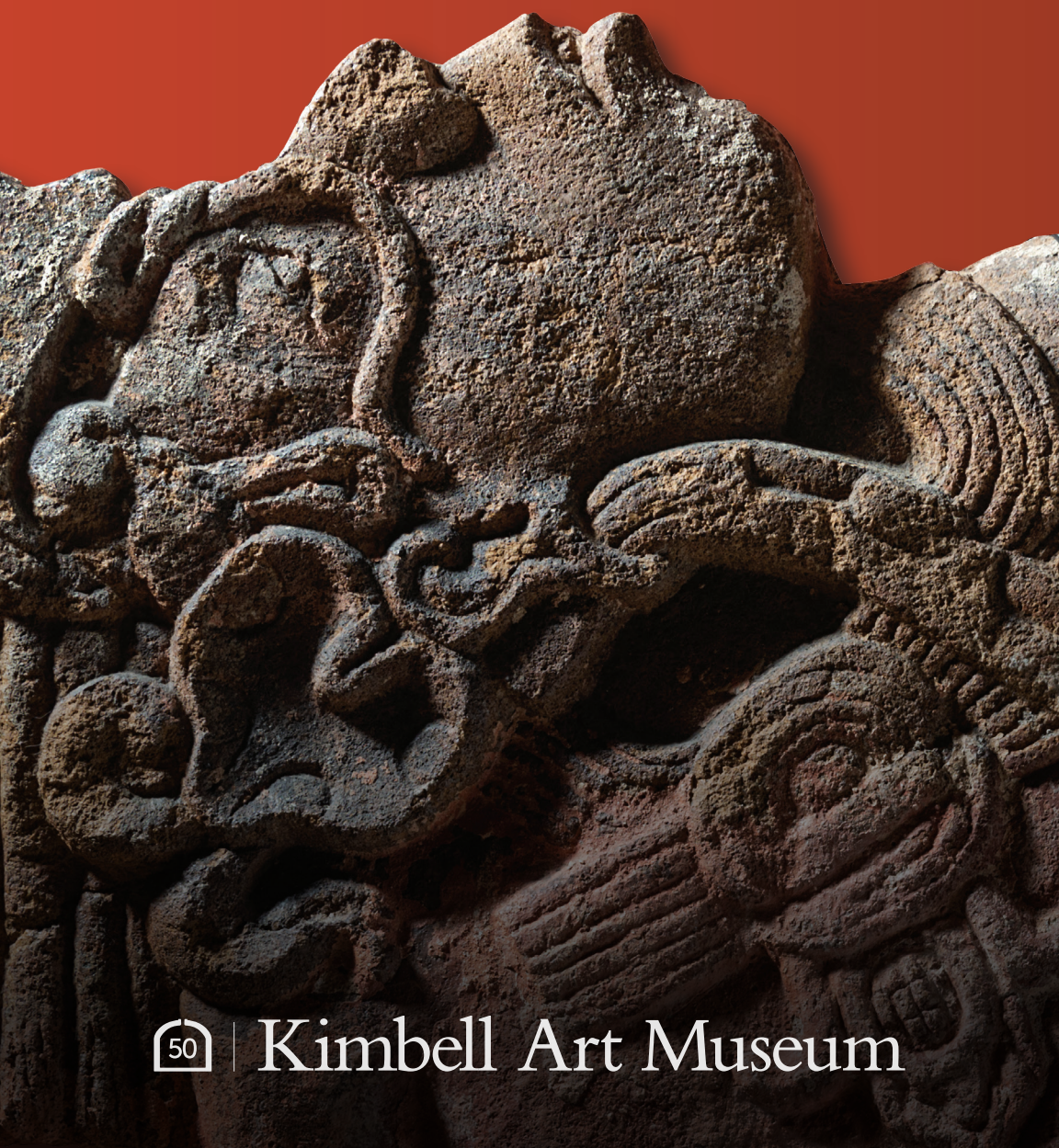


LIVES of the GODS

Divinity in Maya Art

May 7–September 3, 2023



Kimbell Art Museum

LIVES of the GODS

Divinity in Maya Art

May 7–September 3

Welcome to the Kimbell Art Museum.
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Family Connections

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The exhibition was organized by The Metropolitan Museum of Art
and the Kimbell Art Museum.

It is supported in part by the William and Catherine Bryce Memorial Fund, the Texas
Commission on the Arts, and the Fort Worth Tourism Public Improvement District.

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PAPER
CITY.

Cover: Yax Ahk' as captive impersonating jaguar deity, Red Altar, Monument 155, Toniná, Chiapas, Mexico,
c. 700, sandstone. Museo de Sitio de Toniná, Mexico, Secretaría de Cultura-Instituto Nacional de Antropología
e Historia (10-588895; Public Registry IAMA00366979); Upper right: Glyph block, Temple XVIII, Palenque, Chiapas,
Mexico, 600–800, stucco. Museo de Sitio de Palenque Alberto Ruz L'Huilier, Mexico, Secretaría de Cultura-
Instituto Nacional de Antropología e Historia (10-117746; Public Registry IAMA00366991)



Visitor Guidelines

Details are subject to change at any time. Please
visit kimbellart.org for current information.

- Please comply with all posted signs and staff instructions.
- Nonflash photography solely for noncommercial purposes is permitted throughout the galleries unless otherwise noted.
 - Please do not touch the artwork or frames; maintain at least a 12-inch distance.
- Food or drink of any kind is not permitted in the museum galleries.
 - Unscheduled lecturing to groups is not permitted.



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October 2023. See the inside back cover for details.



LIVES of the GODS

Divinity in Maya Art

THE ANCIENT MAYA revered a multitude of gods and goddesses who ruled over aspects of the world, from the cycles of day and night to the ownership of the earth's resources, including rain and agricultural bounty. Images of the gods' mythical lives and primeval struggles—struggles that resulted in the formation of the world and its inhabitants—endure in the art of the Classic period (AD 250–900). Caring for the gods was a primary duty of kings and queens, who modeled their deportment on the deities. In Maya writing, these monarchs were referred to as “godlike” or “sacred” (*k'uhul*), from the hieroglyphic sign *k'uh*, for deities, sacred substances, and objects. Rulers commemorated their close connections to divinity in elaborate works of art.

This exhibition brings together objects that honor the extraordinary talent of Classic-period Maya artists, some of whom signed their work. Inspired by the gods' mythical actions, artists inventively explored the origins of the sun, the moon, maize, and royal dynasties in monumental sculpture as well as in delicate ornaments and ceramics. Understanding of these objects' profound religious meanings has advanced significantly in recent decades, thanks to leaps in the decipherment of Maya writing, nuanced interpretations of mythical sagas recorded shortly after the Spanish invasion in the sixteenth century, and collaborative research with contemporary Maya peoples.

Detail of K'in Lakam Chahk and Patlojte' K'awil Mo[...] (Maya, active 8th century), *Throne with two lords in the eyes of a mountain*, Throne I, Structure J-6, Piedras Negras, Peten, Guatemala, 785, dolomite. Museo Nacional de Arqueología y Etnología, Guatemala City, Ministerio de Cultura y Deportes de Guatemala (MUNAE 614; Registry 111.709 ab)

CREATIONS

To the Maya, creation was an extended process shaped by waves of chaos and new beginnings.

Inscriptions date the lives of the gods to very ancient times, sometimes hundreds of thousands of years in the past. Gods were born and enthroned as kings of divine realms, but they were beset by struggles. Hieroglyphic texts tell of the killing of primeval creatures, which set in motion floods and other disasters that signaled the ends of eras. Detailed colonial-period accounts from Guatemala and Yucatán likewise place the actions of the gods in deep history and describe ancient epochs destroyed by cataclysmic events.

Inscriptions on stone sculptures and ceramics highlight specific foundational events that occurred around August 11, 3114 BC, a mythical date well before the advent of cities and writing in this part of the world. On this date, inscriptions say, deities “were set in order”—placed in a row—and the gods put stones in mythical locations. Maya kings replicated these divine actions at celebrations marking the ends of calendrical periods, each calculated at regular intervals from 3114 BC, in emulation of the primordial acts of the gods.

Sak[. . .] Yuk[. . .] Took' and Sak[. . .] Yib'ah Tzak B'ahlam (Maya, active 8th century), *King Yuknoom Took' K'awil*, Stela 51, Calakmul, Mexico, 731, limestone. Museo Nacional de Antropología, Mexico City, Secretaría de Cultura–Instituto Nacional de Antropología e Historia (IO-80365; Public Registry IAMA00361848)



Lo' Took' Akan(?) Xok (Maya, active 8th century), *Squared vessel*, Naranjo or vicinity, northern Peten, Guatemala, 755–80, slip-painted ceramic with post-fire stucco. Los Angeles County Museum of Art, Anonymous gift (M.2010.115.14)

Seated on a throne covered by a jaguar pelt, an old, cigar-smoking, jaguar-eared god presides over an assembly of ten deities. The associated hieroglyphic caption is brief: groups of named gods were aligned at K'inichil, or Great Sun Place, on August 11, 3114 BC. The consequences of the gathering are unclear, but this mythical event was among those that set the world in order and created the conditions for the advent of people, cities, and kingdoms.



Part human and part animal, these stacked faces show important Maya gods. **What details do you notice?** The largest portrait shows the Jaguar God, who represents the sun on its nightly journey through the Underworld. See his delicate cat ears, wide-open mouth, and large bulging eyes? During ceremonies, clouds of smoke came from a bowl of burning incense placed on top of the censer stand. The ancient Maya would bring offerings of food and drink, make music, dance, and pray to please the gods.

Censer stand with the Head of the Jaguar God of the Underworld, probably Palenque, Chiapas, Mexico, 690–720, ceramic, pigment. Kimbell Art Museum, Fort Worth (AP 2013.01)





▲ Whistling vessel, Guatemala or Mexico, 5th century, ceramic. The Metropolitan Museum of Art, New York, The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller, 1963 (1978.412.90a, b)

► Hieroglyphic block with the name of Itzamnaaj, Toniná, Chiapas, Mexico, 7th–8th century, sandstone. Museo de Sitio de Toniná, Mexico, Secretaría de Cultura—Instituto Nacional de Antropología e Historia (10-607617; Public Registry IAMA00282933)

Maya mythical narratives describe the unhappy lives of the first people, who suffered in cold darkness and trod on a soggy earth dominated by vicious creatures.

These people welcomed the first glorious sunrise, which dried the earth and marked the beginning of a new era with regular cycles of night and day. Unable to stand the heat of the sun, the primeval creatures of the previous era died or receded into the darker fringes of the world, allowing communities to settle down, raise crops, and prosper.

The struggles among gods in primordial times were favored

subjects for Maya artists. Painters and sculptors paid great attention to the confrontation between a young solar god and a monstrous bird, one of the vicious creatures who opposed the rise of the sun. This great bird was eventually defeated but came to be revered as a god, overlapping with the elderly celestial god Itzamnaaj.

The sun was associated with life-giving forces, and rulers identified closely with this power, often adding the title K'inich, or Sun God, to their name. Deceased kings were often portrayed as glorious new suns rising in the sky, overseeing their successors' performance of royal and religious duties.



Pendant, Southern Mexico, Guatemala, Honduras, or Belize, 7th–9th century, jadeite, pigment. The Metropolitan Museum of Art, New York, Gift of Steven Kossak, The Kronos Collections, 2015 (2015.677)

Jade, a rare material whose color and durability were highly prized by the Maya, was painstakingly carved into delicate ornaments to adorn the bodies of royalty and members of the nobility. The objects' imagery reflected the identity and status of the wearer, often linking that person with divine power. This pendant features the head of a mythical bird in a dignitary's headdress. The bird's large squinting eyes are frequently seen on solar deities.



What makes this figure so impressive? Armed with a spear and shield, he wears a feathered headdress that features a centipede head with long, curved fangs. Maya rulers often appear in art as the Sun God, whose powerful rays were like a warrior's weapons or the insect's painful sting. Look at the shape coming from the man's nose. That represents the Sun God's fiery breath! The life-giving sun also enabled people to grow crops and build communities. What ideas do you associate with the sun?



Panel Fragment, Palenque region, Chiapas, Mexico, 7th–8th century, stone. Museo de Sitio de Palenque. Alberto Ruz l'Huillier, Mexico, Secretaría de Cultura—Instituto Nacional de Antropología e Historia (10-604761; Registry IAMA00366992)

NIGHT



Night and darkness are the domains of the disorder that prevailed before the sun first rose. While sunset is associated with decay and death, nighttime is also related to fertility. Maya peoples liken the remains of the dead to seeds that carry the promise of rebirth and sprout from the dark interior of the earth.

Maya artists excelled at creating imaginative, often terrifying images of nocturnal deities. Jaguars, active after dark and the most powerful carnivores in the Maya area, figure prominently in representations of nighttime gods. Of the multiple jaguar gods and goddesses, all had aggressive, warlike personalities. Yet they were sometimes overcome and mocked in mythical encounters by younger and less imposing deities.

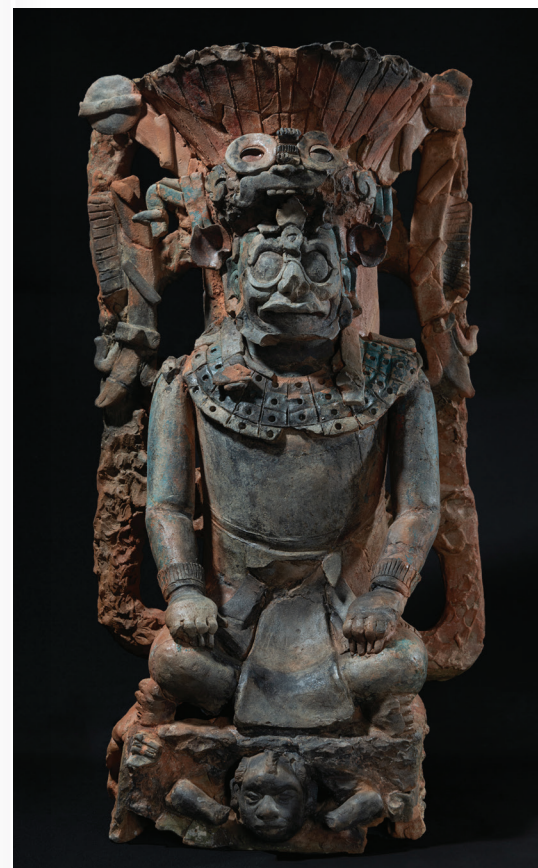
Nocturnal deities could also be beautiful. Maya artists depicted the Moon Goddess as a young woman, who was sometimes identified in texts as the sun's wife or mother. She, along with other goddesses, was broadly associated with reproduction, as well as with the textile arts of spinning and weaving.



▲ *Embracing couple*, Mexico, 7th–9th century, ceramic, pigment. Detroit Institute of Arts, Founders Society Purchase, Katherine Margaret Kay Bequest Fund and New Endowment Fund (77.49)

▲ *Rabbit pendant*, Guatemala or Mexico, 600–900, shell. The Museum of Fine Arts, Houston, Gift of Frank Carroll in memory of Clytie Allen (2012.249)

► *Yax Ahk' as captive impersonating jaguar deity*, Red Altar, Monument 155, Toniná, Chiapas, Mexico, c. 700, sandstone. Museo de Sitio de Toniná, Mexico, Secretaría de Cultura–Instituto Nacional de Antropología e Historia (10-588895; Public Registry IAMA00366979)



Found in the residence of a member of the nobility at Palenque, this majestic jaguar deity has the distinctive ears and claws of that powerful nocturnal predator. Shown here wearing a warrior headdress, the jaguar god is related to night, fire, and warfare. He is often represented as a star or planet in myths that explained the origin of warfare as a confrontation among the stars.

Censer stand, Building 3, Group B, Palenque, Chiapas, Mexico, 7th–8th century, ceramic. Museo de Sitio de Palenque Alberto Ruz L'Huillier, Mexico, Secretaría de Cultura–Instituto Nacional de Antropología e Historia (10-479189; Public Registry IAMA00159375)



Imagine the sounds you might hear in the forest at night. **What animals come out after dark?** The peccary, or wild pig, is especially active at night and is known for its keen sense of smell and hearing—as well as intelligence. What tells you that this is a peccary? The artist paid close attention to important details such as the flat nose, round ears, hooves, and hairy body. What delicious food do you think this beautiful painted vessel once contained?



Lidded Vessel with Peccary, Structure F8-1, Burial 9, El Zotz, 4th century, ceramic. Museo Nacional de Arqueología y Etnología, Ministerio de Cultura y Deportes de Guatemala (Registry 17.788.72 ab)

RAIN

Chahk, the god of rain and storms, was venerated throughout the Maya region, and acts of appeasement to him were, and still are, critical for the well-being of communities.

Water is a scarce resource in the Maya Lowlands, and the inhabitants of ancient cities survived the long dry season by storing rainwater in reservoirs. They also suffered periodically from excessive rains and wind brought by hurricanes. A capricious, unpredictable god, Chahk was often depicted brandishing an axe in the shape of K'awiil, a deity that personified lightning. While both Chahk and K'awiil were portrayed with humanlike bodies, certain features are decidedly fantastic, such as large spiral eyes, long fangs, and reptilian scales.

K'awiil himself was often depicted with a smoking axe through the forehead and a serpentine left leg. This powerful deity was related to ideas of abundance: lightning strikes were thought to fertilize the earth. K'awiil had power over the reproductive forces of living creatures, including plants and people, and all forms of wealth and abundance. He was often held by rulers in the form of a scepter or axe decorated with his likeness, a symbolic link between kings and queens and the power of lightning, fecundity, and wealth.



▲ Lidded tetrapod bowl with paddler and peccaries, Mexico or Guatemala, 4th–5th century, ceramic, cinnabar. Dallas Museum of Art, The Roberta Coke Camp Fund (1988.82.A-B)

◀ Eccentric flint depicting a canoe with passengers, Maya lowlands, 600–900, chert. The Museum of Fine Arts, Houston, Museum purchase funded by the Alice Pratt Brown Museum Fund (91.332)



Tripod plate with mythological scene, Guatemala or Mexico, 7th–8th century, ceramic, pigment. The Metropolitan Museum of Art, New York, Gift of the Mol Collection, 2021 (2021.320)

Multiple levels of the cosmos converge in this intricately painted plate. Emerging from the dark waters of a sinkhole, the rain god Chahk occupies center stage. Exuberant tendrils emerge from his head, terminating in personified flowers, a roaring jaguar, and a serpent. Celestial creatures reign above, including a bird and a crocodile-headed being in the upper right. Below, a partly effaced Maize God sprouts from the submerged rhizome of a water lily.



Meet Chahk, the Maya god of rain, thunder, and lightning. What sounds would you associate with this sculpture? Are they quiet or loud? Chahk represents the furious force of a tropical storm—with his large axe and open-mouthed, shouting expression. The two holes in his axe may have once held carved stone blades. The missing hand probably held a shield. Some farmers still offer gifts of food, drink, and candles to ask Chahk to send rains. **Why do you think Chahk is so important?**

Chahk, Mexico, 9th century, limestone. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1966 (66.181)



MAIZE



Maize is the staple crop of the Maya and closely associated with ideas of personhood. Narratives from highland Guatemala explain that the gods first attempted to create people from clay and wood, which yielded awkward beings who did not recognize their creators. On their next attempt, the gods made people from maize, successfully forming well-shaped, intelligent humans who could speak and worship their creators appropriately.

The Maize God is an eternally youthful being who endures trials and overcomes the forces of death. Maya artists portrayed him as a graceful young man with glossy skin and a sloping forehead, his elongated head resembling a maize cob crowned with silky, long locks of hair. The epitome of male beauty, this young god was also associated with jade and cacao, two of the most valuable items in ancient Maya economies.

Episodes from the Maize God's mythical saga appear on some of the finest ceramic vessels known from the ancient Americas. Formally appealing and conceptually rich, the Maize God's transit through death and his subsequent rebirth were metaphors for regeneration and resilience.

▲ *Codex-style plate, Guatemala or Mexico, 680–740, earthenware, paint, slip. Museum of Fine Arts, Boston, Gift of Landon T. Clay (1993.565)*

► *Pair of carved ornaments with the Maize God, Southern Mexico, Guatemala, Honduras, or Belize, 5th–7th century, shell, Dumbarton Oaks Research Library and Collection, Pre-Columbian Collection, Washington, D.C. (PC.B.567)*



Maize God, Temple 22, Copan, Honduras, 715, limestone. British Museum, London (Am1923,Maud.8)

The Maize God's slender body and handsome face evoke the beauty of ripening corn. His head, like a maize cob, is elongated and mostly bald except for a thick brow surrounding the face and long locks growing from the crown, evoking corn silk. Abundant jewels enhance his gracious appearance and signal his preciousness. He has a youngster's unblemished skin and was sometimes portrayed as a baby. Like a tender child, he demands constant attention and care, lest he die. Failure to appease the Maize God could bring hunger to families and entire communities.



For over a thousand years, different stories have celebrated the heroic life cycle of the Maize God. According to tradition, the god performs a magical dance—emerging from the earth and then reentering the soil to become a seed that will grow into a new corn plant. **What shapes do you see?** In art, the Maize God appears as a young or old man, standing still or swaying in dance. This long-stemmed ceramic is also a whistle. What sound do you think it makes?

Maize God emerging from a flower, Mexico, 7th–9th century, ceramic, pigment. The Metropolitan Museum of Art, New York, The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.728)



KNOWLEDGE

Books made from long strips of folded bark paper were repositories of knowledge about the gods and rituals, the sacred calendar, celestial observations, and predictions for events to come.

Scribes who spent long years learning the intricacies of Maya writing employed hundreds of signs in varied combinations. Only four of the books created in the pre-Hispanic period have survived to the present day. Fortunately, texts that remain on relief sculptures and delicately painted ceramics provide a direct source for Classic Maya political history, such as alliances and conquests, and spiritual beliefs. Some of these works include the names of the artists and scribes who made them—the only artists known by name from the ancient Americas.



In the sixteenth century, Maya scribes adopted alphabetic writing introduced by Spanish missionaries and created accounts of their history and religious beliefs, including a book known as *Popol Wuj*. Written by the K'iche' of the western Guatemalan Highlands, this account describes the origin of the world, the former eras, the birth of the sun and the moon, and the discovery of maize. Despite centuries of religious change, many members of modern Maya communities observe the sacred calendar and venerate traditional deities.



▲ *Head of an aged being*, Casa del Coral, El Mirador, Guatemala, 650–850, stucco. Museo Nacional de Arqueología y Etnología, Guatemala City, Ministerio de Cultura y Deportes de Guatemala (MUNAE 23489; Registry 177.58.219)

◀ *Pendant with monkey head*, Aquateca, Guatemala, 8th century, shell. Museo Nacional de Arqueología y Etnología, Guatemala City, Ministerio de Cultura y Deportes de Guatemala (MUNAE 15358; Registry 177.3.125)



Vessel with scribe, Tomb I, Structure III, Calakmul, Campeche, Mexico, 4th–5th century, ceramic. Museo Nacional de Antropología, Mexico City, Secretaría de Cultura–Instituto Nacional de Antropología e Historia (10- 0342805; Public Registry IAMA00083451)

This lidded vessel was an offering in the burial of an important lord at Calakmul. It contained the remains of food that was prepared for the deceased in the afterlife. The figure on the lid defies certain identification, but pointed deer ears projecting above the earspools suggest that it is a scribe, or perhaps a monkey deity, the patron god of scribes.



What is your favorite way to learn? Maya gods are often shown reading and writing. Here, an older god wearing a netted headdress teaches students in two different scenes. See the curving line close to the teacher's mouth? This speech thread leads to glyphs or Maya writing. In the other scene, bars and dots suggest a lesson about math or the Maya calendar. What other details do you notice? These rare painted vases provide a glimpse into how the ancient Maya lived and learned.

Codex-style vessel, Guatemala or Mexico, 8th century, ceramic, pigment. Kimbell Art Museum, Fort Worth, Texas (AP 2004.04)



PATRON GODS



Maya artists created monumental sculptures to celebrate historical events and depict the close ties between rulers and the gods. Freestanding slabs known as stelae stood in the large plazas of Maya cities; others were set on buildings as wall panels, lintels, stairways, or other architectural sculptures.

The inscriptions on these sculptures cast monarchs as comparable to the gods of a primordial era, situating their actions in a cosmic time frame and listing the deities who were present at dynastic events such as accession ceremonies,

when a new ruler attained the throne. Taking names that referred to aspects of godly power, rulers impersonated gods in ritual events by donning their clothes, masks, and other insignia. Kings and queens were especially keen to commemorate patron gods: local incarnations of major deities associated with ruling dynasties and cities.

Depictions of royal women show them appeasing the gods, sometimes in rituals that involved shedding their blood, in order to conjure successful outcomes in birth and battle. After death, kings and queens were sometimes equated, respectively, with the sun and moon deities.

While not considered gods during their lifetimes, rulers were nevertheless believed to have supernatural powers. Some of the sculptures on view in this gallery were created shortly before the ninth-century abandonment of many Maya lowland cities.

▲ *King Yihk'in Chan K'awiil on a palanquin*, Lintel 2, Temple IV, Tikal, Guatemala, 747, zapote wood. Museum der Kulturen Basel (IVb 52.02a, IVb 52.02b1, IVb 52.02b2, IVb 52.02c, IVb 52.02d, IVb 52.02e, IVb 52.02f)

► *Lady K'abal Xook conjuring a supernatural warrior*, Lintel 25, Structure 23, Yaxchilan, Chiapas, Mexico, 725, limestone. British Museum, London (AM1923, Maud.5)



K'in Lakam Chahk and Patlajte' K'awiil Mo[...]
(Maya, active 8th century),
Throne with two lords in the eyes of a mountain, Throne 1, Structure J-6, Piedras Negras, Peten, Guatemala, 785, dolomite. Museo Nacional de Arqueología y Etnología, Guatemala City, Ministerio de Cultura y Deportes de Guatemala (MUNAE 614; Registry I11.709 ab)

This throne shows two figures silhouetted in the eyes of an animate mountain, perhaps portraits of King K'inich Yat Ahk III and a courtier named in the text at the top of the throne back. A complex political situation led to the king's accession, according to accompanying text, which celebrates the dynastic and divine powers that supported his rule. Such favor was ultimately insufficient, however—the king was captured in 808 by a rival lord from Yaxchilan, likely responsible for the intentional destruction of the throne in antiquity. Both Piedras Negras and Yaxchilan were abandoned shortly after this violent conflict in the early ninth century.



Thanks to scholars who learned to read Maya glyphs, we know the names of the artists who carved this relief panel over 1,200 years ago. Their signatures are carved on either side of this elegant royal woman. **What materials and designs do you see in her costume?** Her calm pose contrasts with the lively figure in her hand, who represents K'awiil, the lightning god and a symbol of rulership. Rulers are often shown performing important rituals to please the gods and show their power.



K'in Lakam Chahk and Jun Nat Omootz (Maya sculptors, active late 8th century), *Panel with Royal Woman*, Guatemala or Mexico, Usumacinta River region, 795, limestone. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund (1962.32)

GLYPHS



Itzamnaaj

How we read the name glyph for the elderly celestial god in ancient Maya religion is still uncertain. One possibility is Itzamnaaj, the name of a major deity in colonial Yucatán. The spelling of this important god's name may have evolved through the centuries.



Sun God

The name of the Sun God, K'inich, derives from *k'in*, a term that refers to the sun and the day, as well as to heat and things that are hot.



Jaguar God

The names of deities are frequently rendered as profiles of the gods themselves. The glyph for the jaguar god of night, fire, and warfare combines human and jaguar features, together with marks that denote it as a nocturnal deity. The reading of this name remains uncertain.



Rain God

The profile-face glyph of the god of rain and storms is normally complemented by the syllable *ki*, which indicates that the name ends with the sound *k*. Scribes sometimes rendered it using the syllables *cha* and *ki*, which also produce the reading "Chahk."



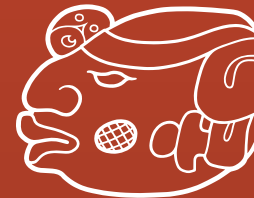
Maize God

The profile of the Maize God—which also stands for his name—possibly reads *ixi'm*, or "maize." The glyph is often combined with the numeral one, yielding the reading Juun Ixi'm, "One Maize."



Chuwen

The glyph Chuwen, which corresponds to the name of the patron deity of scribes and artists, portrays a howler monkey—a noisy inhabitant of Maya forests—with the pointed ear of a deer and markings signifying darkness.



Ajaw

The essential component of the sign Ajaw, "king," was a headband with a jewel on front, which marked regal status. Among several variants, the most common glyph shows the profile face of Juun Pu'w, a young pustulous god, wearing the headband.

Drawings by Mark Van Stone

MAP OF ARCHAEOLOGICAL SITES IN THE MAYA AREA



Map by Adrian Kitzinger, originally published in *Lives of the Gods: Divinity in Maya Art*, edited by Oswaldo Chinchilla Mazariegos, James A. Doyle, and Joanne Pillsbury. Copyright © 2022 by The Metropolitan Museum of Art, New York. Reproduced by permission.



PUBLIC PROGRAMS AND SPECIAL EVENTS

Subject to change. For details, visit kimbellart.org/calendar.

Symposium

Saturday, May 6, 10 AM, Pavilion Auditorium; simulcast in Kahn Auditorium
No reservations are required. Priority admission for Kimbell members who present a current membership card begins one hour prior to the program; general admission to the auditorium opens thirty minutes before the program.

Welcome and Introductions

Jennifer Casler Price, curator of Asian, African, and Ancient American art, Kimbell Art Museum

Lively Gods, Godly Bodies

James A. Doyle, director, Matson Museum of Anthropology, and associate research professor, Pennsylvania State University

Cosmic Struggles, Primeval Transgressions: Maya Creation Myths

Oswaldo Chinchilla Mazariegos, associate professor of anthropology, Yale University, New Haven, Connecticut

"One who may protect us": Gods and Rulers in Maya Art

Caitlin C. Earley, assistant professor, art history, University of Washington, Seattle

Friday Evening Lectures

Selected Fridays, 6 PM, Pavilion Auditorium
Free; no registration needed. Seating is limited.

May 12

Time, Numbers, and Places as Animated and Sacred Beings among the Maya, Past and Present

Iyaxel Cojtí Ren, assistant professor of archaeology, University of Texas, Austin

June 2

Maya Artists in Action: Materials and Meanings

Laura Filloy Nadal, associate curator, Arts of the Ancient Americas, The Metropolitan Museum of Art, New York

Wednesday Series: Art in Context Lecture

June 7, 12:30 PM, Pavilion Auditorium
Free; no registration needed. Seating is limited.

The Lives of Maya Masterpieces: Artworks from the Kimbell and the Dallas Museum of Art

Michelle Rich, The Ellen and Harry S. Parker III Assistant Curator of Indigenous American Art, Dallas Museum of Art

Films

Selected Sundays, 2 PM, Pavilion Auditorium
Free; no registration needed.

May 21

Breaking the Maya Code: Discovering Remnants of the Mayans (2008, 116 min.)

June 18

Maya Astrology: An Instrument of Political Power (2016, 26 min.)

Daughters of Ixchel: Maya Thread of Change (1993, 29 min.)

July 23

Popol Vuh: The Creation Myth of the Maya (1989, 60 min.)

August 6

Guatemala: On the Edge of Discovery (2018, 58 min.)

August 27

Ancient Maya Metropolis (2021, 55 min.)

Lives of the Gods: Second Saturdays

Selected Saturdays, 2 PM

Experience dynamic and diverse forms of expression during afternoon events hosted in conjunction with the exhibition *Lives of the Gods: Divinity in Maya Art*.
Free; no registration needed.

May 13

Grupo Pakal: Mayan Performing Arts

June 10

Cara Mía Theatre presents "The Wisdom of Viejo Antonio"

July 8

Guatemalan Backstrap Weaving Demonstration
with Concepción Poou Coy Tharin

August 12

Ballet Folklórico de Fort Worth

Public Tours

May 9–August 18 (not offered the last two weeks of the exhibition)

Tuesdays, Wednesdays, and Thursdays, 3 PM; Fridays, 6:30 PM

Members' Exhibition Tours

May 20, June 24, and July 22, 2 PM

Learn about current special exhibitions during docent-guided tours that provide historical context, discuss overarching themes, and highlight individual artworks.
Space is limited; register or become a member online at kimbellart.org or by calling 817-332-8451, ext. 239.



Audio Tour

The audio tour for *Lives of the Gods: Divinity in Maya Art* is available only on the Kimbell app. Purchase the audio tour at the ticketing desk or online at kimbellart.org/tickets. \$4; \$3 for members

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The Kimbell Art Museum is internationally renowned for both its collections and its architecture. Explore approximately 350 works from Africa, Asia, the Ancient Americas, and Europe, ranging from antiquity to the twentieth century. Admission to the permanent collection is always free.

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The Kimbell Café, located in the Kahn Building, is one of Fort Worth's favorite places to dine. Join us for lunch, afternoon tea, or a sweet treat.

Shop

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- Free subscription to the *Calendar* magazine
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