

H U R A C Á N



Music

FOREWORD

It is a rare occasion when an artist as thoughtful as Pat Musick uses documents of the ancient Maya civilization for the creation of artistic images. Equally important is her inclusion in her work of descendants of these ancient builders and sculptors of the Yucatán Peninsula.

Artists and illustrators have used Maya art and architecture since the early nineteenth century to convey information on this ancient civilization. Among the first of these early reporters was Count Waldeck, who created some rather fanciful representations and, on at least one occasion, a complete fabrication of Maya monuments. The ostensible reason was to document the ancient past, but what he created were curiosities rather than documents, which are of interest to those who study such matters. These early attempts were followed by others throughout the nineteenth century. Among them were artists like Frederick Catherwood, John Herbert Caddy, William Holmes, José Luciano Castañeda, Désiré Charnay, Annie Hunter and others.

The documentation function was eventually taken over by the camera. Although there have been some attempts to use the monuments as a point of departure for the creation of artistic photographs, almost all photography has been taken for information rather than artistic purposes.

Pat Musick is indeed unique in her efforts to gain a deeper understanding of the ancient people, as well as ourselves, by creating images which are based on the architectural and sculptural remains of the Yucatán Peninsula. The artist uses not only these "silent" objects from the past, but also the people who have survived that past in her work. Both are treated with the utmost respect. While the artist expresses the various levels of meaning contained in each object by using a varied palette, she nonetheless retains the subject's integrity by rendering it in a straightforward manner. The specific monuments and persons are always recognizable in these images.

Pat Musick's works of art stand as one artist's sensitive response to that same environment which inspired the Maya to create works which are truly significant and artistic. Pat Musick's works of art document that art and the Maya people but also stand on their own. They are, in a sense, a continuation and a fitting complement to the works and the descendants of the people who created them a thousand years ago in the Yucatán Peninsula.

It is a pleasure to write these few lines as a preface for this publication of Pat Musick's work, for I am a great admirer of it. I find the spirit and the quality of these works particularly gratifying, for they add another dimension to the study and understanding of the ancient civilization of the Maya.

Jacinto Quirarte, Ph.D.
Professor of Art History
Scholar of Maya Art
University of Texas at San Antonio,

Quintana Roo
*The Yucatán. The
magnetic field —
created by Huracán,
the god “Heart of the Sky.”
Mystical, sacred jungle and city
still entwined.*

*Mysterious and sacred silence
accentuates feelings, heightens
sensitivities.*

*Mysterious and tiny people
contain large secrets hinted
through dark cenote eyes.
I hope to portray you.*

El Caracol
Ancient stargazers
looked upon the same
December Orion.

Full moon, then quarter,
then none heralds the solstice.
Serpent shadow mystery
meets coiled snail building
housing observatory.

The two relate and deepen
understanding.

