Bill Saturno used a flatbed scanner to stitch the individual scans together to capture images of the San Bartolo murals, enabling the most accurate reproduction of the Bonampak murals to date. Hurst and Leonard Ashby completed the effort, guided by Mary Miller of Yale, who had photographed the murals in infrared wavelengths, which reveals details no longer visible to the naked eye. These images, in 2002, allowed artists Heather Hurst and Leonard Ashby to paint a masterwork of the Bonampak murals, which was exhibited in museums and exhibition halls around the world, leading scholars to believe that ancient Maya artists were capable of creating masterpieces that rival the best of today. These traditions continue to influence the murals of today.
Huaca de la luna. Since 1980, a Peruvian excavation focused on exposing these wall paintings. Julio C. Tello noted their presence, and subsequent looting of archaeological sites revealed the wall paintings from the first decades of the twentieth century, when the Moche mural traditions were discovered in the north coast of Peru. These colorful decorations contrasted with the brown adobe plaster or modeled in bas relief, and featured victorious warriors with prisoners. These murals were made to impress, painted as part of murals throughout this architectural complex, the stepped terraces of huacas serving as power centers that inspired awe. In the small interior chambers, imagery included murals in interior courts and on the front terraces of the temple, gods and marching warriors. Following the collapse of the Moche civilization, the murals continued to be painted for at least another century, becoming grander themes were depicted. The most elaborate murals were found in ceremonial chambers in tombs, temples, and government buildings. The destruction and looting of paintings throughout the centuries after their creation demonstrates the perseverance of people around the world to protect these artistic and social values.

The pain of these stories is also the joy of discovering and preserving these artistic creations that express the beliefs and values of their creators. As a result, many efforts have been made to preserve and restore the murals of the Americas from the pre-Columbian period to the present. Throughout time and around the world, people painted these murals as a way to remember religious ceremonies, leader, gods, and government buildings, sometimes in an array of scenes and designs expressing different periods.

EDMONT, David
Recollection of a Recording of Creative Power, 1489. Carbon drawing on paper, 47 x 21 cm. Private collection, Los Angeles.

FRINTON, Peter
Mural inspired by the awatovi murals for display on the walls of a residence in New York. Mixed media on canvas, 240 x 177 cm. Private collection, New York.

Further study, combining archaeology and conservation in simultaneous processes. In addition to stabilizing paints and plaster, conservators have constructed roofs and other protective systems to protect the murals. In the small interior chambers, imagery included murals in interior courts and on the front terraces of the temple, gods and marching warriors. Following the collapse of the Moche civilization, the murals continued to be painted for at least another century, becoming grander themes were depicted. The most elaborate murals were found in ceremonial chambers in tombs, temples, and government buildings. The destruction and looting of paintings throughout the centuries after their creation demonstrates the perseverance of people around the world to protect these artistic and social values.

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