

**Maya Ruins Revisited: In the Steps of Teobert Maler**

**Photographs by William Frej**

No invention has spurred the human appetite for exploration and travel more than photography. The notion the photographic image provides a tangible and truthful reflection of times past and faraway places is an irresistible call to see for ourselves.

This is decidedly so with the ancient cities of the Maya, a people who built a formidable civilization that reached its zenith in Mexico, Belize, Guatemala and Honduras centuries before Europeans set foot on their continent.

The first photographer to reach these ancient sites was Frederick Catherwood in 1841, who brought a daguerreotype camera and a camera obscura to the region. His pictorial accomplishments as both photographer and graphic artist, along with the vivid written accounts of his fellow explorer, John L. Stephens, revealed the complexity of this Meso-American culture to a wider world. Other photographers soon followed, above all, Teobert Maler, whose monumental exploration of hundreds of ruins between 1886 and 1907 inspired William Frej.

For over forty years, William Frej has photographed the art and architecture of over 180 Maya sites. He writes:

*Walking in the footsteps of Teobert Maler through overgrown jungle terrain and photographing sites first found by him has become my passion...Today, many of these sites lie largely hidden and remain seldom visited, apart from the occasional Maya beekeepers collecting their honey. My focus on the Maya was also driven by my quest to chronicle many of the architectural remains of this vibrant and important civilization before they are lost to the encroaching jungle...My photographs are intended not only to reveal this ancient civilization but also to engage the viewer to think seriously about whether lessons from Maya history may be an indicator of environmental and governance issues that our contemporary society now faces.*

The photographs for sale in this catalogue appear in William Frej's book, *Maya Ruins Revisited: In the Footsteps of Teobert Maler*. Other images by him included in the book are also for sale.

Prints are available in three sizes, each size in an edition of ten. Larger prints can be made on request.

11 x 14" on 17 x 22" paper: \$2500  
13 1/4" x 20" on 17 x 22" paper: \$3000  
24 x 32" on 30 x 40" paper: \$3750

**SUSAN HERZIG ■ PAUL HERTZMANN**

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Member: Association of International Photography Art Dealers (AIPAD); Private Art Dealers Association (PADA)



**1. Temple, Tikal, Peten, Guatemala, 2017**

© William Frej





**2. Codz Poop [Palace of the Masks and Structures] Kabah, Yucatan, Mexico, 2016**

© William Frej







**3. Stela and Altar, Plaza of the Seven Temples, Tikal, Peten, Guatemala, 2018**  
© William Frej







**4. Pyramid of the Magician, Uxmal, Yucatan, Mexico, 2018**  
© William Frej







**5. Nunnery Quadrangle, North Building, Uxmal, Mexico, 2018**  
© William Frej







**6. El Castillo, Chichen Itza, Yucatan, Mexico. 2017**

© William Frej

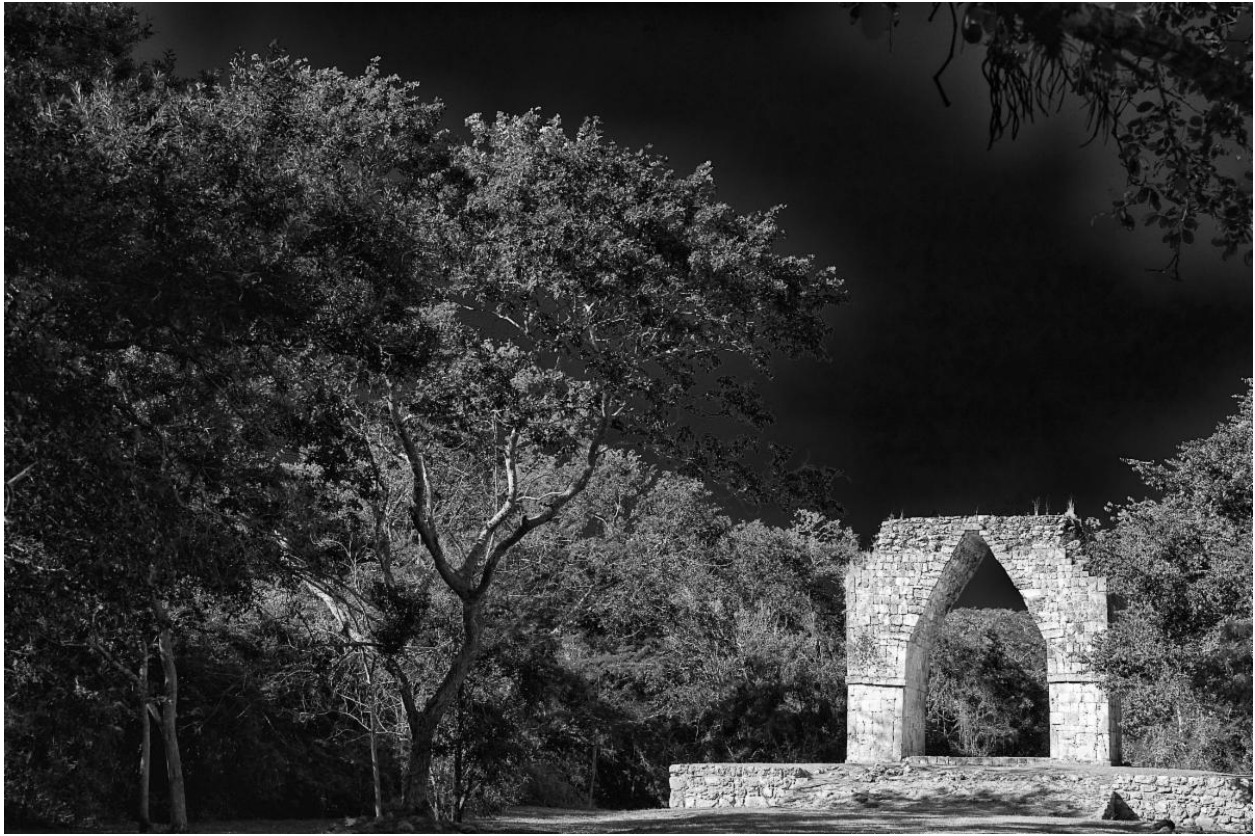




**7. Sculpture, Principal Palace, Palenque, Chiapas, Mexico, 2017**  
© William Frej

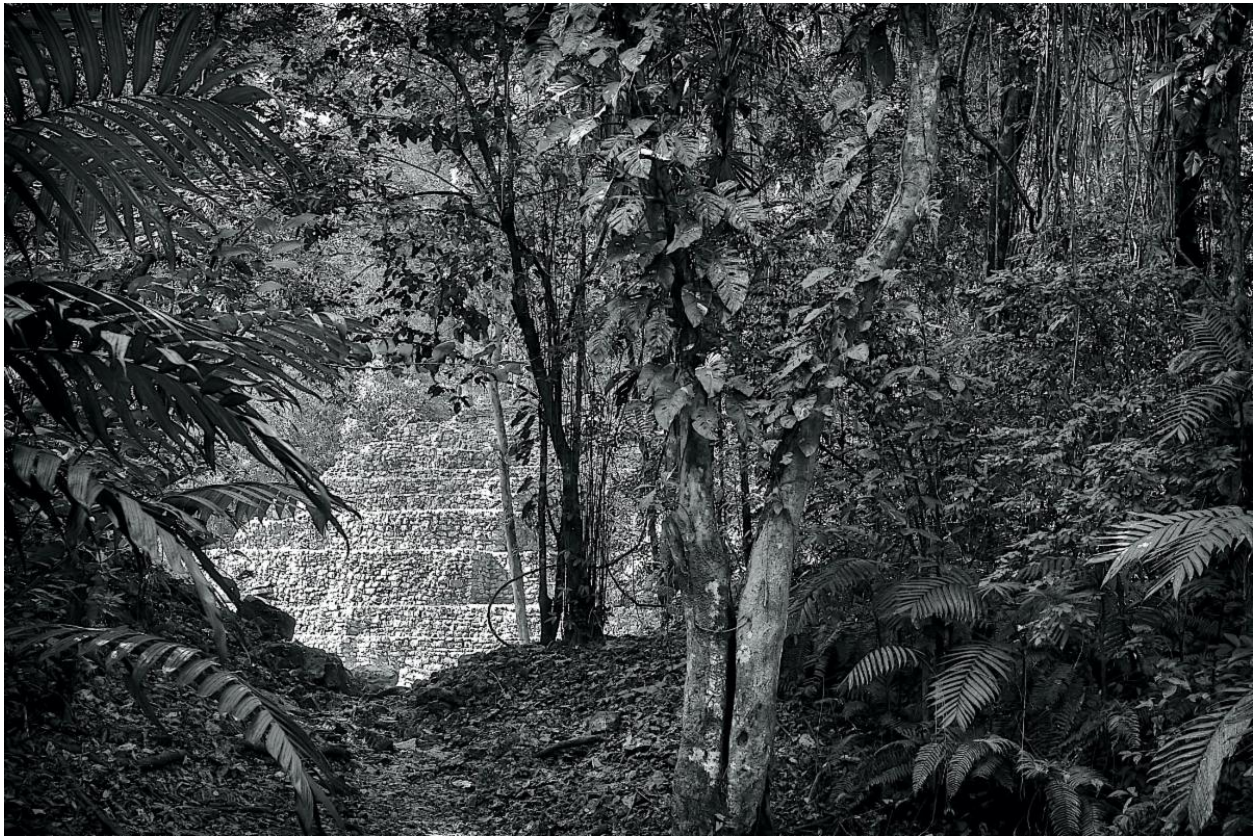






**8. The Arch, Kabah, Yucatan, Mexico, 2018**  
© William Frej





**9. Labyrinth, Yaxchilan, Chiapas, Mexico, 2017**  
© William Frej







**10. Statue, Yaxchilan, Chiapas, Mexico, 2016**

© William Frej





**11. Altars, Muludsekal, Yucatan, Mexico, 2018**

© William Fre



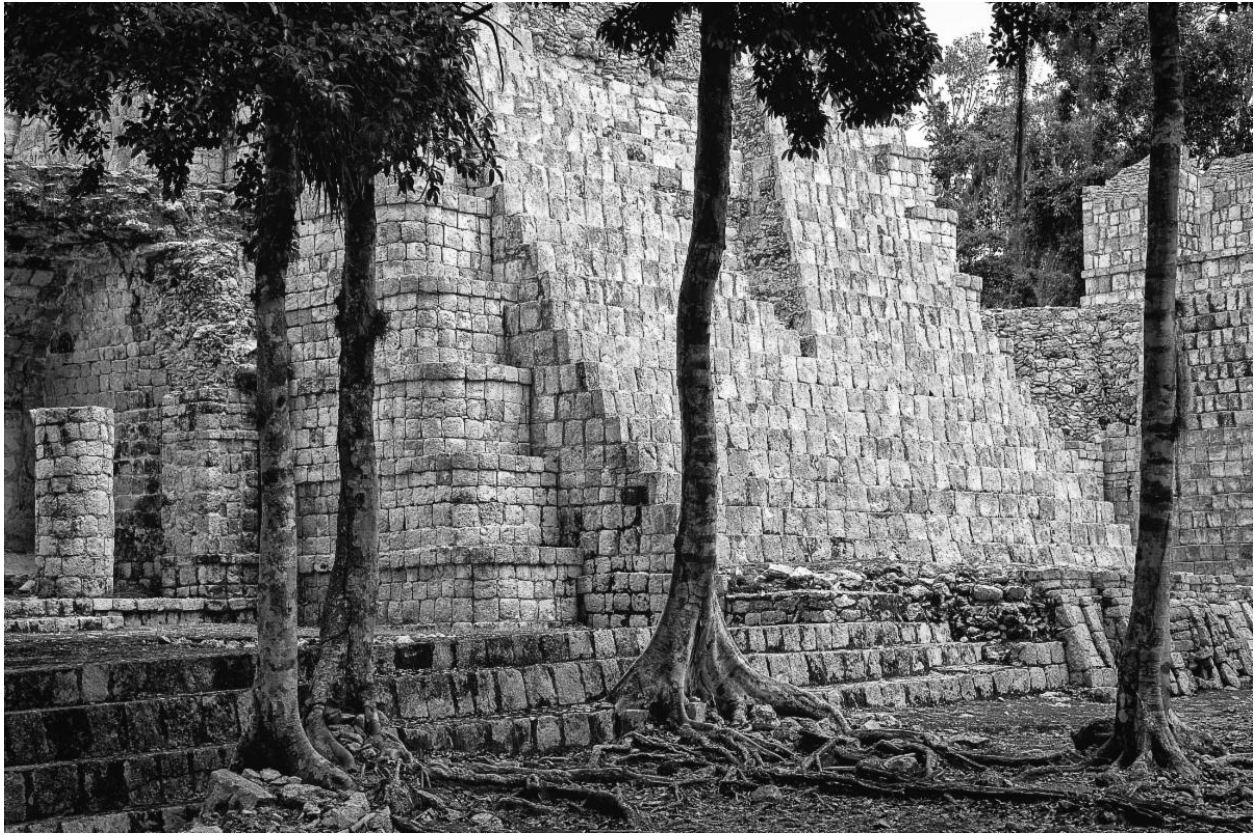




**12. The Acropolis, El Balam, Yucatan, Mexico, 2017**  
© William Frej





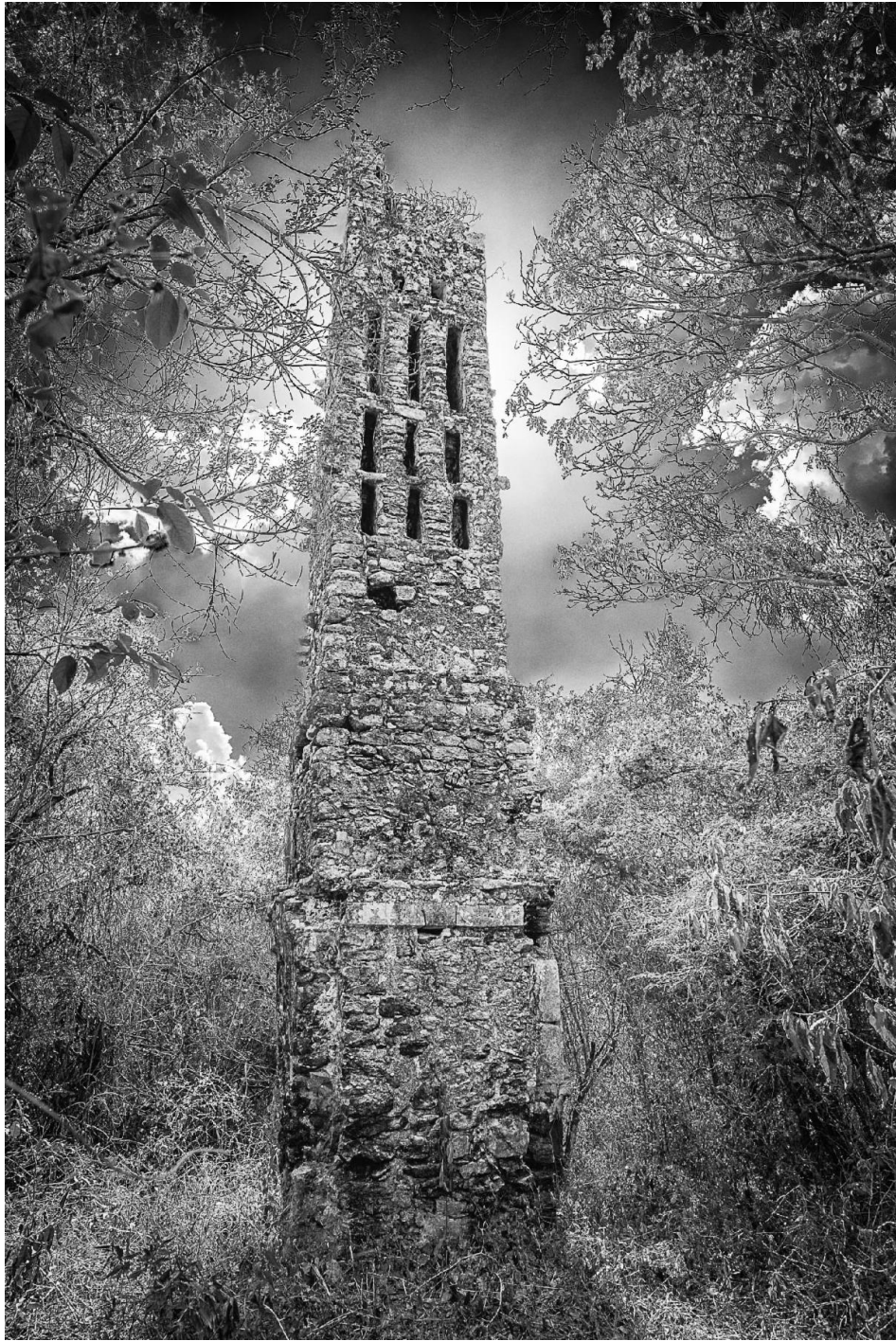


**13.The Palace, Santa Rosa Xtampak, Campeche, Mexico, 2015**

© William Frej







**14. Tower, Nocuchich, Campeche, Mexico, 2018**

© William Frej



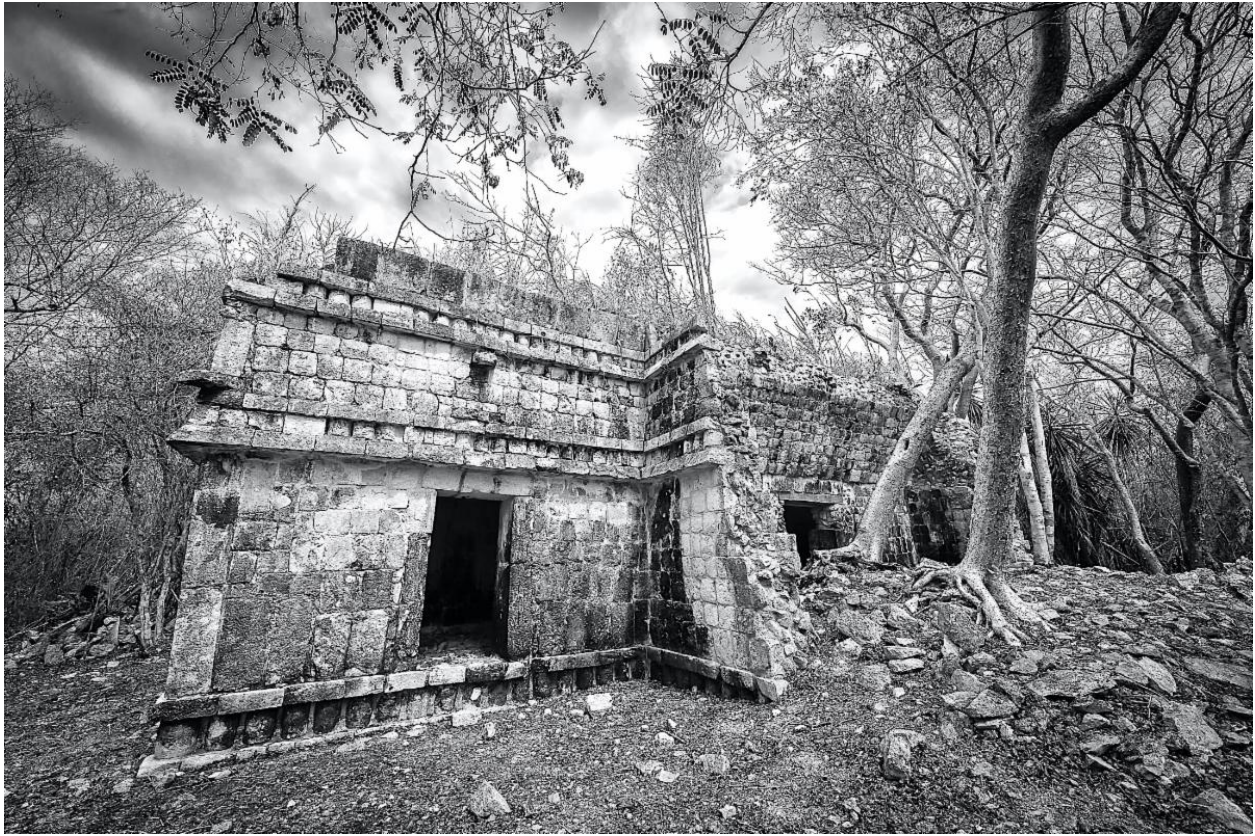




**15. Dzibilnococ, Campeche, Mexico, 2016**  
© William Frej







**16. The Building of Four Rooms, Ichpich, Yucatan, Mexico, 2017**  
© William Frej





**17. Pyramid of the Masks, Acanceh, Yucatan, Mexico, 2017**

© William Frej







**18.El Mirador, Labna, Yucatan, Mexico, 2020**  
© William Frej







**19. Stela, Ceibal, Petexbatun, Guatemala, 2017**

© William Frej







**20.Castillo, Xunantunich, Cayo District, Belize, 2018**

© William Frej



***Printing Process***

The 11 x 14 inch and 13 1/4 x 20 inch black and white images are printed on Epson Exhibition Fiber paper, a soft gloss archival ink jet paper, with Epson archival ink. The 24 x 32 inch black and white images are printed on Epson Platine paper, a 100% cotton fiber paper with a satin surface, with Epson archival ink.

***Conditions of Sale***

The photographs in this catalogue are offered subject to prior sale. Prices are subject to change. Additional high-resolution jpgs are gladly provided.

Customers will be billed for shipping. Shipments outside of the United States will be made by Fedex, unless other arrangements have been made. Applicable sales tax will be charged.

**All photographs are copyright of the photographer.**

***About William Frej***

**William Frej has spent decades photographing remote cultures, while serving as a career diplomat in the U.S. Senior Foreign Service. Always with his camera, he has photographed indigenous people and their environments since the 1970s, documenting the changing lifestyles and architecture of many of the world's unique and ancient cultures. Over the past six years he has been documenting both the religious rites of Mexico's indigenous communities, including the Cora Indians of northwestern Mexico and the contemporary Maya.**

**Frej's recent book, *Maya Ruins Revisited: In the Footsteps of Teobert Maler*, (Peyton Wright Gallery Press /University of Oklahoma Press, Distributor) was released on October 1, 2020. His next book, *Seasons of Ceremonies: Rites and Rituals of Guatemala and Mexico*, will be published by the Museum of New Mexico Press.**

***Acknowledgements***

**In the summer of 2019, while in Santa Fe, New Mexico, our friends Jean Moss and David Margolis of Margolis & Moss Books took us to an exhibition of William Frej's photographs at Peyton Wright Gallery. We wish to thank them and John Schaeffer of Peyton Wright for introducing us the photographer's work. We wish to thank Anne and Bill Frej for permitting us to offer his photographs.**

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