



Monument 19, Olmec, La Venta (1200 - 400 BCE) is considered the oldest known depiction of the Feathered Serpent in Mesoamerica. Museo Nacional de Antropología e Historia de México, Mexico City

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JAGUARS, EAGLES & FEATHERED SERPENTS: MESOAMERICA RE-EXPLORED

APRIL 12-13, 2013, 9AM
@ CSULA GOLDEN EAGLE AUDITORIUM

A 2-DAY SYMPOSIUM IN HOMAGE TO
MICHAEL D. COE

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Jaguars, Eagles & Feathered Serpents: Mesoamerica Re-explored

A Symposium in Homage to Dr. Michael D. Coe



April 12-13, 2013

**Presented by The Art History Society of
California State University, Los Angeles**

Dr. Michael D. Coe is Charles J. McCurdy Professor of Anthropology, Emeritus, Yale University. His research interests focus on the pre-Spanish civilizations of Mesoamerica, especially the Olmec and Maya; and on the Khmer civilization of Cambodia. He has also conducted archaeological excavations on forts of the French and Indian War in Massachusetts. Among his 20 published books are *Mexico* (1962, with 4 subsequent editions, two co-authored with Rex Koontz); *The Maya* (1966, with 7 subsequent editions); *The Maya Scribe and His World* (1973); *Lords of the Underworld* (1978); *In the Land of the Olmec* (1980, with Richard A. Diehl); *Breaking the Maya Code* (1992); *The True History of Chocolate* (1996, with Sophie D. Coe); *The Art of the Maya Scribe* (1997, with Justin Kerr); *Reading the Maya Glyphs* (2001, with Mark Van Stone); *Angkor and the Khmer Civilization* (2003); *Final Report: An Archaeologist Excavates His Past* (2006); *The Line of Forts, Historical Archaeology on the Frontier of Massachusetts* (2006). His newest book is *Royal Cities of the Ancient Maya*, (2012, with photographer Barry Brukoff). He has been a member of the National Academy of Sciences since 1986. He has been given the *Tatiana Proskouriakoff Award* by Harvard University (1989); the *James D. Burke Prize in Fine Arts*, Saint Louis Art Museum (2001); the *Order of the Quetzal*, Government of Guatemala (2004); the *Orden del Pop*, Museo Popol Vuh (2006); and the *Linda Schele Award*, University of Texas (2008). On April 13, 2013 he will be presented the *Tlamatini Award* by the Art History Society in conjunction with the Department of Art History at CSULA.

Dr. Coe's presentation is titled *Chocolate and the Mesoamerican Mind*. Although the cacao tree, *Theobroma cacao*, originated in the northwest Amazon Basin, it was the Mokaya people of Soconusco 4,000 years ago who invented the complex process to produce chocolate from its seeds. Ever since, chocolate has played a leading role in the cuisines, economies, social relations, and religions of all the peoples of Mesoamerica including the Olmec, Maya, and Aztecs. To the latter, its sacred, exalted nature was expressed in the double metaphor "heart, blood", a drink partaken only by the ruling house, nobles, and high-ranking warriors and traders.



◀ Excavating Monument 34 at San Lorenzo, 1967. This monument was deliberately buried during the ca. 900 BC destruction episode of the Olmec capital.

▼ Yuri V. Knorosov (L), Sophie D. Coe (C) and Michael Coe (R), in Leningrad 1989. Dr. Coe was on a National Academy of Sciences exchange fellowship, especially to meet with Yuri V. Knorosov and his students and colleagues. Sophie was the translator.



Learn more of Dr. Coe at <http://michaelcoe.commons.yale.edu>

Friday, April 12, 2013 at the Golden Eagle Auditorium

8:00 am – 10:45 am	Registration for Workshop & Symposium
8:30 am – 10:45 am	Reading the Maya Glyphs Workshop Mark Van Stone (SWC)
11:00 am – 11:15 am	Welcome and Opening Remarks Manuel Aguilar-Moreno; Ana C. Peralta, AHS President; Hector Escobar, ASI President, Alejandro Pelayo, Cultural Attaché of the Consulate of Mexico and Enrique Florescano, CONACULTA
11:15 am – 12:00 am	Building the <i>Ideal City</i>: Representations of the City of Teotihuacan in its iconography Juan Miró (University of Texas, Austin)
12:00 am – 1:15 am	Lunch
1:15 am – 2:00 pm	Tlaloc on the Coast: Teotihuacan and Los Horcones, Chiapas Claudia Garcia-Des Lauriers (CalPoly Pomona)
2:00 pm – 2:45 pm	The Prophecies of the Chilam Balams of Yucatan Bruce Love (MAM, Independent Researcher)
2:45 pm – 3:00 pm	Break
3:00 pm – 3:45 pm	The Toltec Ballgame: Rewards, Titles and Position in Postclassic Society John M.D. Pohl (UCLA/CSULA)
3:45 pm – 4:30 pm	Myth and Ritual of Access to Power in the Central Part of the Codex Borgia: A Proposal Guilhem Olivier (UNAM)
4:30 pm – 4:45 pm	Break
4:45 pm – 5:30 pm	The Millennialist Utopia of the Indian Jerusalem: Indian-Christian Art and Transculturation in 16th Century Mexico Manuel Aguilar-Moreno (CSULA)

5:30 pm – 5:45 pm Questions and Answers from Today's Panelists

5:45 pm – 7:00 pm Reception with Mexican Appetizers – Student Union

Saturday, April 13, 2013 at the Golden Eagle Auditorium

8:00 am – 9:00 am	Registration
9:00 am – 9:15 am	Welcome and Opening Remarks Manuel Aguilar-Moreno and Ana C. Peralta
9:15 am – 10:00 am	Defining Regions in the Maya Lowlands: Michael Coe's Legacy in Environmental Archaeology Thomas Garrison (University of Southern California)
10:00 am – 10:45 am	Material Changes: The Fragmented Histories of Ancient Maya Sculptures Megan O'Neil (BMCC-CUNY)
10:45 am – 11:00 am	Break
11:00 am – 11:45 am	Atle Itlacauhca, without Flaw, The Young Gods of the Maya and Aztec Oswaldo Chinchilla (Yale)
11:45 am – 12:30 pm	The Nunnery Quadrangle at Uxmal: Kingship, Court, and Cosmos in a Puuc Palace Complex Jeff K. Kowalski (Northern Illinois University)
12:30 pm – 1:30 pm	Lunch
1:30 pm – 2:15 pm	The Bonampak Murals: A Performance at the Maya Court Mary Miller (Yale)
2:15 pm – 3:00 pm	Run, Don't Walk: Sacred Movement among the Classic Maya Stephen D. Houston (Brown University)
3:00 pm – 3:15 pm	Break
3:15 pm – 4:00 pm	The People of Corn: The Ancient Maya and Maize Deities of Early Classic Teotihuacan Karl A. Taube (University of California, Riverside)

- 4:30 pm – 5:15 pm **Chocolate and The Mesoamerican Mind**
Michael Coe (Yale)
- 5:15 pm – 5:30 pm Questions and Answers from Today's Panelists
- 5:30 pm – 6:15 pm Autograph and Photograph Opportunities

Introductory Remarks by Dr. Enrique Florescano

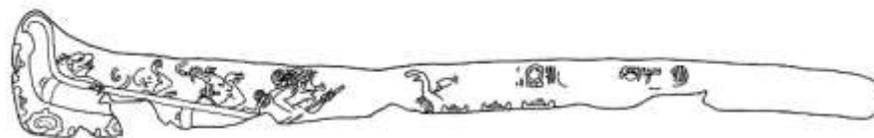
Dr. Enrique Florescano Coscomatepec studied law and history at the Universidad Veracruzana. He earned an M.A. in world history at *El Colegio de Mexico* and a Ph.D. in history at the *École Pratique des Hautes Études* of the University of Paris (Sorbonne). He has taught at numerous institutions of higher education in Mexico (*El Colegio de Mexico* and the National Autonomous University of Mexico – UNAM) and abroad (Cambridge University, Getty Center for the Humanities, and Yale University, among others). Among his many publications are *El mito de Quetzalcoatl*, Fondo de Cultura Económica and its English translation *The Myth of Quetzalcoatl*, The John Hopkins University Press, and *Los orígenes del poder en Mesoamérica*, Fondo de Cultura Económica.



Dr. Florescano has served as Director of the Department of Historical Research, Director of Historical Studies and the General Director of the National Institute of Anthropology and History, commonly known as INAH from 1982 to 1988. Since 1989 he has served as the National Coordinator of *Proyectos Históricos del Consejo Nacional para la Cultura y las Artes* (CONACULTA). He also founded and edited the magazine *Nexus*. Among his many distinctions are the *Palmes Académiques* and *L'Ordre National du Mérite* by the Republic of France, and the National Prize of Sciences and Arts, in the area of History, Social Sciences and Philosophy issued by the Republic of Mexico. The University of Cambridge also appointed him to the chair of Professor Simon Bolivar.



Tikal Burial 116: Paddler deities in canoe with maize god at center. Scholars believe the canoe descends into Xibalba. Images inscribed on bone.



Our symposium presenters (alphabetized)



Dr. Oswaldo Chinchilla Mazariegos is a professor at Yale University, Department of Anthropology, and formerly professor at the University of San Carlos and curator at the Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala. He has conducted extensive field research at Cotzumalguapa, in Guatemala's Pacific piedmont, focusing on settlement patterns, urbanism, and sculptural art. He is the author of *Cotzumalguapa, la Ciudad Arqueológica: El Baúl-Bilbao-El Castillo* (2012), a descriptive introduction to the site and

its sculptural corpus. His recent work on Mesoamerican religion and iconography has resulted in a series of innovative papers, and the book *Imágenes de la Mitología Maya* (2011), which examines mythological themes in Maya, in the light of a broad, comparative assessment of relevant sources that include the Popol Vuh and other narratives from all over Mesoamerica. In 2011, he was awarded a Guggenheim Fellowship for his work on Cotzumalhuapa art and archaeology. He has published numerous papers and is the author of *Guatemala, Corazón del Mundo Maya* (1999), and *Kakaw: Chocolate in Guatemalan Culture* (2005); editor of *Arqueología Subacuática: Amatitlán, Atitlán* (2011); and coeditor of *The Decipherment of Ancient Maya Writing* (2001), and *The Technology of Maya Civilization: Political Economy and Beyond in Lithic Studies* (2011)

Presentation: *Atle itlacauhca, without flaw: The young gods of the Maya and Aztec*

Abstract: In pioneering work, Michael D. Coe explored the correspondences between the Maya God K (K'awiil) and the Aztec god Tezcatlipoca, sparking a debate that still lingers. In this paper, I bring to the fore another player, the Classic Maya Maize God, exploring his links with both K'awiil and Tezcatlipoca. I examine a series of Classic Maya artistic representations of mythical events involving the death of the Maize God, which find intriguing parallels in the Aztec rituals dedicated to Tezcatlipoca. While the Maya and Aztec gods cannot be understood as a precise correlates of each other, they exhibit important connections that may be explained in terms of shared beliefs that lie at the core of the Mesoamerican religious tradition.

Dr. Claudia García-Des Lauriers is Assistant Professor in the Department of Geography and Anthropology at California State Polytechnic University, Pomona and Director of the *Proyecto Arqueológico Los Horcones* in Chiapas, Mexico. She received her Ph.D. in Anthropological Archaeology from the University of California, Riverside in 2007 under the guidance of Karl Taube. Claudia also has an MA in Art History from UC Riverside and brings her interdisciplinary training into her current research. She has conducted field research at Teotihuacan as a member of the Pyramid of the Moon project directed by Saburo Sugiyama and Ruben Cabrera Castro and started the *Proyecto Arqueológico Los Horcones* on the Pacific Coast of Chiapas in 2005. Claudia has presented numerous conference papers on Teotihuacan warrior imagery, Early Classic interactions, and the archaeological investigation of identity. Some of her current publications include: *La Iconografía y Simbolismo de la Escultura de Cerro Bernal, Chiapas*, *Utz'ib* 1(5):1-16 (2005); *The House of Darts: The Classic Period*

Origins of the Tlacoachcalco in Mesoamerican Voices 3:35-52 (2008); *Public Performance and Teotihuacan Identity at Los Horcones, Chiapas, Mexico* in *Power and Identity in Archaeological Theory and Practice: Case Studies from Ancient Mesoamerica*, edited by Eleanor Harrison-Buck, Foundations of Archaeological Inquiry Series, University of Utah Press Salt Lake City (2012); and *Juegos de Pelota, Escenificación e Identidad en Los Horcones, Chiapas, México* in *Arqueología*



Reciente de Chiapas edited by Lynne Low and Mary Pye, Papers of the New World Archaeological Foundation, No. 72, New World Archaeological Foundation, Brigham Young University, Provo (2012).

Presentation: *Tlaloc on the Coast: Teotihuacan and Los Horcones, Chiapas*

Abstract: Since the mid-20th century, the question of Teotihuacan's presence and potential influence over the Maya region became an important theme of research in Mesoamerica. Today we know that Teotihuacan established connections of diverse kinds with numerous sites across the known Mesoamerican world during the Early Classic (250-600 CE). The most recent work on this topic includes research at the site of Los Horcones on the Pacific Coast of Chiapas. Architectural and sculptural monuments along with other material markers point to complex ideological and economic ties between Teotihuacan and this Pacific Coast site. However, interactions with other regions are also represented in the material record of this strategically located site indicating that it played an important mediating role in Teotihuacan's relations with the Southeastern part of Mesoamerica. In this paper, I will summarize the current data from Los Horcones and contextualize it within the larger picture of Teotihuacan's influence throughout Mesoamerica.

Dr. Thomas Garrison is an anthropological archaeologist specializing in Mesoamerica and the application of spatial technologies to the archaeological record. Since 1999, he has conducted fieldwork in Guatemala, Mexico, Belize, and Honduras with an emphasis on the ancient Maya. In 2007 Dr. Garrison completed his doctoral research at Harvard. His dissertation on San Bartolo, Guatemala helped contextualize the famous murals from that site within the broader framework of lowland Maya settlement patterns. In collaboration with William Saturno (Boston University) and experts at the Marshall Space and Flight Center, he tested the application of high-resolution, multispectral satellite imagery to problems of site reconnaissance in tropical jungle environments.



In 2007, Garrison began a postdoctoral fellowship at Brown University where he continued to develop uses for remote sensing technologies in Maya archaeology. In 2009, he joined Brown colleague Stephen Houston at the site of El Zotz, Guatemala. Garrison served as the director of regional investigations for three years before taking over as director of the *Proyecto Arqueológico El Zotz* in 2012.

Presentation: *Defining Regions in the Maya Lowlands: Michael Coe's Legacy in Environmental Archaeology* **Abstract:** In the 1960s Michael Coe conducted a photogrammetry-aided survey of the Gulf lowlands around San Lorenzo and coined the term "microenvironment" when referring to pre-Columbian ecological adaptations. The influence of this seminal work can be felt today in efforts to define appropriate regions of analysis in the Maya lowlands. In particular, the application of remote sensing data and the implementation of environmental studies have become almost standard methods for large-scale archaeological projects. This talk examines these data sets in an analysis of the Three Rivers Region of northeast Guatemala and northwest Belize, using it as a case study to present a new definition of lowland Maya regions.



Dr. Guilhem Olivier Durand is Doctor in History from the Université de Toulouse-Le-Mirail (France). He is a professor and researcher at the Institute of Historical Research at the Universidad Nacional Autónoma de México (UNAM, Mexico's National University). His book *Mockeries and Metamorphoses of an Aztec God: Tezcatlipoca, 'Lord of the Smoking Mirror'*, has been published by the University of Colorado Press (2003, 2008). He has coordinated six edited anthologies — such as *Símbolos de poder en Mesoamérica* (UNAM, 2008); *El sacrificio humano en la tradición religiosa*

mesoamericana (with Leonardo López Luján) (UNAM-INAH), and *Deviner pour agir. Regards comparatifs sur des pratiques divinatoires anciennes et contemporaines* (with Jean-Luc Lambert) (Paris, École Pratique des Hautes Études, 2012) —. His new book *Cacería, Sacrificio y Poder en Mesoamérica. Tras las huellas de Mixcoatl, 'Serpiente de Nube'*, is now in press in Mexico.

Presentation: *Myth and Ritual of Access to Power in the central part of the Codex Borgia: a proposal.* **Abstract:** Because of the absence of glosses and parallel scenes in other pictographic manuscripts, the central part of the Codex Borgia is one of the most difficult to understand. In this paper I will propose a new interpretation of the Plate 44 in the context of the central part of this manuscript. The challenge is to demonstrate that Karl Nowotny's reading of this plate as a representation of a ritual of access to power, can be combined with the interpretation of Elizabeth Boone who considered that it represents a myth of origin of flowers. The study of the symbolism of the nose-piercing ceremony painted in this plate in a broad context including historic and ethnographic data from Mesoamerica and South America, reveals that it is an essential part of a rite of passage. In Mesoamerica, during the nose-piercing ritual the candidate appeared symbolically as a sacrificial victim, dying before his rebirth as a lord or as a king. The Aztec myth of origin of the flower is also a myth of origin of menstruation, which constitutes the feminine equivalent of the rite of passage to access to womanhood. Then, Plate 44 of the Codex Borgia would illustrate with the representation of the myth of the origin of flowers and the mythic model of the nose-piercing ceremony, the parallelism between women who access to fertility and men who access to power. This proposal will contribute to elucidate the interrogation of James George Frazer who, years ago, was wondering about the coincidences of taboos relative to women who menstruate for the first time and those who affected sacred kings in many parts of the world.



Dr. Stephen D. Houston serves as Paul Dupee Family Professor of Social Sciences at Brown University. His main research focuses on Maya concepts of materials and bodies, the nature and shifts of writing, as well as youth, courtly society, and artistic patronage; other efforts include fieldwork in Guatemala and the publication of excavations from the Classic cities of Piedras Negras and El Zotz. His recent books, with colleagues, include *The Classic Maya*, *The Memory of Bones*, *The First Writing*, *The Shape of Script*, *Fiery Pool*, *Veiled Brightness* and, in press, *The Life Within*. In 2011, the President of Guatemala awarded Houston with the Order of the Quetzal, Grand Cross, that country's highest decoration. He also holds a MacArthur Fellowship, awarded in 2008, and has been the recipient of grants and fellowships from the Guggenheim Foundation, The Clark Institute, The National Endowment from the Arts,

Dumbarton Oaks, and the National Science Foundation.

Presentation: *Run, Don't Walk: Sacred Movement among the Classic Maya*

Abstract: Life is hardly static: humans move about on a daily basis. Yet sacred and formal movement differs. It transforms everyday motion into a distinct category of motility. People shift from one location to another, even one state of being to the next, only to veer back again. This paper honors Mike Coe, a dear mentor who delights in travel to distant lands. The itinerary: a varied exploration of sacred movement. The vehicle: a rich inventory of glyphic references, imagery, and formal routes among the Classic Maya. The overall intent is to show that, for the Maya, linear movement formed the essence of sacred and marked motion.

Dr. Jeff Karl Kowalski has worked in the School of Art, Northern Illinois University, since 1982. He served as Head of the Art History Division from 1996 to 2004. In 2010, based on his career-long scholarly contributions, he was selected as an NIU Presidential Research Professor. Prior to coming to NIU, he was in the Department of Art History, Temple University-Tyler School of Art. He obtained a B.A. in Art History from Columbia University, New York, and then completed his M.A. and Ph.D. degrees in Art History at Yale University, where he specialized in the art and architecture of the Pre-Columbian Americas. His book on northern Maya archaeology and architecture, *The House of the Governor, A Maya Palace at Uxmal, Yucatan, Mexico*, was published by the University of Oklahoma Press in 1987. He edited and was a contributor to the book *Mesoamerican Architecture as a Cultural Symbol*, published by Oxford University Press in 1999. Along with Professor Cynthia Kristan-Graham, he co-edited and contributed to the book *Twin Tollans: Chichén Itzá, Tula, and the Epiclassic to Early Postclassic Mesoamerican World*, published in 2007 by Dumbarton Oaks Research Library and Collections, Washington, D.C. A slightly revised paperbound edition of this book was reprinted in 2011. He also edited and contributed to the book-length exhibition catalog *Crafting Maya Identity: Contemporary Wood Sculpture from the Puuc Region of Yucatán, Mexico*, published by Northern Illinois University Press in 2009. He is undertaking research to further a scholarly study of the Maya palace complex known as the Nunnery Quadrangle at Uxmal as a fellow at Dumbarton Oaks, Washington, D.C. during the spring semester of 2013.



Presentation: *The Nunnery Quadrangle at Uxmal: Kingship, Court, and Cosmos in a Puuc Palace Complex* **Abstract:** The Nunnery Quadrangle at Uxmal, Yucatán, Mexico is generally recognized as one of the pinnacles of Pre-Columbian architectural achievement. This talk will discuss the possible uses of the building complex, the meanings of a selection of individual iconographic motifs, and the

broader ideological significance of the Nunnery Quadrangle in the context of Uxmal's rise as a regional capital center during the late Terminal Classic period. William Ringle's recent interpretations of the function of individual buildings as council halls will be reviewed in the context of broader evidence concerning uses and meanings of Maya palace structures. The complex architectural sculptural program will be considered as an interweaving of references to the time and space of creation, ancestral sources of political authority, and more contemporaneous ritual performances, historical events, and tribute wealth. Such iconography, combined with the quadrangle's monumental scale, superlative stonework, and restricted access, demonstrate that the quadrangle was designed to identify Uxmal as a central place and paramount political capital where the exalted social status of its king, Chan Chahk K'ak'nal Ajaw, and other members of the elite, was affirmed through imagery and social practice.

Dr. Bruce Love has been traveling and doing fieldwork in Mesoamerica since the 1970s. He received his doctorate from UCLA in 1986 and is the author of *The Paris Codex: Handbook for a Maya Priest* and his new book *Maya Shamanism Today: Connecting with the Cosmos in Rural Yucatán*. He has written numerous chapters and articles on Maya hieroglyphs, colonial Maya literature, and contemporary Maya religion and ritual. His fieldwork continues in Guatemala, Belize, and Mexico. In addition to his archaeology and anthropology, he is president of a non-profit organization, MAM, which supports Mayas teaching Mayas the hieroglyphs and calendar.



Presentation: *The Prophecies of the Chilam Balams of Yucatan*

Abstract: Much has been said about the famous Chilam Balam who prophesied the coming of the Spaniards, but he was just one of a group of chilanes from the sixteenth century who were consulting the hieroglyphic books and practicing their pre-Hispanic traditions of reading the omens for the *tuns*, *haabs* and *k'atuns*. Now they were adapting to the new world of Spanish occupation. This paper reports on a work in progress by a team of researchers trying to clarify just who were these chilanes, what did they say, and more importantly why did they say it. What was the social and political context in which they were working in sixteenth-century Yucatán and what were their motivations to put their writings down on paper?

Dr. Mary E. Miller, Sterling Professor of History of Art, became Dean of Yale College on December 1, 2008. Prior to assuming the deanship, Miller served as master of Saybrook College for nearly a decade. Miller earned her A.B. from Princeton in 1975 and her Ph.D. from Yale in 1981, joining the faculty in that year. She has served as chair of the Department of History of Art, chair of the Council

on Latin American Studies, director of Graduate Studies in Archeological Studies, and as a member of the Steering Committee of the Women Faculty Forum at Yale.



A specialist of the art of the ancient New World, Miller curated *The Courtly Art of the Ancient Maya* at the National Gallery of Art, Washington, D.C., and the Fine Arts Museums of San Francisco in 2004. For that exhibition, she wrote the catalogue of the same title with Simon Martin, senior epigrapher at the University of Pennsylvania Museum. In 2009, her essay on George Kubler, "Shaped Time," appeared in *Art Journal*; her book, *The Aztec Calendar Stone*, co-edited with Khristaan Villela, was published in 2010. Among her other books are *The Murals of Bonampak*, *The Blood of Kings* (with Linda Schele), *The Art of Mesoamerica*, *Maya Art and Architecture*, *The Gods and Symbols of Ancient Mexico and the Maya* (with Karl Taube), and *A Pre-Columbian World* (co-edited with Jeffrey Quilter). Her forthcoming book is *The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak* coauthored with Claudia Brittenham.

For her work on ancient Mexico and the Maya, Miller has won national recognition including a Guggenheim Fellowship. She was elected to the American Academy of Arts and Sciences in 1994. In April and May of 2010 she delivered the Fifty-ninth A W Mellon lectures at the National Gallery of Art. She is scheduled to deliver the Slade Lectures at Cambridge University during the academic year 2014-2015.

Presentation: *The Bonampak Murals: A Performance at the Maya Court*

Abstract: Painted in the last decade of the 8th century in the tropical rainforest of Chiapas, Mexico, and brought to modern attention in 1946, the wall paintings of Bonampak reveal the ancient Maya at the end of their splendor. Using the most complex and luxurious palette of pigments known from prehispanic Mexico, a small group of trained artists rendered the rituals of court rituals, from human sacrifice to the receipt of foreign dignitaries.

Who saw these remarkable paintings? Who sat in the architectural spaces the paintings adorned? With both newly commissioned and newly rediscovered photographs as well as recently completed reconstructions, this talk will bring this ancient performance to life, with particular attention to the performance and pageantry of the murals.

Juan Miró, FAIA is an award-winning architect and a Professor at the School of Architecture at the University of Texas at Austin. He teaches architectural and urban design as well as Mexican Architecture. Professor Miró has directed since 1998 Studio Mexico, an innovative program that offers students the opportunity

to explore Mexican architecture and culture through traveling, research and design. Professor Miró was named a Distinguished Professor by the Association of Collegiate Schools of Architecture and has been elevated to the College of Fellows of the American Institute of Architects for his contributions to society as an educator and designer. Professor Miró has lectured and written about Mexican Architecture, with especial focus on the ancient city of Teotihuacan. In his teaching, practice and research Professor Miró, explores the interconnections between architectural design, place making and the relevance of history. He is particularly interested in looking at architectural history with the eyes of a designer.



Presentation: *Building the Ideal City: Representations of the city of Teotihuacan in its iconography* **Abstract:** Teotihuacan was one of the largest cities of antiquity and the Teotihuacan culture one of the most important of pre-Columbian America. Through the study of the urban form and its representation in the iconography, the city's relationship with the natural environment and the comparison with other cultures, this presentation argues that the symbiosis of city and nature was worshiped at Teotihuacan. From its founding, Teotihuacan seems to have been conceived as an "ideal city". The city itself and its surrounding natural environment played a critical role in the spiritual, cultural and political identity of the new society that was created at Teotihuacan. In some sort of social consensus, the Teotihuacanos worked together to establish a perfect dialogue, a balance between the "ideal city" they built and the sacred environment that surrounded it.

Dr. Megan E. O'Neil is thrilled to participate in this symposium to honor Michael Coe. His class, "Aztecs of Mexico," opened her mind to the wonders of ancient Mexico and inspired her to study archaeology and art history. She received her B.A. in Archaeological Studies from Yale College, an M.A. in Art History from the University of Texas at Austin, and a Ph.D. in History of Art from Yale. She taught at the University of Southern California and the College of William and Mary and now is Assistant Professor of Art History at the Borough of Manhattan Community College, of the City University of New York. Her research focuses on how the ancient Maya interacted with monumental stone sculptures over the course of the sculptures' life histories. In some projects, she explores the transformations of sculptures when they move from archaeological sites to museums. She has received fellowships from the National Gallery of Art, the Getty Foundation, Dumbarton Oaks, and Fulbright. Her book, *Engaging*



Ancient Maya Sculpture at Piedras Negras, Guatemala, was published in 2012 by the University of Oklahoma Press. Another book, *The Lives of Ancient Maya Sculptures*, is in progress.

Presentation: *Material Changes: The Fragmented Histories of Ancient Maya Sculptures* **Abstract:** The archaeological record is filled with fragments. These include fragments of objects and buildings that were broken by natural forces and by humans, both accidentally and intentionally. Each fragment has a story—if not many stories—to tell. What can we learn from them? This paper explores the meaning of fragments of Classic-period Maya sculptures at several sites. I consider how the act of fragmentation both changed these sculptures and influenced how later people engaged with them. Studying fragmentation, scars, broken edges, and other material traces of ancient interaction opens windows into the social histories of these monuments and also gives insight into how these material markers of memory may have been meaningful in the ancient past.

Dr. John M.D. Pohl is an eminent authority on North American Indian civilizations and has directed numerous archaeological excavations and surveys in Canada, the United States, Mexico, and Central America, as well as Europe. He has designed many exhibitions on North and Central American Indian peoples, including "The Aztec Pantheon and the Art of Empire" at the Getty Villa in 2010, and co-curated the exhibit "The Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico" at the Los Angeles County Museum of Art. Dr. Pohl is noted for bringing the ancient past to life using a wide variety of innovative techniques and his experiences have taken him from the Walt Disney Imagineering Department of Cultural Affairs to CBS television where he served as writer and producer for the American Indian Documentary Series "500 Nations," and Princeton University where he was appointed as the first Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas. Dr. Pohl currently teaches in the departments of anthropology at Cal State LA and art history at UCLA.



Presentation: *The Toltec Ballgame: Rewards, Titles and Position in Postclassic Society* **Abstract:** The Mesoamerican ballgame is traditionally viewed as a form of sports entertainment as well as gambling among the elite. Detailed examination of pictographic sources from southern Mexico indicate that it was also closely tied to the promotion to leadership as a "tecuhitli" or lineage head among the Toltecs and well as their successors.

Dr. Karl A. Taube is a Mesoamericanist, archaeologist, epigrapher and ethno-historian, known for his publications and research into the pre-Columbian cultures of Mesoamerica and the American Southwest. In 2008 he was named the College of Humanities, Arts, and Social Sciences distinguished lecturer. Dr. Taube received his B.A. in Anthropology in 1980 from Berkeley. At Yale he received his M.A. in 1983 and Ph.D. in 1988. Dr. Taube studied under several notable Mayanist researchers, including Michael Coe, Floyd Lounsbury and art historian Mary Miller. Taube later co-authored with Miller a well-received encyclopedic work, *The Gods and Symbols of Ancient Mexico and the Maya*. Field research undertaken during the course of his career include a number of assignments on archaeological, linguistic and ethnological projects conducted in the Chiapas highlands, Yucatán Peninsula, Central Mexico, Honduras and most recently, Guatemala. As of 2003, Taube has served as Project Iconographer for the Proyecto San Bartolo, co-directed by William Saturno and Monica Urquizu. His primary role is to interpret the murals of Pinturas Structure Sub-1, dating to the first century B.C. In 2004, Dr. Taube co-directed an archaeological project documenting previously unknown sources of "Olmec Blue" jadeite in eastern Guatemala. He has also investigated pre-Columbian sites in Ecuador and Peru.



Presentation: *The People of Corn: The Ancient Maya and Maize Deities of Early Classic Teotihuacan*

Abstract: For many years, it has been recognized that Teotihuacan heavily influenced the ancient Maya, with Teotihuacan motifs and themes continuing to be evoked during the Late Classic period, centuries after the demise of Teotihuacan. However, there is increasing evidence that the people of Teotihuacan were also very aware of the Early Classic Maya, including not only Maya ceramic imports from the Peten but also locally made Teotihuacan vessels in Maya style. In addition, the Realistic Paintings mural fragments from the Tetitla apartment compound at Teotihuacan are rendered in clear Maya style and even contain Mayan glyphic texts. The recent discovery of roughly a thousand of Agustín Villagra's unpublished watercolor renderings of the mural fragments has increased exponentially our understanding of this mural program. One of the prominent entities in the Realistic Paintings murals is the maize deity, clearly related to the Early Classic Maya god of corn. However, this same being appears on a great many locally made Teotihuacan figurines as well as effigy vessels, and thus seems to be the preeminent maize deity at the site. In this study, it will be argued that the Teotihuacan maize god was ethnically Maya, that is, their face of corn was Maya, and is the probable origin of later maize deities of Central Mexico, including the Aztec Cinteotl.

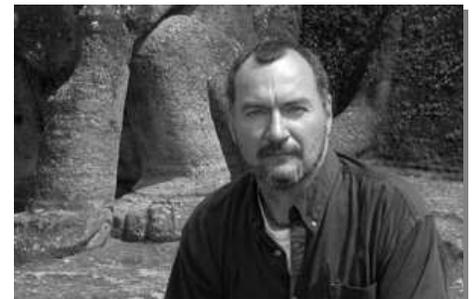
Dr. Mark Van Stone received his undergraduate degree (Oxy '73) in Physics and worked in a gamma-ray astronomy laboratory at the University of New Hampshire, until lured away to self-employment as a calligrapher and carver. In the world of calligraphy and type design, he established himself as an expert in paleography and the evolution of written forms, teaching and lecturing widely on the subject for the next twenty years. A lifelong autodidact, he constantly availed himself of opportunities to study in the reading rooms and storerooms of libraries and museums great and small throughout the world. A stint as a clay-animator at Will Vinton Studios and study with netsuke carver Saito Bishu Sensei in Kawaguchi, Japan focused his skills as a sculptor, and his understanding of the cultures of animation, filmmaking, and Japan. A Guggenheim Fellowship took him around the world, studying and photographing manuscripts and inscriptions of many nations, from Medieval Europe and the Islamic world, to Southeast Asia and Japan, to Central America.



Although conversant in all these calligraphic traditions, he chose to focus on the most-complex and least-well-understood script, Maya Hieroglyphs, and entered the University of Texas graduate school under the renowned Linda Schele in 1994. He received his MA in 1996 and his Ph.D. in 2005. During this time, he co-authored *Reading the Maya Glyphs* with Michael Coe, now the standard introduction to the topic. He is now Professor of Art History at Southwestern College, and published a new book, "2012: Science and Prophecy of the Ancient Maya". He considers his dual background in science and art essential to his unique understanding of Maya calligraphy, and of the development of all writing systems as visual art.

Dr. Van Stone will conduct an introductory workshop on reading Maya glyphs.

Dr. Manuel Aguilar-Moreno received his B.S. in Electronic Engineering and a certification in Education at the ITESO Jesuit University of Mexico. He also earned a degree in Mexican History with emphasis on the state of Jalisco from *El Colegio de Jalisco*. At UT Austin in 1997 he earned an M.A. in Latin American Studies and in 1999 received an Interdisciplinary Ph.D. in Art History and Anthropology under the tutelage of the late Dr. Linda Schele and Dr. Karl Butzer.



Dr. Aguilar-Moreno has made numerous cultural and research trips worldwide. He has been a professor of Mesoamerican and Colonial Mexican Art History, World History, History of México and Biblical Literature at such institutions as the ITESO Jesuit University and the Instituto de Ciencias, in Guadalajara, Mexico; the University of San Diego, California; the University of Texas at Austin; the Semester at Sea Program of the Universities of Pittsburgh and Virginia, teaching a complete semester on board of a ship around the world, which includes fieldwork in the diverse countries visited; and Saint Peter's Prep School in New Jersey. Dr. Aguilar-Moreno was also the Principal of Instituto de Ciencias, the Jesuit High School in Guadalajara.

He is author of a variety of books, among them: *The Belen Cemetery: an architectural and historical study* (1992), *The Meaning of the Bible* (1994), *Quest for the Atlquiahuitl: Cajititlan* (1995), *El Panteón de Belén y El Culto a los Muertos en México: Una búsqueda de lo sobrenatural* (1997), *The Cult of the Dead in México: Continuity of a Millennial Tradition* (1998), *The Perfection of Silence: The Cult of Death in Mexico and the Cemetery of Belén* (2003), *Ulama* (2004), *Utopía de Piedra: El Arte Tequitqui de Mexico* (2005), *Handbook to Life in the Aztec World* (2007), *El Rostro Humano de Hidalgo* (2010), *Diego Rivera: A Biography* (2011) and *Reflexiones Sobre la Invación de Estados Unidos a México* (2012). At present he is preparing a comprehensive book about Ulama as a survival of the Mesoamerican Ballgame. This book will bring to light the results of the Proyecto Ulama 2003-2013. Dr. Aguilar-Moreno also participates in an interdisciplinary research program on *Antagonistic Tolerance*, which consists in the study of sacred places that have experienced competitive sharing among diverse cultures.

Presentation: *The Millennialist Utopia of the Indian Jerusalem: Indian-Christian Art and Transculturation in Sixteenth-Century Mexico* **Abstract:** This presentation will focus on the process of how *mestizaje* and religious syncretism provoked by the Conquest of Mexico in the Sixteenth Century, produced an Indian-Christian art and architecture called *tequitqui*. I analyze the impact of the "Spiritual Conquest" and how the monastic architecture was a vehicle of cultural adaptation to make possible the evangelization and the imposition of the Spanish political and social ideology. I argue that diverse elements of that early colonial architecture, like the cut-stone Indian decoration, the *atrio*, the open chapel, the *posa* chapels, and in general the configuration of the sacred space as an open-air church, were original inventions produced both by the creativity of the Indian interpretation of European styles and by the efforts of the Spanish friars to adapt the Christian doctrine to the indigenous cosmovision. I discuss some features of that architecture and art, showing examples from diverse sites of Mexico that help to identify the internal motivations of their makers and the survival of indigenous forms and concepts. This Indian-Christian art - which is already mestizo and is called "tequitqui" - reflects the incipient formation of a new identity.

This symposium was organized by the Art History Society of CSULA

Symposium Co-Coordinator

Dr. Manuel Aguilar-Moreno • Ana C. Peralta • Hector M. Córdova

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The Art History Society is grateful for the assistance and support received from **Latin American Studies Society**, **SURGE** and **Hermanos Unidos**. Each of these CSULA student organizations extended manpower, financial support and marketing efforts to make this symposium a great success. Without question there is power in unity. Thank you.



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Our heartfelt gratitude is extended to all our volunteers who worked diligently to make this event a great success (alphabetized):

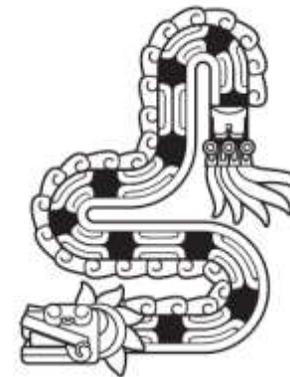
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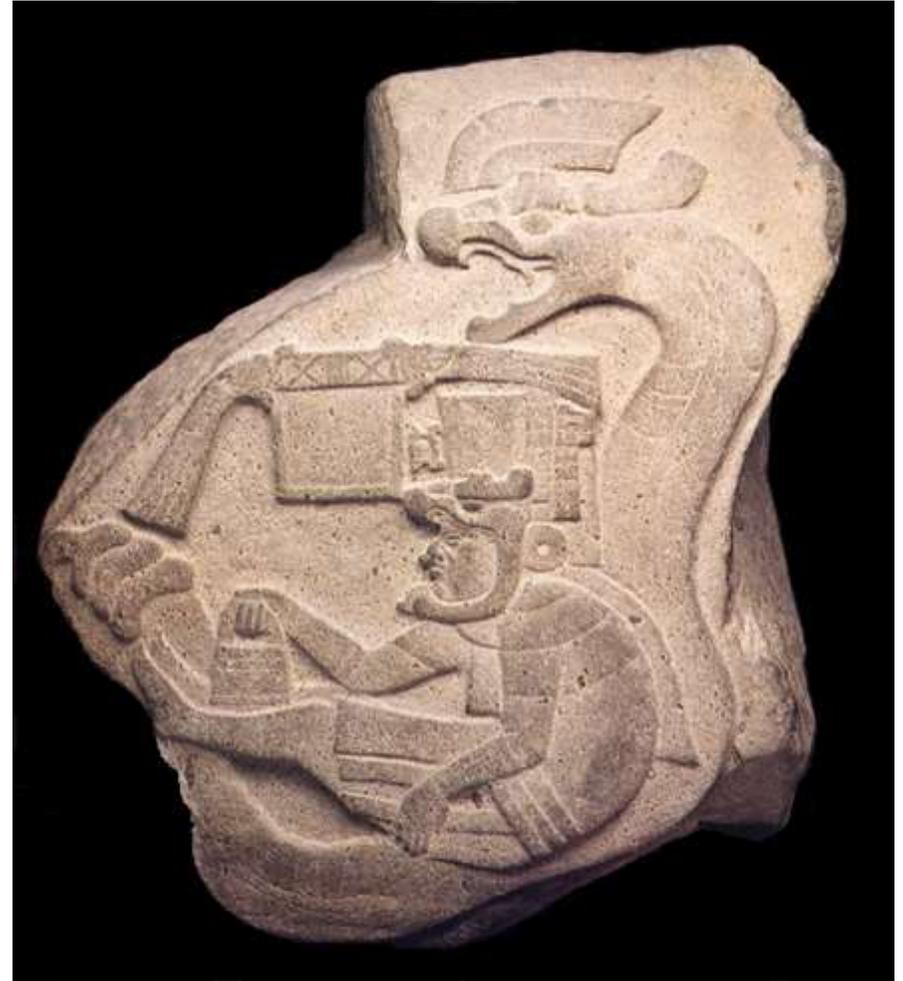
Black Label Design Studio of Whittier, CA performed an outstanding job in the graphic designs of our symposium poster, program cover and t-shirts. T-shirts were silkscreened by *Lanyardz.com* of Montebello, CA.

The Art History Society of CSULA is proud to announce the formation of the **Institute for Pre-Columbian Studies**. Its website presence is under final development, but should be active prior to May 31, 2013. A final announcement will be made via our AHS CSULA Facebook page.



INSTITUTE FOR PRE-COLUMBIAN STUDIES

The Institute for Pre-Columbian Studies will be a cross-disciplinary organization dedicated to furthering the study of Mesoamerica at CSULA and its surrounding communities through the diffusion of knowledge by way of speakers, social events, symposia, workshops, and conferences. The Institute will publish online, **The Journal of Mesoamerican Art & Archaeology**. Once the Institute is fully developed it will also provide an internship placement program to various archaeological sites and research facilities, award student fellowships, maintain a resource library and provide additional auxiliary services. The Art History Society of CSULA is very grateful for the extensive book collections and materials donated to it by the Consulate General of Mexico in Los Angeles. It will serve as a keystone to the resource library.



Monument 19, Olmec, La Venta (1200 - 400 BCE) is considered the oldest known depiction of the Feathered Serpent in Mesoamerica. *Museo Nacional de Antropología e Historia de México, Mexico City*

FRONT COVER: The facial image of one of two almost identical full body Olmec sculptures commonly known as the Hero Twins discovered at El Azuzul, Veracruz (1100 to 800 BCE). They are considered by some as the forerunners of the Maya Hero Twins and by others as Olmec priests. *Museo Nacional de Antropología de Xalapa, Mexico.* Below it appears El Castillo of Chichén Itza, Yucatán, also known as the Temple of Kukulcán.

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