

Date of Preparation: 08/2022

Curriculum Vitae

Megan E. O'Neil, Ph.D.

Assistant Professor, Art History Department, Emory University
Faculty Curator, Art of the Americas, Michael C. Carlos Museum
581 S. Kilgo Circle Atlanta, GA 30322; 404-727-6419; moneil7@emory.edu

Education

Yale University

Doctor of Philosophy, History of Art, May 2005

Dissertation: "Making Visible History: Engaging Ancient Maya Sculpture"
(Advisor: Mary Miller), not published

Master of Philosophy, History of Art, May 2002

Master of Arts, History of Art, May 2000

University of Texas at Austin

Master of Arts, Art History, May 1999

Thesis: "Community Journeys: Land, Ancestors, and the Painting of Time and Space
in the *Map of Teozacoalco*" (Advisors: Linda Schele and Terence Grieder)

Yale College

Bachelor of Arts, Archaeological Studies with Distinction, May 1994

Thesis: "Chamber III of the Templo Mayor: Where the Fruits of the Earth No
Longer Lie Fasting" (Advisors: Mary Miller and Michael Coe)

Professional Positions

Assistant Professor, Art History Department, **Faculty Curator**, Art of the Americas, Michael C. Carlos Museum, Emory University, July 2018-present; **Graduate Faculty in Hispanic Studies**, April 2021-present

Associate Curator, Art of the Ancient Americas, LACMA, January 2015-June 2018

Term Assistant Professor, Art History Department, Barnard College, Columbia University, July 2013-January 2015

Director, Yale Peabody Museum-PIER-CLAIS 2012 and 2013 Summer Institutes for Educators, at Yale University and in Chiapas, Mexico. "Maya Cultures Across Time," January-July 2012; "American Histories: Native Peoples and Europeans in the Americas," January-July 2013

Assistant Professor, Borough of Manhattan Community College, The City University of New York, Music and Art, September 2012-July 2013

Visiting Assistant Professor, Art and Art History, The College of William and Mary, August 2011-May 2012

Assistant Professor, Art History Department, University of Southern California (USC), August 2005-May 2011

Honors, Prizes, and Fellowships

Getty Residential Scholar, Getty Research Institute, Getty Center, Los Angeles, CA, 2022-2023

Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts, the National Gallery of Art, Washington, D.C., 2022-2023 (declined)

Research Fellow, Bard Graduate Center, March-May 2019

Andrew W. Mellon Postdoctoral Fellowship, Center for the Advanced Study in the Visual Arts (CASVA), the National Gallery of Art, Washington, D.C., 2009-2011.

J. Paul Getty Foundation Postdoctoral Research Fellowship, Getty Foundation, 2007-2008.

Junior Fellow, Dumbarton Oaks Library and Research Institution, Washington, DC, 2004-2005

University Dissertation Fellowship, Yale University, 2003-2004

Fulbright-Garcia Robles, Mexico, March–September 2003

Franke Interdisciplinary Fellowship, Yale University, 2000-2003

Samuel H. Kress Foundation Travel Fellowship in the History of Art, Summer 2002

Andrew W. Mellon Fellowship in Humanistic Studies, 1999-2000

Dr. Ralph and Marie B. Hanna Centennial Endowed Scholarship in Art, University of Texas at Austin, 1998-1999

David J. Bruton Centennial Fellowship in Art History, University of Texas at Austin, 1997-1998

Grants Awarded

Scholarly Writing and Publishing (SWAP) Grant, for editing assistance for book manuscript, Center for Faculty Development and Excellence, Emory University, 2020-2021.

Material Changes: Stone and Bone at Tikal, Guatemala, Barnard College, Faculty Mini-Grant, Period of the award: May 2014-July 2015, Amount of the award: \$8,000 [I used part of grant but relinquished the rest when I left Barnard], Principal Investigator: Megan E. O’Neil

Millard Meiss Publication Fund Grant, to aid in publication of *Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala*, College Art Association, Period of the award: 2011-2012, Principal Investigator: University of Oklahoma Press, Co-investigator: Megan E. O'Neil

Advancing Scholarship in the Humanities and Social Sciences grant, for “Ancient Maya Objects of History: Fragments,” University of Southern California, College of Arts and Sciences, Period of the award: 2007-2008, Principal Investigator: Megan E. O'Neil

USC Fund for Innovative Undergraduate Teaching Award, for “History of World Arts...in Los Angeles,” University of Southern California, College of Arts and Sciences, Period of the award: 2006, Principal Investigator: Megan E. O'Neil

USC College Faculty Development Award, University of Southern California, College of Arts and Sciences, Period of the award: 2006-2007, 2008-2009, Principal Investigator: Megan E. O'Neil

Josef Albers Fellowship, Yale University, Period of the award: Summers 1993, 2000, 2001, 2004, 2005, Principal Investigator: Megan E. O'Neil

Publications (released/ in print)

Peer Reviewed

Books (Author)

The Maya (part of the *Lost Civilizations* series). London: Reaktion Books (2022).

Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala. Norman: University of Oklahoma Press (2012). (peer-reviewed)

- Reviewed in *Art Bulletin*, *Ethnohistory*, and *caa.reviews*

Journal Articles

“Un trono dividido: El origen y los movimientos de la Banca Jeroglífica 1 de Ixtutz, Guatemala” (co-authored with Nicholas Carter, Mara Antonieta Reyes, David Stuart, Stephen Houston, and Katharine Lukach). *Latin American Antiquity* pp.1-17 (2021). (peer-reviewed)

“El tacto y la interacción en el arte maya antiguo,” *Revista Española de Antropología Americana* 49:173-191 (2019). (peer-reviewed)

“Object, Memory, and Materiality at Yaxchilan: The Reset Lintels of Structures 12 and 22.” *Ancient Mesoamerica* 22(2):245-269 (2011). (peer-reviewed)

“The Material Evidence of Ancient Maya Sculpture.” *Journal of Visual Culture* 9(3):316-328 (December 2010). (peer-reviewed)

“Ancient Maya Sculptures of Tikal, Seen and Unseen,” *Res: Anthropology and Aesthetics* 55/56:119-134 (2009). (peer-reviewed)

Chapters in Edited Volumes

“Animating Materials: The Sculpted Forms of the Ancient Maya World,” *The Maya World*, ed. Traci Ardren and Scott Hutson, pp.559-77. London; New York: Routledge (2020). (peer-reviewed)

“The Moving Image: Painted Murals and Vessels at Teotihuacan and the Maya Area,” co-authored with Diana Magaloni Kerpel and María Teresa Uriarte, *Teotihuacan: The World Beyond the City*, ed. Kenneth G. Hirth, David M. Carballo, and Barbara Arroyo, pp.189-220. Washington, DC: Dumbarton Oaks Research Library and Collection (2020). (peer-reviewed)

[second author]

-This essay was written as part of a three-year collaborative research project. Magaloni Kerpel and Uriarte contributed expertise in ancient Maya and Teotihuacan murals, and O’Neil contributed expertise in ancient Maya and Teotihuacan ceramics.

“The Painter’s Line on Paper and Clay: Maya Codices and Codex-Style Vessels, from the Seventh to Sixteenth Centuries.” *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts*, ed. Bryan C. Keene, pp.125-136. Los Angeles: Getty Museum (2019). (peer-reviewed)

“Marked Faces, Displaced Bodies: Monument Breakage and Reuse among the Classic-Period Maya.” *Striking Images, Iconoclasms Past and Present*, ed. Stacy Boldrick, Leslie Brubaker, and Richard Clay, pp.47-64. Farnham, England: Ashgate (2013). (peer-reviewed)

- Reviewed in *Architectural Review*, *Diogenes*, *Material Religion*, and *The Burlington Magazine*

Multiple essays, *Ancient Maya Art at Dumbarton Oaks*, ed. Joanne Pillsbury, Reiko Ishihara-Brito, Miriam Doutriaux, and Alexandre Tokovinine. Pre-Columbian Art at Dumbarton Oaks no. 4. Washington, DC: Dumbarton Oaks Research Library and Collection (2012). (peer-reviewed)

“Carved Stone Panel from the Lacanha Region,” pp.58-63; “Classic Maya Ceramic Bowl,” co-authored with Reiko Ishihara-Brito, pp.310-312 [first author]; “Polychrome Cylinder Vessel (K4338),” pp.322-325; “Classic Maya Ceramic Vessel,” pp.330-333; “Polychrome Cylinder Vessel (K2783),” co-authored with Karl A. Taube, pp.344-350 [first author]; “Jaina-Style Figurines,” pp.399-403; “Classic Maya Figurine of a Seated Woman,” pp.404-409; “Classic Maya Figurine of a Priest,” pp.410-415; “Classic Maya Figurine of a Standing Man,” pp.416-419; “Classic Maya Figurine of an Old Man and a Young Woman,” pp.420-425.

- Catalogue received the College Art Association’s Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions, 2013.
- Reviewed in *Ethnohistory*

“Image and Experience in the Country of Nopal and Maguey: Collecting and Portraying Mexico in Two Nineteenth-Century French Albums.” *Collecting Across Cultures*, ed. Peter Mancall and Daniela Bleichmar, pp.269-288. Philadelphia: University of Pennsylvania Press (2011). (peer-reviewed)

- Reviewed in *British Journal for the History of Science*, *MANA: Estudos de Antropologia Social*, *Museum Anthropology*, and *Winterthur Portfolio*

Non-Peer Reviewed

Books and Exhibition Catalogues (Author)

Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art (自然的力量——洛杉矶郡艺术博物馆藏古代玛雅艺术品), with contributions by Anthony J. Meyer and Michelle Rich. Beijing: Cultural Relics Press (2018). [first author]

Maya Art and Architecture, 2nd revised edition, co-authored with Mary Ellen Miller. London: Thames and Hudson (2014). [second author]

-I was lead author on five chapters and second author for five of revised edition.

- Reviewed in *Latin American Antiquity*

Journal Articles

“Violencia, transformación y renovación: La naturaleza variopinta de la iconoclasia maya,” *I-Stor: Revista de Historia Internacional* 74 (*La iconoclasia: Un motor histórico*):145-177 (2018).

“In Conversation: The New Iconoclasm,” Megan E. O’Neil and Eric Reinders, with Leslie Brubaker, Richard Clay, and Stacy Boldrick. *Journal of Material Religion* 10(3):376-385 (2014). [first author]

“Bone into Body, Manatee into Man,” *Yale University Art Gallery Bulletin 2002*, ed. Susan B. Matheson, pp.92-97. New Haven: Yale University Art Gallery (2003).

Chapters in Edited Volumes

“Arte y presencia en la cueva de Naj Tunich / Artistry and Presence in the Naj Tunich Cave,” *Naj Tunich*, ed. Pablo Vargas Lugo. Madrid: Turner (2019).

“‘An Artistic Discovery of America’: Exhibiting and Collecting Mexican Pre-Hispanic Art in Los Angeles from 1940 to the 1960s,” Megan E. O’Neil and Mary Ellen Miller, *Found in Translation: Design in California and Mexico, 1915-1985*, ed. Wendy Kaplan, pp.162-167. Los Angeles: LACMA and DelMonico Books-Prestel (2017). [first author]

- Exhibition catalogue received the College Art Association’s Award for Museum Scholarship, 2019.
- Reviewed in *Journal of the Society of Architectural Historians*, *Journal of Asia-Pacific Pop Culture*, *Design Issues*, and *caa.reviews*

“Collecting Pre-Hispanic Art in Los Angeles,” *Found in Translation: Design in California and Mexico, 1915-1985*, ed. Wendy Kaplan, pp.176-177. Los Angeles: LACMA and DelMonico Books-Prestel (2017).

“Stucco-Painted Vessels from Teotihuacan: Integration of Ceramic and Mural Traditions,” *Teotihuacan: City of Water, City of Fire*, ed. Matthew H. Robb, pp.180-187. Publisher: de Young Museum and University of California Press, San Francisco (2017).

- Exhibition catalogue received the American Association of Museum Curators Award for Excellence, 2018.
- Reviewed in *Latin American and Latinx Visual Culture* and *caa.reviews*

“The World of the Ancient Maya and the Worlds They Made,” co-authored with Mary E. Miller. *Fiery Pool: The Maya and the Mythic Sea*, ed. Daniel Finamore and Stephen D. Houston, pp.24-37. Salem, MA; New Haven, CT: Peabody Essex Museum in association with Yale University Press (2010). [second author]

-Mary Miller was invited to write this publication, and she invited me to participate. We wrote the essay together.

Published Conference Papers

“Mirando hacia atrás: referencias pictóricas y estilísticas de Teotihuacán en el arte maya del período clásico tardío,” XXXIII *Simposio de Investigaciones Arqueológicas en Guatemala 2019*, ed. Bárbara Arroyo, Luis Méndez Salinas, and Gloria Ajú Álvarez, T. I, pp.175-88. Guatemala City: Ministerio de Cultura y Deportes, Instituto de Antropología e Historia, Asociación Tikal (2021).

“Nuevas Perspectivas Sobre los Huesos Tallados del Entierro 116 de Tikal,” XXIX *Simposio de Investigaciones Arqueológicas en Guatemala 2015*, ed. Bárbara Arroyo, Luis Méndez Salinas, and Gloria Ajú Álvarez, T. II, pp.741-752. Guatemala City: Ministerio de Cultura y Deportes, Instituto de Antropología e Historia, Asociación Tikal (2016).

“Object Reuse, Object as Refuse: Varying Life Histories of Ancient Maya Sculptures.” *Estéticas del des(h)echo*, ed. Nuria Balcells, pp.343-357. México, D.F.: Instituto de Investigaciones Estéticas, UNAM (2014).

“Community Journeys and the Painting of Space and Time in the *Map of Teozacoalco*.” *La Imagen Política*, ed. Cuauhtémoc Medina, pp.53-74. México, D.F: Instituto de Investigaciones Estéticas, UNAM (2006).

Book Reviews

Review of Book, *A Maya Universe in Stone* (edited by Stephen Houston). *Current World Archaeology Magazine* v. 10, no.3, issue 111: 58 (February/March 2022).

Review of Book, *Art and Writing in the Maya Cities, A.D. 600—800: A Poetics of Line* (by Adam Herring). *American Anthropologist* 108(3): 594-595 (September 2006).

Entries in Museum Catalogues and Compilations

Catalogue Entries: “Tripod Vessel with Goggle-Eyed Figure”; “Drum Earspools with Warrior Faces”; “Tripod Vessels with Great Bird and Triple Mountain”; “Tripod Vessel with Blowgunner”; “Seated Figurine”; “Lidded Offering Box”. *Teotihuacan: City of Water, City of Fire*, ed. Matthew H. Robb, pp.208, 210, 213, 215, 219. Publisher: de Young Museum, San

Francisco (2017).

- Exhibition catalogue received the American Association of Museum Curators Award for Excellence, 2018.
- Reviewed in *Latin American and Latinx Visual Culture* and *caa.reviews*

“Temples of the Maya.” *Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures*. 3rd edition, ed. Helaine Selin, pp.4202-4211. Berlin, Germany: Springer-Verlag (2014).

Multiple entries: “Cacaxtla,” “Quiriguá,” “Copán,” and “Chavín de Huántar,” *Art and Place: Site-Specific Art of the Americas*, pp. 228-29, 250-53, 322-23. London; New York: Phaidon Press (2013).

“Aztec Architecture,” *Oxford Companion to Architecture*, ed. Patrick Goode, v.1, pp.57-58. Oxford, England: Oxford University Press (2009).

Essays and Catalogue Entries, *Blue Winds Dancing: The Whitecloud Collection of Native American Art*, pp.29, 33-61, 64-65, 98-101, 110-111. New Orleans, LA: New Orleans Museum of Art (2005).

Catalogue entries (Art Historical and Epigraphic Interpretations) for 27 Maya vessels, *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected 2021.

Catalogue entries (Technical Catalogue) for 27 Maya vessels, co-authored with Diana Magaloni Kerpel, John Hix, and Laura Maccarelli, *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected 2021.

-These entries were written as part of a three-year collaborative research project.

Maccarelli contributed expertise in conservation science, Hix contributed expertise in ceramics production and conservation, Magaloni contributed expertise in ancient Maya painting, and O’Neil contributed expertise in ancient Maya ceramics.

Publications (in Press or in Progress)

Peer Reviewed

Books

The Lives of Ancient Maya Sculptures. Manuscript in progress. [Manuscript is complete and is being edited. Manuscript to be submitted for peer-review in 2022.]

Volumes (Editor)

Materiality, Sense, and Meaning in Pre-Columbian Art, ed. Ma. Luisa Vázquez de Ágredos Pascual, Ana García Barrios, and Megan E. O’Neil. Archaeopress. In press. (peer-reviewed; accepted for publication) [The press has the book files and is working on formatting.]

Collecting Mesoamerican Art before 1940, ed. Andrew D. Turner and Megan E. O’Neil. Los Angeles: Getty Publications. In press. (peer-reviewed; accepted for publication) [The press has the book files and is working on formatting.]

Chapters in Edited Volumes

“Sensing Touch: Haptic Experience and Object Manipulation in Ancient Maya Art.” *Materiality, Sense, and Meaning in Pre-Columbian Art*, ed. Ma. Luisa Vázquez de Ágredos Pascual, Ana García Barrios, and Megan E. O’Neil. Archaeopress. (peer-reviewed; accepted for publication) [The press has the book files and is working on formatting.]

“Encounters Across Time: Stela 14 from Piedras Negras, Guatemala,” *American Contact: Intercultural Encounter and the History of the Book*, ed. Glenda Goodman and Rhae Lynn Barnes. Philadelphia: University of Pennsylvania Press. (peer-reviewed; accepted for publication) [The press has the book files and is working on formatting.]

“Changing Geographies of the Mesoamerican Antiquities Market circa 1940: Pierre Matisse and Earl Stendahl.” *Collecting Mesoamerican Art before 1940*, ed. Andrew D. Turner and Megan E. O’Neil. Los Angeles: Getty Publications. In press. (peer-reviewed; accepted for publication) [The press has the book files and is working on formatting.]

“Afterword: Object Amnesia and the Archive.” *Collecting Mesoamerican Art before 1940*, ed. Andrew D. Turner and Megan E. O’Neil. Los Angeles: Getty Publications. In press. (peer-reviewed; accepted for publication) [The press has the book files and is working on formatting.]

“Ancient Maya Stelae, Altars, and the Performance of Rulership,” *Oxford Handbook on the Maya*, ed. Thomas Garrison, Jeffrey Glover, and Brent Woodfill. Oxford University Press. (submitted for peer-review; awaiting response)

Non-Peer Reviewed

Volume (Editor)

The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Online publication, in English and Spanish. Forthcoming: Expected 2022. [The English version has been designed, and first proofs have been reviewed. The designer is formatting the Spanish version, which will then be proofed.]

Chapters in Edited Volumes

“Shaped Pots, Painted Surfaces: The Artistry of Ancient Maya Potters and Painters,” *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected publication 2022. [The English version has been designed, and first proofs have been reviewed. The designer is formatting the Spanish version, which will then be proofed.]

“Studies in the Art and Science of Ancient Maya Painted Ceramics and LACMA’s Maya Vase Research Project,” *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected publication 2022. [The English version has been designed, and first proofs have been reviewed. The designer is formatting the Spanish version, which will then be proofed.]

“Building the Ceramic Vessel” (with co-author John Hirx), *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected 2022. [second author]

[The English version has been designed, and first proofs have been reviewed. The designer is formatting the Spanish version, which will then be proofed.]

-This essay was written as part of a three-year collaborative research project. Hirx contributed expertise in ceramics production and conservation, and O’Neil contributed expertise in ancient Maya ceramics.

“Insights into Maya Ceramic Techniques with Digital X-Radiography” (with co-author John Hirx), *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected 2022.

[first author] [The English version has been designed, and first proofs have been reviewed. The designer is formatting the Spanish version, which will then be proofed.]

“Postfire Painting” (with co-authors Charlotte Eng, Laura Maccarelli, and Diana Magaloni Kerpel), *The Science and Art of Ancient Maya Ceramics: Contextualizing a Collection*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. LACMA and DelMonico Books-Prestel. Forthcoming: Expected 2022.

[second author] [The English version has been designed, and first proofs have been reviewed. The designer is formatting the Spanish version, which will then be proofed.]

-This essay was written as part of a three-year collaborative research project. Maccarelli and Eng contributed expertise in conservation science, O’Neil contributed expertise in ancient Maya ceramics, and Magaloni contributed expertise on ancient Maya painting.

Book Review

Review of Book, *Human Figuration and Fragmentation in Preclassic Mesoamerica: From Figurines to Sculpture* (by Julia Guernsey). *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*. Forthcoming: Spring 2022. [The copy-edited text has been submitted to the press.]

Museum Exhibitions

Co-curator (with David Saunders), *Picture-Worlds: Maya, Moche and Athenian Vase-Painting*. Exhibition tour to Getty Villa and Michael C. Carlos Museum, scheduled for 2024.

Venue Curator, *Each/Other: Marie Watt and Cannupa Hanska Luger*, Michael C. Carlos Museum, September-December 2021. Exhibition originating at Denver Art Museum, curated by John Lukavic.

Curator, *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art* (自然的力量——洛杉矶郡艺术博物馆藏古代玛雅艺术品). Exhibition tour to China: Shenzhen Museum, Chengdu Jinsha Site Museum, Hubei Provincial Museum, 2018-2019.

Venue Curator, *City and Cosmos: The Arts of Teotihuacan*, LACMA, March-September 2018. Originating as *Teotihuacan: City of Water, City of Fire*, at de Young Museum, FAMSF, curated by Matthew H. Robb.

Curator, *Revealing Creation: The Science and Art of Ancient Maya Ceramics*, LACMA, June 21,

2016-June 4, 2017.

Adjunct Co-curator, *Blue Winds Dancing: The Whitecloud Collection of Native American Art*. New Orleans Museum of Art, November 2007-February 2008. Primary curator: Paul Tarver.

Lectures and Presentations

Invited Lectures at Universities and Research Organizations

“Stendahl Galleries in Europe: Expanding the Market for Pre-Hispanic Art at Mid-Century” (co-authored with Mary Miller), *Collecting Latin America: Actors and Networks in the 20th Century*, Leiden University, Leiden, Netherlands, 6/2022.

“The Teotihuacan Proposition: or, How a Wall Painting Became a Painting on a Wall” (co-authored with Mary Ellen Miller and Matthew H. Robb), *Promoting Pre-Hispanic Art, 1940–1968: Museums and Collections in the United States and Mexico*, Getty Research Institute, Los Angeles, CA (to held online because of COVID-19), 4/2022.

“Where Do we Go from Here?: Arts of the Ancient Americas in Museums Today,” *Brown Bag Lunch Series*, Texas State University Department of Anthropology (online because of COVID-19), 4/2021.

“The Teotihuacan Proposition: or, How a Wall Painting Became a Painting on a Wall” (co-authored with Mary Ellen Miller and Matthew H. Robb), *Alumni Research Forum*, Art History Department, Yale University (online because of COVID-19), 1/2021.

“The Teotihuacan Proposition: Looting Mexico, 1939-1945,” *Pre-Hispanic Art Provenance Initiative Stendahl Gallery Archives Bootcamp*, Getty Research Institute (online because of COVID-19), 8/2020.

“Fun with Stock books,” *Pre-Hispanic Art Provenance Initiative Stendahl Gallery Archives Bootcamp*, Getty Research Institute (online because of COVID-19), 8/2020.

“The Stendahl Galleries Records at the GRI” (co-authored with Matthew Robb), *Pre-Hispanic Art Provenance Initiative Stendahl Gallery Archives Bootcamp*, Getty Research Institute (online because of COVID-19), 8/2020.

“Where’s the Queen?: Usumacinta Sculptures in the Ancient and Modern Worlds,” *Fiestaschrift in Honor of Mary Miller*, Mérida, Yucatán, México, 1/2020.

“Good Pieces in Sight: The US Market in Mesoamerican Antiquities circa 1940,” Keynote lecture for the symposium, *Collecting Mexican Art before 1940: A New World of American Antiquities*. Getty Center, Los Angeles, CA, 11/2019.

“Reshaping the Past: Ancient Maya Sculptures, ‘After’ and Before,” *Brown Bag Lunch Series*, Bard Graduate Center, New York, NY, 3/2019.

“Monument Breakage and Reuse among the Classic-Period Maya,” Scholar Symposium, Getty Research Institute, Los Angeles, CA, 5/2018.

“Artistic Innovation and Exchange in Teotihuacan and Maya Stucco-Painted Vessels” (co-authors: Charlotte Eng, John Hirx, Laura Maccarelli, Diana Magaloni, Yosi Pozeilov), *City as Cosmos: Art and Archaeology at Teotihuacan* symposium. LACMA, Los Angeles, CA, 5/2018.

“The Moving Image: Painted Murals and Vessels at Teotihuacan and the Maya Area,” co-authored with Diana Magaloni Kerpel and Maria Teresa Uriarte, *Teotihuacan: The World Beyond the City*, Dumbarton Oaks Pre-Columbian Studies Symposium, Washington, D.C., 10/2017.

“Cosmic Vessels: Ceramic Arts of Teotihuacan and the Maya,” de Young Museum, Fine Arts Museums of San Francisco, San Francisco, CA, 9/2017

“Building Museums, Building Collections: International Art Exchanges in Mid-Twentieth-Century Mexico City and Los Angeles,” co-authored with Matthew H. Robb. *The Birth of the Museum in Latin America*, Getty Research Institute Symposium, Los Angeles, CA, 5/2017.

“How many people do you really need to understand a Maya pot?: The Maya Vase Research Project at LACMA,” co-authored with Laura Maccarelli, UCLA Cotsen Institute of Archaeology Pizza Talk, Los Angeles, CA, 5/2017.

“Memory and Materiality in the Ancient Maya World,” Department of Art History and Archaeology, Columbia University, New York, NY, 2/2016.

“Bodies Transformed: Ancient Maya Carved Bones,” *Columbia University Seminar in the Art of Africa, Oceania, and the Americas*, New York, NY, 4/2015.

“Material Markers of Memory,” *Things (Re)called: Memory and Materiality Across the Disciplines*, Yale University, New Haven, CT, 11/2014.

“Material Changes: Fragmented Histories of Ancient Maya Sculptures,” Columbia Center for Archaeology, New York, NY, 5/2014.

Iconoclasms: Practices of the Past; Interpretations of the Present. Research Network funded by the Arts and Humanities Research Council, United Kingdom. Dumbarton Oaks, Washington, DC, October 2010; Tate Britain and Modern, London, October 2011; University of Notre Dame, South Bend, IN, 9/2012; Tate Britain, London, October 2013.

“Engaging Ancient Maya Monuments and Histories at Piedras Negras, Guatemala,” *Jaguars, Eagles and Feathered Serpents: Mesoamerica Re-explored, An Homage to Michael Coe*. California State University Los Angeles, CA, 4/2013.

“Histories in Texts, Histories of Texts: Material Histories of Ancient Maya Stone Monuments,” *Double Stories—Double Lives: Reflecting on Textual Objects in the Pre-Print World*. Yale

University, New Haven, CT, 4/2012.

“Engaging Ancient Maya Monuments and Histories at Piedras Negras, Guatemala,” Virginia Commonwealth University, Department of Art History, Richmond, VA, 4/2012.

“The Place of Women in Maya Art.” *Maya Women: Figures of Enduring Strength and Power*, 28th Annual Maya Weekend, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, 4/2010.

“The Lives of Ancient Maya Sculptures,” Keynote Lecture, James C. Young Colloquium, University of California Riverside, Department of Anthropology, Riverside, CA, 2/2010.

“Narration and Object in Ancient Maya History,” *Capturing the Moment: Visual Evidence and Eyewitnessing* symposium, USC and UCLA, Los Angeles, CA, 5/2009.

“Dreams, Visions, and Journeys of Souls among the Ancient Maya,” in collaboration with Dr. Kevin Groark. *Visions of the Nights: Dreams, Dreamers, and Religion in Medieval Societies*. USC, Los Angeles, CA, 4/2009.

“Antiquity and Materiality in Yaxchilan’s Reset Lintels,” *XXI Maya Meetings*, University of Texas at Austin, Austin, TX, 3/2007.

“Collecting Types in Nineteenth-century Mexico,” *Collecting the Americas* symposium, USC-Huntington Early Modern Studies Institute, Chateau de la Bretesche, Brittany, France, 6/2006.

Talks Chosen from Submitted Abstracts

“Surface, Texture, and Touch in Ancient Maya Art,” *Society for American Archaeology Annual Meeting* (online because of COVID-19), 4/2021.

“Encounters Across Time: Stela 14 from Piedras Negras, Guatemala,” *American Contact: Intercultural Encounter and the History of the Book*, Princeton University and the University of Pennsylvania, Philadelphia, PA (online because of COVID-19), 4/2020; Workshop to revise papers for publication, 11/2020.

“Mirando hacia atrás: referencias pictóricas y estilísticas de Teotihuacán en el arte maya del período clásico tardío,” *XXXIII Simposio de Investigaciones Arqueológicas en Guatemala*, Guatemala City, 7/2019.

“Tools Fit for a Queen: Interdisciplinary Study of a Set of Ancient Maya Weaving Implements,” co-authored with Nawa Sugiyama, Gilberto Perez, Laura Maccarelli, Yosi Pozeilov, *Society for American Archaeology Annual Meeting*, Albuquerque, NM, 4/2019.

“Sentir con el tacto en el Arte Maya Antiguo,” In the symposium “Arte y percepción sensorial en el arte de la Antigua América,” *56º Congreso Internacional de Americanistas*, Salamanca, Spain, 7/2018.

“Collective Biographies: Ancient Maya Objects in Collections, Past and Present,” *Society for American Archaeology Annual Meeting*, Washington, D.C., 4/2018.

“Objects and Afterlives: Artists’ Engagements with the Art of the Ancient Americas in PST LA/LA.” *College Art Association Annual Conference*, Los Angeles, CA, 2/2018.

“Collaborative Research on Maya Ceramic Vessels at LACMA,” co-authored with Charlotte Eng, John Hirx, Laura Maccarelli, Diana Magaloni Kerpel, Yosi Pozeilov, and Frank Preusser, *Society for American Archaeology Annual Meeting*, Vancouver, BC, 4/2017.

“Shaped Pots, Painted Surfaces: Exploring the Relationships Between Classic Period Maya Potters and Painters,” *New Studies in Maya Vase Painting: a session in honor of Justin Kerr*, *College Art Association Annual Conference*, New York, NY, 2/2017.

“Bodies Transformed: The Art of Ancient Maya Carved Bones,” Yale Maya Series and Archaeology Brown Bag Lecture, Yale University, New Haven, CT, 1/2017.

“Artistic Exchange and Innovation in Teotihuacan and Maya Stucco-Painted Vessels,” co-authored with Diana Magaloni Kerpel, *Tlilan Tlapallan: The Maya as Neighbors in Ancient Mesoamerica*, University of Texas at Austin, Austin, TX, 1/2017.

“La importancia del tacto, el movimiento, y las otras interacciones con las artes escultóricas de los mayas antiguos,” in *Iconografía Maya, ¿Dónde Estamos y Dónde Queremos Estar?: La Imagen, el Soporte, su Entorno y el Contexto Social en la Interpretación de las Obras Plásticas Mayas*. *X Congreso Internacional de Mayistas*, Izamal, Yucatan, Mexico, 7/2016.

“El poder del pasado y desde lejos,” *Fundaciones y Fuentes: El poder del pasado y desde lejos en el mundo maya*, *X Congreso Internacional de Mayistas*, Izamal, Yucatan, Mexico, 6/2016.

“Insights into Maya Ceramic Techniques with Digital X-radiography,” co-authored with Charlotte Eng, John Hirx, Diana Magaloni Kerpel, Yosi Pozeilov, and Frank Preusser. *Society for American Archaeology Annual Meeting*, Orlando, FL, 4/2016.

“Miniaturization and Monumentality in the Carved Bones of Tikal Burial 116,” *Association for Latin American Art, Triennial Conference*, San Francisco, CA, 3/2016.

“The Inside Story: Examining Maya Vessels with Digital Tools at LACMA,” co-authored with Charlotte Eng, John Hirx, Diana Magaloni Kerpel, Yosi Pozeilov, and Frank Preusser. *The Maya in a Digital World*, European Maya Conference, Bonn, Germany, 12/2015.

“Nuevas Perspectivas Sobre los Huesos Tallados del Entierro 116 de Tikal,” *XXIX Simposio de Investigaciones Arqueológicas en Guatemala*, Guatemala City, 7/2015.

“Questioning ‘Jaina’: Figurines Across the Maya World,” *In the Realm of the Vision Serpent: Decipherments and Discoveries in Mesoamerica. A Symposium in Homage to Linda Schele*, California State University Los Angeles, CA, 4/2015.

“Replacement and Renewal: Maya Burials of Sculptures Beneath Other Sculptures,” *College Art Association Annual Conference*, New York, NY, 2/2015.

Panelist, “The New Iconoclasm,” *American Academy of Religion Annual Meeting*, San Diego, CA, 11/2014.

“Cuerpos transformados: huesos tallados de los Mayas del Clásico Tardío,” *Animalistics, XXXVIII International Colloquium on the History of Art*, UNAM’s Instituto de Investigaciones Estéticas, Mérida, México, 10/2014.

“Memory and Materiality in Ancient Maya Monuments,” *College Art Association Annual Conference*, Los Angeles, CA, 2/2012.

“Creation and Persistence of Sacredness in Ancient Maya Sculpture,” *Society for American Archaeology Annual Meeting*, Atlanta, GA, 4/2009.

“Ancient Maya Sculpture and the Materiality of Ritual.” *College Art Association Annual Conference*, Los Angeles, CA, 2/2009.

“Production, Experience, and Performance of Historical Knowledge in Ancient Maya Spaces,” *Society for American Archaeology Annual Meeting*, Vancouver, BC, Canada, 3/2008.

“Engaging Ancient Maya Sculpture: Inter-sculptural Dialogues at Piedras Negras,” *Association for Latin American Art, Triennial Conference*, Institute of Fine Arts, New York University, New York, NY, 10/2007.

“Object Reuse, Object as Refuse: Varying Life Histories of Ancient Maya Sculptures,” *XXX International Colloquium on the History of Art*, UNAM Instituto de Investigaciones Estéticas, Mexico City, 10/2006.

“Ancient Maya Objects of History,” *American Anthropological Association Annual Meeting*, Washington, DC, 12/2005.

“States of Interaction: Monumental Sculpture of Yaxchilan, AD 752-808,” co-authored with Mary Ellen Miller. *Society for American Archaeology Annual Meeting*, Montreal, Quebec, Canada, 3/2004.

“Making Visible History in Ancient Maya Sculpture.” *College Art Association Annual Conference*, New York, NY, 2/2003.

“Community Journeys: Land, Ancestors and the Painting of Time and Space in the *Mapa de Teozacualco*” [delivered in Spanish]. *XXV International Colloquium on the History of Art*, UNAM’s Instituto de Investigaciones Estéticas, San Luis Potosí, México, 11/2001.

“Lacanja Stela 7: Juxtaposition of Past and Present for an Image of the Future.” *6th European*

Maya Conference, Hamburg, Germany, 12/2001.

“Chamber III and Offering 48 of the Templo Mayor: Eternal Abundance in Two Dedicatory Caches.” *College Art Association Annual Conference*, Los Angeles, CA, 2/1999.

Conferences, Panels, and Workshops Organized

Collecting Mesoamerican Art, 1940–1968: Forging a Market in the United States and Mexico, Symposium co-organized with Mary Ellen Miller, Matthew H. Robb, Andrew Turner, and Alicia Houtrow, Getty Research Institute, Los Angeles, CA (to held online because of COVID-19), 4/2022.

Pre-Hispanic Art Provenance Initiative Stendahl Gallery Archives Bootcamps, Workshop co-organizer, with Mary Ellen Miller, Matthew H. Robb, Andrew Turner, and Alicia Houtrow, Getty Research Institute, Los Angeles, CA (held online because of COVID-19), 8/2020 and 1/2021.

“*Fiestaschrift*” in Honor of Mary Miller, Co-organizer, Mérida, Yucatán, México, 1/2020.

“Arte y percepción sensorial en el arte de la Antigua América,” Panel co-chair, with María Luisa Vázquez de Ágredos Pascual. *56º Congreso Internacional de Americanistas*, Salamanca, Spain, 7/2018.

City as Cosmos: Art and Archaeology at Teotihuacan, International Symposium, LACMA, 5/2018.

“A Material World: Collaborative Research in Art, Archaeology, and Materials Science in the Study of the Ancient Americas,” Session co-chair, with Heather Hurst, *Society for American Archaeology Annual Meeting*, Vancouver, BC, 4/2017.

In/Out of Context: Collecting and Exhibiting the Arts of Ancient Mexico, co-organized with Mary Miller. Research workshop, Yale University, History of Art Department, New Haven, CT, 2/2017.

Maya Vase Workshop, Workshop co-organizer, with Diana Magaloni Kerpel, LACMA, Los Angeles, CA, 6/2015, 8/2016.

Fundaciones y Fuentes: El poder del pasado y desde lejos en el mundo maya, Symposium co-organizer, with Mary Ellen Miller. *X Congreso Internacional de Mayistas*, Izamal, Yucatan, Mexico, 6/2016.

Collecting the Americas/ American Collecting, Symposium co-organizer, with Peter Mancall and Daniela Bleichmar, USC-Huntington Early Modern Studies Institute, Los Angeles, CA, 3/2007.

Sites Unseen: Antiquity in the New Worlds, 1700-1900, Workshop co-organizer, with Claire Lyons and Katja Zelljadt. Getty Research Institute, Los Angeles, CA, 11/2006.

“Sacred Sights: Vision and Vista in the Ancient Americas,” Session co-chair, with Joanne Pillsbury. *College Art Association Annual Conference*, Boston, MA, 2/2006.

“Five Millennia of the Written Word and Image: An Investigation of the Interface Between Writing and Art,” Session co-chair, with Denise Schmandt-Besserat. *College Art Association Annual Conference*, New York, NY, 2/2000.

Teaching Experience

Courses Taught

Emory University

The Ethics of Museums, Ownership, and Display: Art, Artifacts, Bodies, and Memory (co-taught Graduate/ Undergraduate [UG] seminar), Spring 2022

Arts of the Ancient Andes (UG lecture): Spring 2020, Spring 2022

Art/ Culture/ Context (Art History survey): Art of the Ancient Americas lectures, Fall 2018, 2019, 2020, 2021

Ancient Maya Painted Ceramics (Graduate/ Undergraduate [UG] seminar): Fall 2021

Lives of Objects in Ancient Mesoamerica (Graduate/ Undergraduate [UG] seminar): Spring 2021

Tenochtitlan and the City of Mexico (UG lecture): Spring 2021

Art and Architecture of Mesoamerica (UG lecture): Fall 2020

Histories and Ethics: Indigenous Arts of the Americas in Museums (UG lecture): Spring 2020

Materiality and the Senses in the Art of the Ancient Americas (Graduate/ UG seminar): Fall 2019

Art and Architecture of the Ancient Americas: Mesoamerica and its Northern Neighbors (UG lecture): Fall 2018

Arts of Teotihuacan and the Maya (Graduate/ UG seminar): Fall 2018

Barnard College and Columbia University

Sacred Landscapes of the Ancient Americas (UG seminar): Fall 2014

Introduction to Art History I: Fall 2014

Aztec Art and Architecture: Spring 2014

New World Encounters (First-Year Seminar): Spring 2014

Mesoamerican Art and Architecture: Fall 2013

Myth, Ritual, and Rulership in Ancient Maya Art and Architecture (UG seminar): Fall 2013

Borough of Manhattan Community College, City University of New York

History of Western Art, Spring 2014

History of Non-Western Art, Spring 2014

Art History I, Fall 2013

The College of William and Mary

Pre-Columbian Americas in Popular Imagination (seminar, cross-listed Art History, American Studies, and Literary and Cultural Studies): Spring 2012

Arts of the Ancient Andes: Spring 2012

Art History Survey I: World Arts before 1300 CE: Fall 2011
Mesoamerican Art and Archaeology: Fall 2011
Arts of the Aztec Empire (UG seminar): Fall 2011

University of Maryland, College Park

Myth, Cosmos, and Rulership in Ancient Maya Art and Architecture (seminar, taught as part of postdoctoral fellowship at CASVA, the National Gallery of Art): Spring 2011

Center for Advanced Study in the Visual Arts, National Gallery of Art

Lives of Objects (seminar for pre-doctoral fellows): Summer 2010

University of Southern California

Aztec Visual and Material Culture (graduate seminar): Spring 2008
Arts and Civilizations of Ancient Middle and South America: Spring 2008
Ancient Maya Sculpture (graduate seminar): Spring 2007
History of World Arts...in Los Angeles: Spring 2007
The Conquest of Mexico: Native American and European Perspectives in Text and Image from the Sixteenth Century to the Present: Fall 2006, Spring 2006
Arts of the Ancient Andes: Fall 2006
Colonial Art and Architecture of New Spain (graduate independent study), Spring 2006
Ancient Maya Arts and Writing: Spring 2006
Mesoamerican Art and Culture: Fall 2005

Tulane University

Art History Survey I (Prehistory through the Middle Ages): Summer 2004.

Experience as Thesis Sponsor, Committee Member, or Examiner

Doctoral Students

Brooke Luokkala, Ph.D. Exams Major Field Advisor, Art History, Emory University, 2022

Alexandra Zigomalas, Ph.D. Exams Minor Field Advisor, Art History, Emory University, 2021

Elizabeth Caris, Dissertation Committee Co-Chair, Art History, Emory University, 2019-present

Haley Jones, Dissertation Committee Member, Art History, Emory University, 2021

Ángela Ejarque Gallardo, Dissertation External Examiner, Universidad Nacional Autónoma de México, 2021

Adrián Acosta Castro, Dissertation Prospectus External Examiner, El Colegio de Michoacán, 2019

Elizabeth Caris, Ph.D. Exams Major Field Co-Advisor, Art History, Emory University, 2019

Crystal Migwans, Ph.D. Exams Minor Field Advisor, Art History and Archaeology, Columbia University, 2017

Amanda Voss Gannaway, Dissertation Defense Committee, Art History and Archaeology, Columbia University, 2015

Debra Nagao, Dissertation Defense Committee, Art History and Archaeology, Columbia University, 2014

Jennifer Reynolds, Ph.D. Exams Minor Field Advisor, Art History, USC, 2011

Kathleen Chapman, Ph.D. Exams Outside Committee Member, Art History, USC

Aleca Le Blanc, Ph.D. Exams Minor Field Advisor, Art History, USC

Anne Reid, Dissertation Prospectus Outside Committee Member, History, USC

Undergraduate Students

Hannah Marier, Senior Thesis Committee Member, Art History, Emory University, 2022

Diego Romero, Senior Thesis Committee Member, History, Emory University, 2020

Rebecca Wardell, Senior Thesis Advisor, Art History, USC, 2007

Languages

English (mother tongue)

French (advanced reading, writing, and speaking [was fluent but currently out of practice])

Spanish (fluent)

Yucatec Maya (two summers' intensive study)

Service

University and Department Service

Working Group convened by the President's Office to develop an Indigenous Language Path, Emory University, Fall 2021-present

Working Group convened by the President's Office to develop a University Land Acknowledgment, Emory University, Fall 2021

Steering Committee, "In the Wake of Slavery and Dispossession: Emory, Racism and the Journey towards Restorative Justice," Emory University, Summer-Fall 2021

Subcommittee Lead, Acknowledging the Contributions of Indigenous Peoples, President's Task Force on Untold Stories and Disenfranchised Populations, Emory University, 2020-2021

Member, Native American and Indigenous Studies Initiative Ad-hoc Committee, Emory University, Spring 2019-present; Programming Co-Chair, 2020-present

Member, Admissions and Scholarships Committee, Emory College, 2020-present

Study Abroad Coordinator, Art History Department, Emory University, Fall 2019-Spring 2021

Language Exams Coordinator, Art History Department, Emory University, Fall 2018, Spring 2021, Spring 2022

Internship Coordinator, Art History Department, Emory University, Spring 2021

Woodruff Fellowship Committee, Laney Graduate School, Emory University, Spring 2020

Dorothy Fletcher Paper Prize Committee, Art History Department, Emory University, Spring 2020, Spring 2022

Art History Major Advisor, Art History Department, Emory University, 2019-present

Pre-Major First-Year Advisor, Emory University, 2019-present

First-Year Advisor, Barnard College, 2014

Member, Advisory Board, Interdisciplinary Archaeology Major, USC, 2005-2011

Member, Advisory Board, Visual Studies Graduate Certificate, USC, 2006-2011

Co-organizer of lecture series on African American Art, USC, Department of Art History, 2006-2007

Member, Getty Lectures Organization Committee, USC, Department of Art History, March 2007

Faculty Advisor, Graduate Student Symposium, "Space: Exploration Within and Beyond the Image," USC Department of Art History, 2005-2006

Museum Service

Academic and Curatorial Mentor to Brooke Luukkala, Mellon Graduate Fellowship in Object-Centered Curatorial Research, Michael C. Carlos Museum, Emory University, 2021

Member, Diversity, Equity, and Inclusion Committee, Michael C. Carlos Museum, Emory University, 2020-2021

Co-Mentor to Lauren Churchwell, Undergraduate Student Fellow, A.W. Mellon Undergraduate Curatorial Fellowship, 2016-2017

Co-Mentor to Lilia Taboada, Undergraduate Student Fellow, A.W. Mellon Undergraduate Curatorial Fellowship, 2015-2016

Co-Mentor to Anthony J. Meyer, Graduate Student Fellow, A.W. Mellon UCLA/LACMA Art History Practicum Initiative, Summer 2016

Supervisor to Brenda Martinez, Getty Multicultural Undergraduate Internship, Summer 2015

Service to the Discipline

Art History Advisor and Project Researcher, *Pre-Hispanic Art Provenance Initiative*, Getty Research Institute, 2019-present

Manuscript Reviewer, *Latin American Antiquity*, 2020

Manuscript Reviewer, *Cambridge Archaeological Journal*, 2020

Manuscript Reviewer, *Getty Publications*, 2020

Grants Reviewer, Getty Research Institute, 2016

Grants Reviewer, National Science Centre of Poland, 2016

Manuscript Reviewer, *Cambridge Archaeological Journal*, 2016

Field Editor for pre-Columbian Art, *caa.reviews*, College Art Association, 2012-2015

Manuscript Reviewer: *Ancient Mesoamerica*, 2011

Manuscript Reviewer, *Maya Archaeology*, 2008

Public Scholarship

Online Blog Essays

“Walking Through the City: Teotihuacan in Los Angeles,” *Unframed*, LACMA Blog, March 21, 2018, <https://unframed.lacma.org/2018/03/21/walking-through-city-teotihuacan-los-angeles>

“Master Works of Mexican Art in Los Angeles, 1963–1964,” *Unframed*, LACMA Blog, October 11, 2017, <http://unframed.lacma.org/2017/10/11/master-works-mexican-art-los-angeles-1963%E2%80%931964>

“Chocolate, Food of the Gods, in Maya Art,” *Unframed*, LACMA Blog, October 27, 2016, <http://unframed.lacma.org/2016/10/27/chocolate-food-gods-maya-art>

“The Inside Story: Seeing Maya Vessels in A New Light,” *Unframed*, LACMA Blog, August 29, 2016, <http://unframed.lacma.org/2016/08/29/inside-story-seeing-maya-vessels-new-light>

Newspaper Article

“Una Historia de Fragmentación y un Sueño de Unificación en las Ruinas de Lacanjá, Selva Lacandona, Chiapas, México,” *El Diario de Chiapas*, Tuxtla Gutiérrez, Chiapas, México (2003).

Public Lectures and Workshops

“A Fragment from Tenochtitlan: Remembering the 500th Anniversary of the Fall of the Aztec Capital,” panel with James Oles, Barbara Mundy, Megan E. O’Neil, and Ellen Hoobler, Davis Museum at Wellesley College, 10/21.

“In This Moment: A Conversation with Marie Watt & Cannupa Hanska Luger,” with John Lukavic and Megan E. O’Neil, Michael C. Carlos Museum, Emory University, 9/21.

“Pierre Matisse and an Ancient Figurine from Mexico,” Wadsworth Atheneum (online because of COVID-19), 7/2021.

“In This Moment: Conversation with Gala Porras-Kim,” Michael C. Carlos Museum (online because of COVID-19), 10/2020

“Antiquitea: Ancient Maya Floral Earspools,” Michael C. Carlos Museum, Emory University, Atlanta, GA, 11/2019.

“Bodies and Identity in the Art of the Ancient Americas,” Michael C. Carlos Museum, Emory University, Atlanta, GA, 10/2019

“Art and Life in the Ancient Maya World,” de Young Museum, Fine Arts Museums of San Francisco, 5/2019.

“Touch and Tactility in Ancient Maya Art,” Michael C. Carlos Museum, Emory University, 10/2018.

Speaker and panelist, *Emprender el sendero oscuro: Diálogos sobre la expedición a Naj Tunich*, Proyecto Siqueiros: La Tallera, Cuernavaca, Morelos, Mexico, 10/2018.

“Seeing through the Past: Inside Teotihuacan and Maya Ceramic Vessels” (co-authors: Charlotte Eng, John Hirx, Laura Maccarelli, Diana Magaloni, Yosi Pozeilov), *An Exploration of City and Cosmos: The Arts of Teotihuacan*, LACMA, Los Angeles, 6/2018.

“City and Cosmos: The Arts of Teotihuacan,” Continuing Education Lecture for Docents, LACMA, Los Angeles, 3/2018.

Moderator, *Mesoamerica in Midcentury California: Revivals and Reinvention*, LACMA, Los Angeles, 2/2018.

Artist Gala Porras-Kim in Conversation with Megan O’Neil, LACMA, Los Angeles, 1/2018.

Session Moderator, *Indigenous Knowledge and the Making of Colonial Latin America*, Getty Research Institute, Los Angeles, 12/2017.

Panelist, *Out of the Maya Tombs* screening, LACMA, Los Angeles, November 2017.

“Touch and Tactility in Ancient Maya Art,” Pre-Columbian Society of New York, November 2017.

“Revealing Creation: The Science and Art of Ancient Maya Ceramics,” Continuing Education Lecture for Docents, LACMA, Los Angeles, 9/2016.

“Legends about the Ancient Maya and Global Contact” and “Visions of the Sun in Ancient Maya Art and Architecture,” *Solar Fantastic*, SALT, Istanbul and Ankara, Turkey, 9-10/2015.

“What’s New in the Ancient Americas at LACMA,” *Virginia Fields Memorial Lecture*, LACMA, Los Angeles, CA, 4/2015.

“What is the ‘Columbian Exchange’?” *American Histories: Native Peoples and Europeans in the Americas*, Yale Peabody Museum-PIER-CLAIS 2013 Summer Institute for Educators, Yale University, New Haven, CT, 7/2013.

“Sculptural Dialogues Across Time and Space at Piedras Negras.” Pre-Columbian Society of Washington, DC, 11/2010.

“The Lives of Ancient Maya Sculptures,” Mesoamerican Network, Los Angeles County Museum of Art, Los Angeles, CA, 11/2008.

“Ancient Maya Objects of History,” USC Trustees’ Retreat, Palm Springs, CA, 3/2008.

“Origins?: Aztecs, Spaniards and the Conquest of Mexico in Art and Literature,” *Arts of Latin America*, Humanitas Teachers’ Institute of the Los Angeles Unified School District, Museum of Latin American Art, Long Beach, CA, 10/2007.

“Introducción a la Escritura Maya” (“Introduction to Maya Writing”), La Sala Linda Schele, El Panchan, Palenque, Chiapas, Mexico, September-November 2003.

“El Arte de Escribir” (“The Art of Writing”), Museo Na Bolom, San Cristobal de las Casas, Chiapas, Mexico, 7/2003.

“The Maya World,” Yale University Art Gallery, New Haven, CT, 2001- 2003.

External Advisory Boards and Consultation

Consultant, INSIGHT (Institute for the Study and Integration of Graphical Heritage Techniques), for www.mayaskies.net, 2010-11, and *Tales of the Maya Skies*, Chabot Space and Science Center, 2009

Consultant, *Indiana Jones and the Kingdom of the Crystal Skull*, Paramount Pictures and Lucasfilm, 2008

Consultant, Exhibition film for *Courtly Art of the Ancient Maya*, National Gallery of Art and de Young Museum, FAMSF, 2004