

Date of Preparation: 8/2018

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
Address: 581 S. Kilgo Circle Atlanta, GA 30322
Phone: 404-727-6419; Email: 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 Tezacoalco*" (Advisers: 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" (Advisers: Mary Miller and Michael Coe)

Professional Positions

Assistant Professor, Art History Department, and **Faculty Curator**, Art of the Americas, Michael C. Carlos Museum, Emory University, July 2018-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 Department, The College of William and Mary, 2011-2012

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

Publications

All published work

Books

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). Beijing: Cultural Relics Press (2018).

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

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

Peer-reviewed Articles in Journals and Edited Volumes

“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).

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, D.C.: Dumbarton Oaks Research Library and Collection (2012).

“Carved Stone Panel from the Lacanha Region,” pp.58-63; “Classic Maya Ceramic Bowl,” co-authored with Reiko Ishihara-Brito, pp.310-312; “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; “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.

“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).

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

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

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

Additional Publications

“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. LACMA and Prestel, Los Angeles (2017).

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

Catalogue Entries, *Teotihuacan: City of Water, City of Fire*, ed. Matthew H. Robb, pp.208, 210, 213, 215, 219. Publisher: de Young Museum, San Francisco (2017).

“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).

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

Multiple entries: “Cacaxtla,” “Chavín de Huántar,” “Copán,” “Ek Balam,” “El Tajín,” “Mitla,” “Quiriguá,” and “Tikal,” *Art and Place: Site-Specific Art of the Americas*, ed. London; New York: Phaidon Press (2013).

“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).

“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).

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

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

Published Conference Papers

“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).

Museum Exhibitions

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.

Curator, *City and Cosmos: The Arts of Teotihuacan*, LACMA, March-September 2018. LACMA curator for *Teotihuacan: City of Water, City of Fire*, originating at de Young Museum, FAMSF.

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]

Publications in Press

Edited Volume

Revealing Creation: The Science and Art of Ancient Maya Ceramics, ed. Diana Magaloni Kerpel and Megan E. O’Neil. Delmonico-Prestel and LACMA. Expected publication date: 2019-20.

Essays

“Artistry and Presence in the Naj Tunich Cave,” *Naj Tunich*, ed. Pablo Vargas Lugo and Tatiana Cuevas. INBA Proyecto Siqueiros and Fundación BBVA Bancomer, Mexico. Expected publication date: 2018.

“Violence, Transformation, and Renewal: The Diverse Nature of Ancient Maya Iconoclasm,” *I-Stor, journal of the History Division of the Centro de Investigación y Docencia Económicas*, Mexico (Special edition on Iconoclasm). Expected publication date: 2018 or 2019.

“The Painter’s Line on Paper and Clay: Maya Codices and Codex-Style Vessels, from the Seventh to Sixteenth Centuries.” *The World in a Book: Manuscripts and the Global Middle Ages*, ed. Bryan C. Keene, Getty Museum. Expected publication date: 2019.

“El tacto y la interacción en el arte maya antiguo,” *Revista Española de Antropología Americana* (Special edition, *Iconografía Maya: problemáticas y nuevas perspectivas de análisis*). Expected publication date: 2019 or 2020.

“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*. Dumbarton Oaks Research Library and Collection. Expected publication date: 2019.

“Shaped Pots, Painted Surfaces: The Artistry of Ancient Maya Potters and Painters,” *Revealing Creation: The Science and Art of Ancient Maya Ceramics*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. Delmonico-Prestel and LACMA. Expected publication date: 2019-20.

“The World of the Ancient Artist: Encounters through Technical and Scientific Analyses” (with co-authors Charlotte Eng, John Hirx, Laura Maccarelli, and Diana Magaloni Kerpel), *Revealing Creation: The Science and Art of Ancient Maya Ceramics*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. Delmonico-Prestel. Expected publication date: 2019-20.

“Introduction: Collaborative Studies in the Art and Science of Ancient Maya Painted Ceramics at LACMA” (with co-author Diana Magaloni Kerpel), *Revealing Creation: The Science and Art of Ancient Maya Ceramics*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. Delmonico-Prestel and LACMA. Expected publication date: 2019-20.

Catalogue entries for 27 Maya vessels, *Revealing Creation: The Science and Art of Ancient Maya Ceramics*, ed. Diana Magaloni Kerpel and Megan E. O’Neil. Delmonico-Prestel and LACMA. Expected publication date: 2019-20.

Grants Awarded

Material Changes: Stone and Bone at Tikal, Guatemala, Barnard College, Faculty Mini-Grant, Period of the award: May 2014-July 2015.

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

Honors, Prizes, and Fellowships

Research Fellow, Bard Graduate Center, March-May 2019

American Association of Museum Curators Award for Excellence, for *Teotihuacan: City of Water, City of Fire*, ed. Matthew H. Robb. San Francisco: de Young Museum and University of California Press (2017), 2018. [contributor]

College Art Association Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions, for *Ancient Maya Art at Dumbarton Oaks*, ed. J. Pillsbury, R. Ishihara-Brito, M. Doutriaux, and A. Tokovinine. Pre-Columbian Art at Dumbarton Oaks no. 4. Washington, D.C.: Dumbarton Oaks Research Library and Collection (2012), 2013. [contributor]

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

Invited Talks at Universities, Research Organizations, and Disciplinary Association Meetings

“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.

“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.

“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.

“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.

“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, *Tlillan 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.

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

“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.

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

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

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

Iconoclasm: 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.

- “Memory and Materiality in Ancient Maya Monuments,” *College Art Association Annual Conference*, Los Angeles, CA, 2/2012.
- “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.
- “Creation and Persistence of Sacredness in Ancient Maya Sculpture,” *Society for American Archaeology Annual Meeting*, Atlanta, GA, 4/2009.
- “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.
- “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.
- “Antiquity and Materiality in Yaxchilan’s Reset Lintels,” *XXI Maya Meetings*, University of Texas at Austin, Austin, TX, 3/2007.
- “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.
- “Collecting Types in Nineteenth-century Mexico,” *Collecting the Americas* symposium, USC-Huntington Early Modern Studies Institute, Chateau de la Bretesche, Brittany, France, 6/2006.
- “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 and Workshops Organized

“Arte y percepción sensorial en el arte de la Antigua América,” Panel co-chair, with Ma. Luisa Vázquez de Ágredos Pascual. *56^o 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

Art and Architecture of the Ancient Americas: Mesoamerica and its Northern Neighbors (Fall 2018)
Arts of Teotihuacan and the Maya: Fall 2018

Barnard College and Columbia University

Sacred Landscapes of the Ancient Americas (undergraduate [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.

Public Outreach

Online Blog Essays

“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>

Public Lectures and Workshops

“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.

Panelist, *Out of the Maya Tombs* documentary screening, LACMA, Los Angeles, 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

Member, Advisory Board, *Mesoweb* (www.mesoweb.com), 2010-present

Consultant, INSIGHT (Institute for the Study and Integration of Graphical Heritage Techniques), for www.mayaskies.net, 2010-2011, 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