

Caves, Rocks, and Mountains: New Views of the Oxtotitlán Cave Paintings, Guerrero, Mexico

Sections of the Oxtotitlán paintings, first documented by academic scholars in the 60's, have been reproduced widely – in academic papers, museum exhibitions, and textbooks – while other sections have been ignored. The polychrome, seated figure on a throne is often used in reference to Olmec belief systems, state-craft, and technological achievement. Rarely is the remarkable setting of the cave paintings or associated cultural materials described. New imaging and study of this now iconic painting seeks to re-contextualize the artwork from the micro-scale of accurately representing linework and previously obscured iconographic details, to the macro-scale considering landscape, adjacency, and sensory experience.

*The Institute for Mesoamerican Studies
presents:*

Dr. Heather Hurst
(Skidmore College)

Friday, May 4th at 3:00 pm in FA 126



Figura 3c. Mural policromo C-1 (foto David Grove).



Hurst specializes in Mesoamerican archaeology with a focus on the study of art production, iconography, materials analysis, identity, and the role of art in society. She has ongoing fieldwork on Maya mural painting in Guatemala, as well as research on Olmec rock art in Mexico. Her publications and illustrated volumes include *The Murals of San Bartolo, El Petén, Guatemala. Part 1, The North Wall, and Part I1, The West Wall*. She collaborates with chemists, conservators and epigraphers, resulting in recent articles including, “Strategies for 14C Dating the Oxtotitlán Cave Paintings, Guerrero, Mexico,” and “Maya Codex Book Production and the Politics of Expertise.” Dr. Hurst earned her Ph.D. in Anthropology from Yale University.



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