

Preserved in Clay and Stone: Celebrating the History of Ancient Latin America

Introduction

Pre-columbian artifacts have fascinated scholars and the public for decades, providing clues and insights into the ancient cultural practices and belief systems of ancient Mesoamerican cultures. Mesoamerica, an area that spreads south from central Mexico through Guatemala, Belize, El Salvador, and eastern Honduras, Nicaragua, and Costa Rica, was the home of many of the famous civilizations of the ancient Americas that thrived over the 2,500 years before the arrival of Columbus and Cortez. The Olmec, Maya, Lenka, Toltecs, Aztecs, and Nicoyans all built cities with massive palaces and temples featuring multiple social classes with complex economies supported by highly productive agricultural traditions, advanced lithic technologies, sophisticated writing systems, and elaborate religious institutions.

This exhibition explores the work of the Salazar Collection at Winthrop University, which contains 51 outstanding pieces drawn from much of the history of ancient Mesoamerica. It is concentrated on the cultures of eastern Mesoamerica—the Maya, Xinka-Lenka, and Nicoyans in contemporary Guatemala, Honduras, and Costa Rica. These meticulously preserved artifacts were donated by Fort Mill resident Tony Salazar, son of a United Fruit Company executive who collected the pieces during his travels throughout those countries. The show explores how some of these cultural objects are also connected to more ephemeral experiences, from exploring the soundscapes of the ancient past through examining musical instruments and shell tinklers to considering hallucinogenic vision quests from taking psychotropic substances. The desire to frame and consider these objects within their cultural past has never been more precient as linguistic, geographic, and cultural connections to these past peoples and natural landscapes are slowly eroded through time.

The History of Eastern Mesoamerica

The first people to occupy eastern Mesoamerica appeared before 6000 B.C. and lived as mobile hunters and gatherers. Beginning around 2000 B.C., those living in the Maya world (Guatemala, Belize, and eastern Mexico) began to settle down, moving into permanent settlements while adopting and developing all the trappings that tend to come along with this transition—agriculture, ceramics, and an increasingly stratified society. This period of experimentation is referred to as the Preclassic period. By the Late Preclassic (beginning ca. 250 B.C.), multiple communities had grown into massive urban zones with a divine ruler, a well-defined elite class, and trade routes that connected every corner of the Maya world.

El Mirador, the largest of these cities, collapsed by A.D. 250, and myriad other kingdoms experienced a florescence in its wake, bringing about the Classic period. Hieroglyphic writing became a standard part of public monuments during the Early Classic, as did portraiture of individual rulers depicted performing lavish ritual displays. The elite of the Classic period ruled over relatively autonomous city-states roughly analogous to Classical Greece that made and broke alliances through marriage, patronage, and warfare. Since the elite depended on exotic goods—jade, dramatic bird feathers, seashells—to mark their status, interregional trade was tightly controlled by the lords of the most powerful cities, leading to increased competition and warfare along those routes. During this time, the Maya economy expanded eastward, incorporating the speakers of other languages in Honduras, El Salvador, and Nicaragua.

By A.D. 760, some of the cities along the major Maya trade routes began to fall as warfare became more violent and prevalent, bringing about the Maya collapse that rippled outwards before the last Classic kingdoms fell around A.D. 1000. What we now know as the Postclassic developed in its wake. Most cities, including those in the Guatemalan highlands and northern Yucatan, were no longer under the control of a single lord but instead were ruled by a small parliament composed of one leader from each of the important lineage groups present in the city. Trade networks shifted too—instead of overland and river networks connecting the highlands and lowlands, during the Postclassic most trade was done by seafaring merchants who traveled from different points of Mexico and from farther down Central America into towns near the coast. As a result, much of the interior Maya lowlands were abandoned as people moved closer to the coast or near the sources of important raw materials in the highlands. At the same time, the kingdoms of the Nicoya Peninsula in northwestern Costa Rica flourished.

The Isthmo-Colombian Area

The cultural groups associated with the Intermediate Area of Central America, more recently termed the Isthmo-Colombian area due to their linguistic use of Chibchan languages, have been historically underrepresented in academic scholarship and archaeological inquiry in preference for northern Mesoamerican and southern Andean settlements. The Isthmo-Colombian settlements include parts of eastern Honduras, eastern El Salvador, Nicaragua, Costa Rica, Panama and Northern Columbia.

For the purposes of this exhibition, which features numerous works from Costa Rica, scholars have identified three general archaeological zones in the country: Guanacaste-Nicoya, Central Highlands-Atlantic Watershed, and Diquis. The Guanacaste-Nicoya zone encompasses the region of northwestern Costa Rica along the Pacific Coast including the Guanacaste province and the Nicoya Peninsula's Puntarenas province; these areas are notably dryer and more arid than the rest of Costa Rica. The material culture of the Guanacaste-Nicoya zone is more closely aligned with stylistic influences from the north, specifically from Mesoamerica. The Central Highlands-Atlantic Watershed region includes lush river valleys, steep mountainous terrain, fertile lowlands, and coastal Atlantic plains along the Caribbean Sea. Although it encompasses several geographic zones, the material culture of this area is stylistically similar, indicating widely shared cultural traditions across diverse ecological regions. The Diquis archaeological zone in southwestern Costa Rica includes mountainous, interior zones and Pacific coastal plains. While some areas contain wet-dry seasons, other regions receive up to 5 meters of rainfall annually due to wind patterns in the Pacific Ocean. The Diquis cultural area has been the least explored archaeologically, and as such, is the poorest understood of the three Costa Rican archaeological zones. The Central Highlands-Atlantic Watershed and Diquis zones, which comprise three-quarters of Costa Rica's landscape, are associated with greater southern influences from northern South America, largely related to ecological adaptations.

Conquest

When the Spaniards arrived in the Americas in the 1500s, they encountered hundreds of competing states throughout Mesoamerica and set about taking advantage of the rivalries among them, teaming up with some to conquer the rest before ultimately

betraying their own allies until they controlled the entire region. The last of these kingdoms to be conquered was found in northern Guatemala—the Itza, who managed to maintain their independence until after the founding of Harvard University at the end of the 17th century.

Thematic Approach for the Exhibition

The current exhibit features twenty objects that emphasize gender roles and animal imagery from the Salazar collection. These objects of material culture are varied and include ancient pottery, figurines, whistles, and stone sculptures. Objects associated with food preparation are particularly notable with a large carved metate in the form of a crocodile with an accompanying stone mano, and metate to food consumption with several works of pottery on display. Pottery in the collection features many works that may have been contained in burials; early ceramic works exhibit distinctive incised traditions while later ceramics in the collection call attention to burgeoning polychrome traditions. Figurines include plentiful painted details of clothing with 3-dimensional volumetric areas for emphasizing bulbous body parts including eyes, ears, noses and bellies.

Several of the sculptural works feature human trophy heads, indicating a brutal militaristic overtone to a number of the works. Warriors, some of whom belonged to specific orders with their own insignias, uniforms, and status, were common throughout Mesoamerica and the Isthmo-Colombian area, and often sported real or symbolic trophy heads from enemy combatants they had captured and sacrificed. Such heads were often suspended on warriors' chests and backs.

Animals frequently appear as attributes on the objects. Avian imagery, a popular motif in northern and central Costa Rican objects for mortuary contexts, consider birds as part of funerary offerings. Amphibian imagery such as toads and reptilian crocodiles refer to watery environments, life-sustaining rains, and even dangerous hallucinogenic toxins.

One particularly precious object made of jadeite or another greenstone, connotes the early advent of jade carving traditions in ancient Mesoamerica as objects of preciousness, often passed down for generations. By A.D. 700, Costa Rican cultures replaced most jade objects--all of which were made from stone imported from the Maya region--with even more elaborate objects made of gold. Gold and copper became increasingly popular in Mesoamerica a few centuries later, but never fully replaced this valuable stone.

The pieces in this collection are striking, fascinating, and at once familiar and alien to Western audiences, depicting and assisting in monumental moments in the lives of ancient individuals as well as mundane daily tasks. Spend some time gazing at these pieces and imagining how they would have been displayed and used by their original owners.

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Maps and Major Areas of Central America





Maps by Brent Woodfill from NASA basemaps



2 Button-appliqued tripod bowl

Preclassic Period (1000 BC-AD 250)

Possibly Guatemalan or Salvadoran highlands

Earthenware with red paint

Bowl diameter: 5 cm

Leg: 2 cm

Total height: 8 cm

Wall thickness: 0.6 cm

This ceramic bowl with outcurved tripod legs was created in the style of a toad through its general shape and applique buttons, which may replicate the warts and bumps on their skin. Toads were a common motif throughout the Maya world for much of history, especially the large cane toad (*Bufo marinus*), which excretes a hallucinogenic venom through two large sacks behind their eyes called bufotenin, which many archaeologists believe was used in ceremonies to achieve altered states of consciousness. Spanish chroniclers recorded the ancient Mexica even licked the skin of toads to ingest the substance!

Throughout eastern Mesoamerica, amphibious creatures like toads and frogs were associated with lush watery environments and the annual rainy season. Since they bred during the peak wet season, croaking loudly to attract their mates and laying thousands of eggs at a time, these animals were occasionally imitated in rain ceremonies. They also served as a suitable protein source in both tadpole and adult forms.



5 Mammiform tripod bowl

Middle to Terminal Classic Period (A.D. 500-1000)

Possibly Costa Rica

Earthenware

Bowl Diameter: 11.5 cm

Leg: 7 cm

Total height: 12.5 cm

Wall thickness: 0.5 cm

This tripod bowl is notable for its three rattle feet, which take a mammiform shape to a point. The holes in the back of each foot were made to keep the air in their hollow interior to cause them to explode during the firing process. Each of the legs on the vessel features an applied abstracted, long-beaked bird. The small, sculpted bird has an enormous beak, a common motif in Costa Rican avian depictions.

The bird-beak god is a ubiquitous form in Costa Rican art, particularly of the Atlantic Watershed region, likely associated with a fertility cult from the Greater Antilles' Arawak people. The myth surrounds procreation and the belief that the beak-bird god pecked an opening between the sexless creatures of the earth, notably making females fertile. This is often shown as a long-billed bird pecking a human head. There was also a belief among the Talamancan tribes of Costa Rica in Sibö, a long-beaked carrion bird, who brought the seeds from which all persons originally sprouted.



7 Tripod Usulután bowl

Terminal Preclassic (AD 100-300)

Possibly Costa Rica, after Guatemalan or Salvadoran highland style

Nicoya Region, Guanacaste

Earthenware, reddish clay body with cream slip

Bowl diameter: 12 cm

Leg: 2 cm

Total height: 7.5 cm

Wall thickness: 0.5 cm

This small tripod vessel features an abstract image in the vessel's interior likely representing a stylized bird, as do, perhaps, the applied decorations atop each of its three supports. The exterior of this bowl was decorated in the Usulután style, common to the Guatemalan and Salvadoran highlands at the end of the Preclassic period. The style consists of slipping the vessel's surface in beige, firing it, dribbling wax in vertical lines, slipping it a second time in red, and then firing it, exposing the base slip in sections.

The Usulután style has been identified as a Mesoamerican foreign pottery style along with the Palmar Ware style at the northern site of El Hacha in the Nicoya Region of the Guanacaste Province of Costa Rica. These unique styles remain localized to the areas of northern influence in Costa Rica, meaning they do not appear to have spread any further eastward through trade. It is possible the Usulután and El Palmar styles were learned through contact with northern sites or the item brought to Costa Rica through trade. Other scholars suggest expert artisans may have been brought to Costa Rica from the north to produce these objects for a chieftain who desired elite wares and high status goods to be produced locally.



8 Tripod bowl with humanoid supports

Middle to Terminal Classic Period (A.D. 500-1000)

Possibly Costa Rica

Earthenware

Bowl Diameter: 11.5 cm

Leg: 7 cm

Total height: 12.5 cm

Wall thickness: 0.5 cm

This simple tripod bowl has three rattle feet created in the form of an abstract humanoid face. Production errors resulted in the bowl being slightly slanted.



9 Z-shaped tripod vessel with handles
Middle to Terminal Classic Period (A.D. 500-1000)
Possibly Costa Rica
Earthenware

Bowl diameter: 10.5 cm

Leg: 2 cm

Total height: 9.5 cm

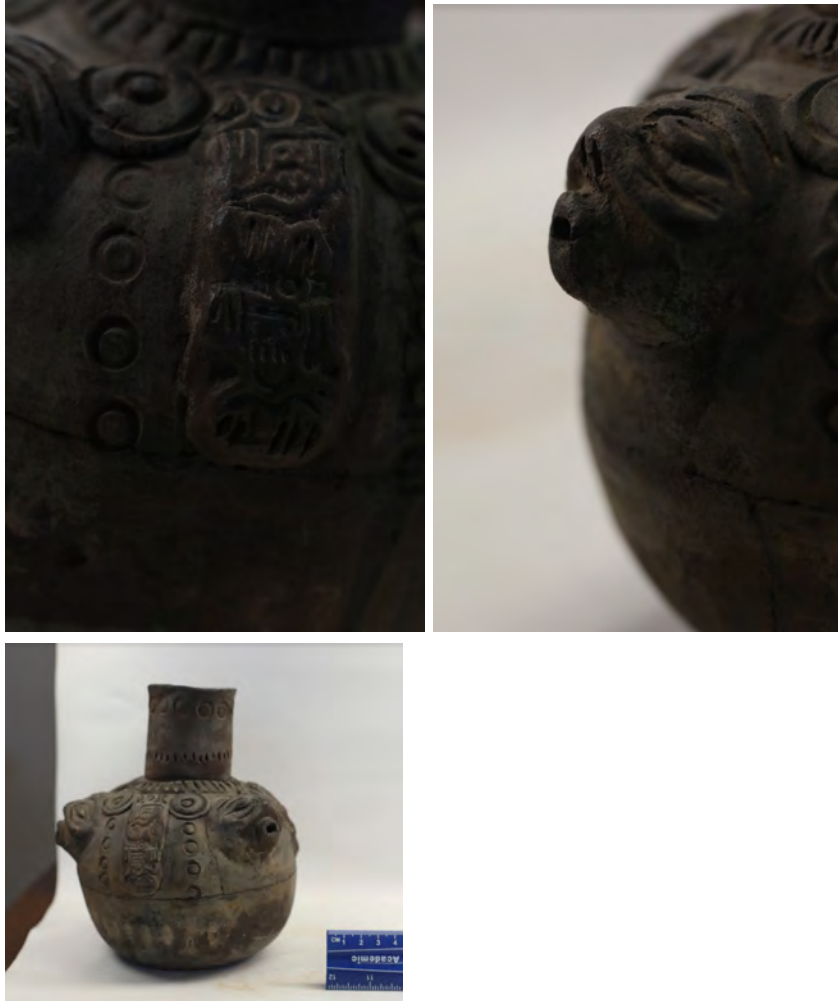
This tripod vessel has three zoomorphic feet, a stylized face decorating its exterior, and three small handles that could have been used to hang it with a string. The punctated lines and free-standing depressions on the vessel's wall were potentially made to resemble the rough skin of an alligator, a common allusion in Costa Rican poetry at the time. The feet might be a visual pun, depicting an owl when looking at it right-side-up and a canine or feline head from the side and upside down.



10 Shoe pot with applied face
 Classic (A.D. 200-600)
 Costa Rica
 Earthenware with black and red paint

Bowl diameter: 5 cm
 Total height: 8 cm
 Wall thickness: 0.9 cm
 Neck diameter: 4 cm
 Neck height: 1 cm

This oblong vessel form in which one of its sides is more bulbous than the rest is called a “shoe pot” and has been found throughout Mesoamerica at different points in its history. Some scholars have suggested it is advantageous for cooking hot liquids (by sticking the “toe” farther into the heat at a slight angle), while others have associated this form with child sacrifice. This particular example was not likely used for either, due to its small size and pristine decoration, in this case, a human face.



13 Black-slipped jar with pseudoglyphs
 Classic (A.D. 250-800)
 Honduras/Nicaragua
 Neck height: 6 cm
 Neck diameter: 5.5 cm
 Total height: 18 cm
 Wall thickness: 0.3 cm

This complex jar demonstrates multiple types of decoration, from molded and applied faces to blocks of imitation writing called pseudoglyphs. The style, especially the black surface popular in the Maya region, and the presence of these pseudoglyphs suggests that it was created by artisans in direct or indirect contact with the Classic Maya artistic traditions, while being sufficiently isolated from the scribes and artists of the Maya world, from whom they would have learned to read and write.



16 Incense burner

Early Classic (A.D. 250-600)

Guatemalan highlands

Earthenware

Main body diameter: 7.1 cm

Bowl diameter: 7.5 cm

Main body holes: 0.7 cm

Bowl holes: 0.7 cm

This vessel, which was decorated by a seated individual, would have been filled with small beads of incense and burned during ceremonies, allowing the sweet-smelling smoke to waft out of the “salt shaker” holes atop it. It is possible this figure was meant to represent Huehuateotl (“the Old Old God”), a personified volcano depicted as an elderly male who often carried a jar filled with smoking incense on his back.



18 Bird ocarina

Classic Period (A.D. 200-600)

Likely Costa Rica

Earthenware with red and black paint

Total height: 11 cm

Head length: 8.7 cm

Wing length: 1.7 cm

Leg: 3 cm

Tail: 2.5 cm

This whimsical bird effigy *ocarina*, or whistle, is similar to many others from Costa Rica currently in public and private collections. The present example with its bulging eyes, large carved pupils, and painted banding, is similar to a piece currently housed at the Metropolitan Museum of Art. Ocarinas frequently feature bird imagery to replicate the ethereal sounds of avians in the Central American landscape, melodious and hauntingly beautiful echoes from the high rainforest canopy.

Aerophones, or wind instruments, are prominent in the exhibition (see also Objects #20 and 22), indicating the importance of musical instruments in rituals, public celebrations, and feasting events. Wind instruments were produced from ceramic, wood, and even bone, with the shape and material impacting the timbre and musical sounds produced. Some of the instruments even produce harsh, dissonant chords rather than harmonic notes. In addition to wind instruments, drums were also made from turtle carapace or wood with leather, sometimes held between the legs when played.



19 Nicoyan seated female

Late Classic (A.D. 800-1200)

Greater Nicoya

Costa Rica

Modeled clay or mold-formed with cream slip and red/black pigments

Total height: 11.2 cm

Leg: 6 cm

Neck diameter: 3.6 cm

Head height: 4.5 cm

This piece is a small, likely mold-made ceramic figurine depicting a kneeling female with elaborate clothing and headgear. She closely aligns with the Mora Polychrome Guabal Variety style of the Nicoyan Peninsula of Costa Rica during the centuries before the Spanish incursion. The eyes, ears, nose, breasts, and lower abdomen are all slightly bulging to convey 3-dimensional quality to these attributes of the human body. The thick black lines form large, almond shapes around the eyes of the Mora Style while the earlier Galo style had modeled, smaller and rounder eyes.

The figurine was first slipped in a light tan, and finished with simple red and black paint to indicate clothing, hair, and elaborate patterned body decorations. Depending on the age of the individual depicted, the body decorations mimic those used in life. If the person was an adolescent, the decorations were either hand-painted or stamped on the body. If the individual was an adult, the decoration was likely permanently tattooed on the skin.

The holes on either side of the individual's neck were primarily made to vent hot air during firing to prevent the object from exploding during production, but they could have been placed intentionally to allow the figurine to be worn as a necklace. This piece was likely recovered from a tomb where it was left as part of the burial assemblage to reflect the status the living had achieved and their body decoration.



20 Humanoid ocarina

Classic to Postclassic (A.D. 250-1500)

Possibly Guatemala/Honduras/El Salvador/Nicaragua

Ceramic

Total height :11 cm

Body diameter :7 cm

Leg: 4 cm

Arm: 4 cm

Head height: 3.5 cm

Head width: 4.5 cm

Neck width: 2.1 cm

This delightful individual was a squatting human/animal hybrid. His body doubled as an ocarina that could play multiple musical pitches. While the face and form of the individual is unique, similar hair styles were depicted in figurines from the Classic Maya site of Lubaantun, Belize.



22 Female ceramic whistle
 Classic (A.D. 200-600)
 Possibly Costa Rica
 Earthenware

Body diameter: 6.5 cm
 Head height: 6 cm
 Head width: 7.1 cm
 Neck width: 3.6 cm
 Leg: 3 cm
 Total height: 12.5 cm
 Body hole: 0.3 cm
 Neck hole: 0.3 cm
 Head hole width: 1.4 cm
 Head hole length: 0.7 cm

This small female figurine doubled as a whistle. It depicted an old woman, as indicated by her sagging breasts, with her legs open and hands on her hips. The wide angle of her legs may have been a ceremonial pose or one indicative of fertility. The deep incisions on her forehead and cheeks may represent scarification, a common body decoration throughout much of the world.



39 Jade Figure

Late Preclassic or Early Classic (250 B.C.-A.D. 600)

Possibly Guatemala

Greenstone

This individual, carved out of a large jade pebble, depicted a Maya ruler with three oliveta shell “tinklers” on his chest that would have made noise as he danced during public ceremonies. The hunched body and relatively large head could indicate the individual depicted was affected by dwarfism, as such individuals were commonly employed as confidants and jesters in royal courts throughout Mesoamerica.

Jade pieces such as this example were typically handed down for hundreds of years as heirlooms. Within Costa Rica, there is even evidence of reworked Olmec jades, another indication of long-standing contact with ancient Mesoamerica. Greenstone objects are often found in mortuary contexts as funerary offerings, taking the shape of bird pendants or even bird-headed celts to be worn around the neck. Jade carving lasted until AD 700 in Costa Rica until it was replaced by elaborate gold work.



40 Torso with abstract trophy head
Middle to Terminal Classic (A.D. 500-1000)
Costa Rica
Stone

Width at top: 14.3 cm
Width at bottom: 14 cm
Height: 11.9 cm
Face width: 8.7 cm
Face height: 8.6 cm

The taking of trophy heads from vanquished foes was common throughout the ancient Americas, and this sculpted stone torso contains an abstract depiction of either a trophy head or a piece of jewelry meant to resemble a head that this warrior would have worn on his chest. The rope that bound his arms suggests he was a captive, while small depressions in his neck suggest there would have been a removable head. As a result, this sculpture would have allowed its owners to ritually decapitate it like other captives.



- 41 and 42 Crocodilian mano and metate
 Middle to Terminal Classic (A.D. 500-1000)
 Costa Rica
 Probably Guanacaste-Nicoya
 Basalt
 Carved, perforated and incised
- 41
 Two front legs: 10 cm
 Back leg: 13 cm
 Head width at eyes: 7 cm
 Head width at nose: 3 cm
 Head length: 11.5 cm
 Metate length: 17 cm
 Metate width: 14 cm
- 42
 Handles length: 12 cm
 Hand width: 4.3 cm
 Head width: 12 cm

This metate (grinding stone) and mano (the long, thin “pestle”) would have been used for food preparation including grinding corn, manioc, spices, and other foodstuffs. The use of these objects increased as maize became a staple agricultural crop in Central America from as early as 800 BCE.

The stirrup-shaped mano was meant to be grasped with two hands on the side arms of the instrument. It was meant to crush items held in the metate using the convex base of the mano, rocking it back and forth. It has a plain connecting crossbar with notches at the top.

Tripod metates with a gentle concave surface are commonly found in the Nicoya region of Costa Rica, which borders the Pacific Ocean. Metates of Central America feature elaborate zoomorphic imagery, which differs from the plainer, utilitarian forms found in core parts of Mesoamerica. This metate represents a crocodile eating a snake, its clefted head and serrated teeth punctuating the stone while the serpent’s body undulates and

encircles the legs of the metate. The use of the crocodilian motif is linked to the concept of fertility, since the crocodile lives in watery environments and is sustained by rain water. Crocodiles are thought to bring the life-giving annual rainy season to Mesoamerica, thus fertilizing the soils for good harvests and agricultural bounty.



43 Stone bird

Middle to Terminal Classic (A.D. 500-1000)

Probably Costa Rica

Carved stone

Wing length: 10.8 cm

Wing width: 5.5 cm

Total height: 20 cm

Total width: 9.1 cm

This stone bird was likely a standing parrot. The feathers are diagonally incised in thick stripes with its wings folded over the body.



45 Nude warrior with adze and trophy head
Middle to Terminal Classic (A.D. 500-1000)
Costa Rica
Possibly Central Highlands-Atlantic Watershed
Stone

Total height: 27 cm
Total width: 21.5 cm
Leg length: 7.5 cm
Leg width: 4 cm
Head length: 9.1 cm
Head width: 8 cm

This individual was a warrior holding a hand axe or club with a trophy head hanging on his torso, one that is much more realistic than that depicted on Object #40 of the present collection.



46 Kneeling female with mortar, pestle, and necklace
Middle to Terminal Classic (A.D. 500-1000)
Costa Rica
Possibly Central Highlands-Atlantic Watershed
Stone

Total height: 24 cm
Total width: 14.5 cm
Head height: 8.5 cm
Head width: 9.5 cm

This woman was a member of the elite class, as evidenced by the jade necklace around her neck. She is depicted holding a mortar in her left hand and a pestle in her right hand. She is resting on her knees seemingly preparing to grind spices or some other substance.



47 Nude warrior with trophy head
Middle to Terminal Classic (A.D. 500-1000)
Costa Rica
Stone

Total height: 29 cm
Total width: 15 cm
Head height: 7 cm
Head width: 9.5 cm

This individual is another warrior like Objects #40 and 45, also holding a triangular trophy head.



50 Nude female figure
Middle to Terminal Classic (A.D. 500-1000)
Costa Rica
Central Highlands-Atlantic Watershed
Stone

Total height: 43 cm
Total width: 26 cm
Head height: 11 cm
Head width: 12 cm

This female figure was carved in such a way to emphasize her femininity, both through her genitalia and the way she cups her breasts. Similar positions for female figures have been found in other Costa Rican examples.

Salazar Collection Highlights

Panel Discussion by West Virginia University Faculty and Students:

Megan Leight
Riley (Red) Klug
Samuel Hensley

Human Imagery

Megan Leight

Teaching Assistant Professor, Art History

West Virginia University











Avian Themes and Musical Instruments

Riley (Red) Klug

Undergraduate Researcher, West Virginia University





Aquatic Imagery

Samuel Hensley

Undergraduate Researcher, West Virginia University







Photographs from the Exhibit
Preserved in Clay and Stone: Celebrating the History of Ancient Latin America
Salazar Collection in the Louise Pettus Archives at Winthrop University



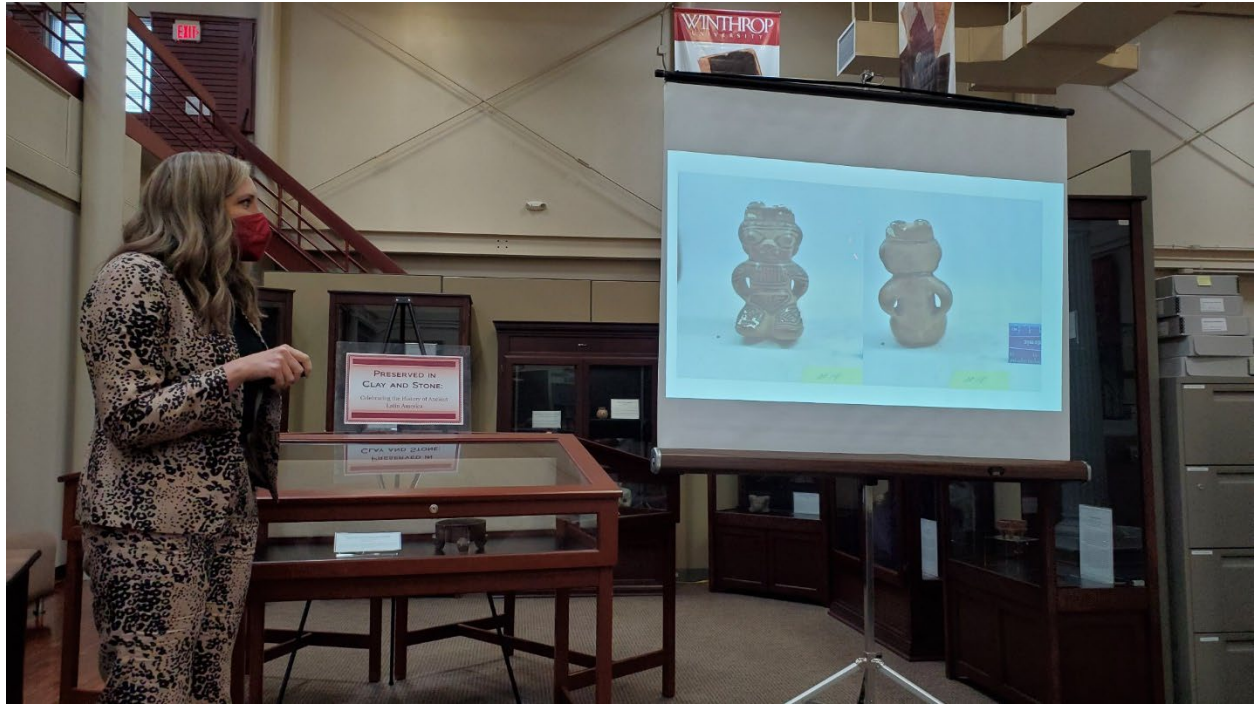
Samuel Hensley (Student Researcher and Panelist, WVU), Riley (Red) Klug (Student Researcher and Panelist, WVU), Megan Leight (Faculty Panelist, WVU), and Brent Woodfill (Faculty Panelist, Winthrop) take a photograph in front of the exhibit cases for the Louise Pettus Archive show they organized: *Preserved in Clay and Stone: Celebrating the History of Ancient Latin America* on display from September 1, 2021 - October 1, 2021 at the Louise Pettus Archives and Special Collections, 700 Cherry Road, Rock Hill, SC 29730.



Preserved in Clay and Stone: Celebrating the History of Ancient Latin America, Louise Pettus Archive Exhibit at Winthrop University, Dates: September 1, 2021 - October 1, 2021 at the Louise Pettus Archives and Special Collections, 700 Cherry Road, Rock Hill, SC 29730.



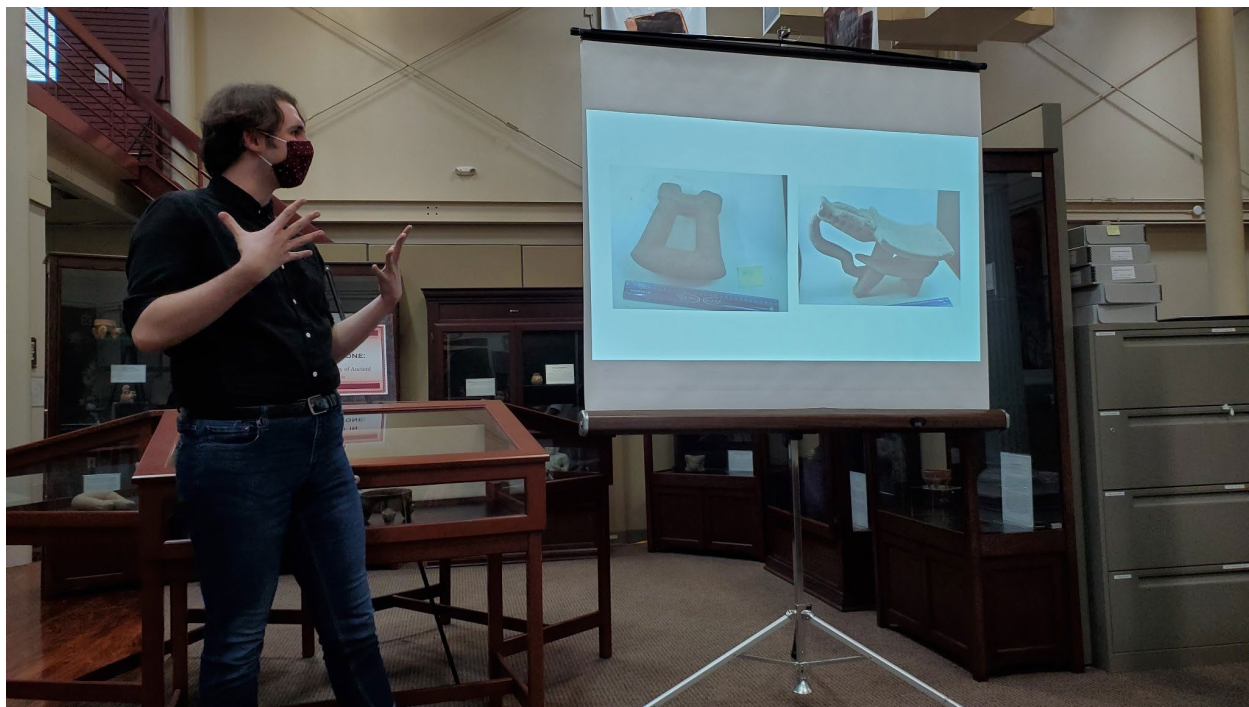
WVU Teaching Assistant Professor of Art History, Megan Leight, serving as a panelist for the Salazar Collection exhibit at Winthrop University, Sept. 16, 2021



WVU Teaching Assistant Professor of Art History, Megan Leight, presenting on some of the female figurines on display in the Salazar Collection exhibit at Winthrop University, Sept. 16, 2021



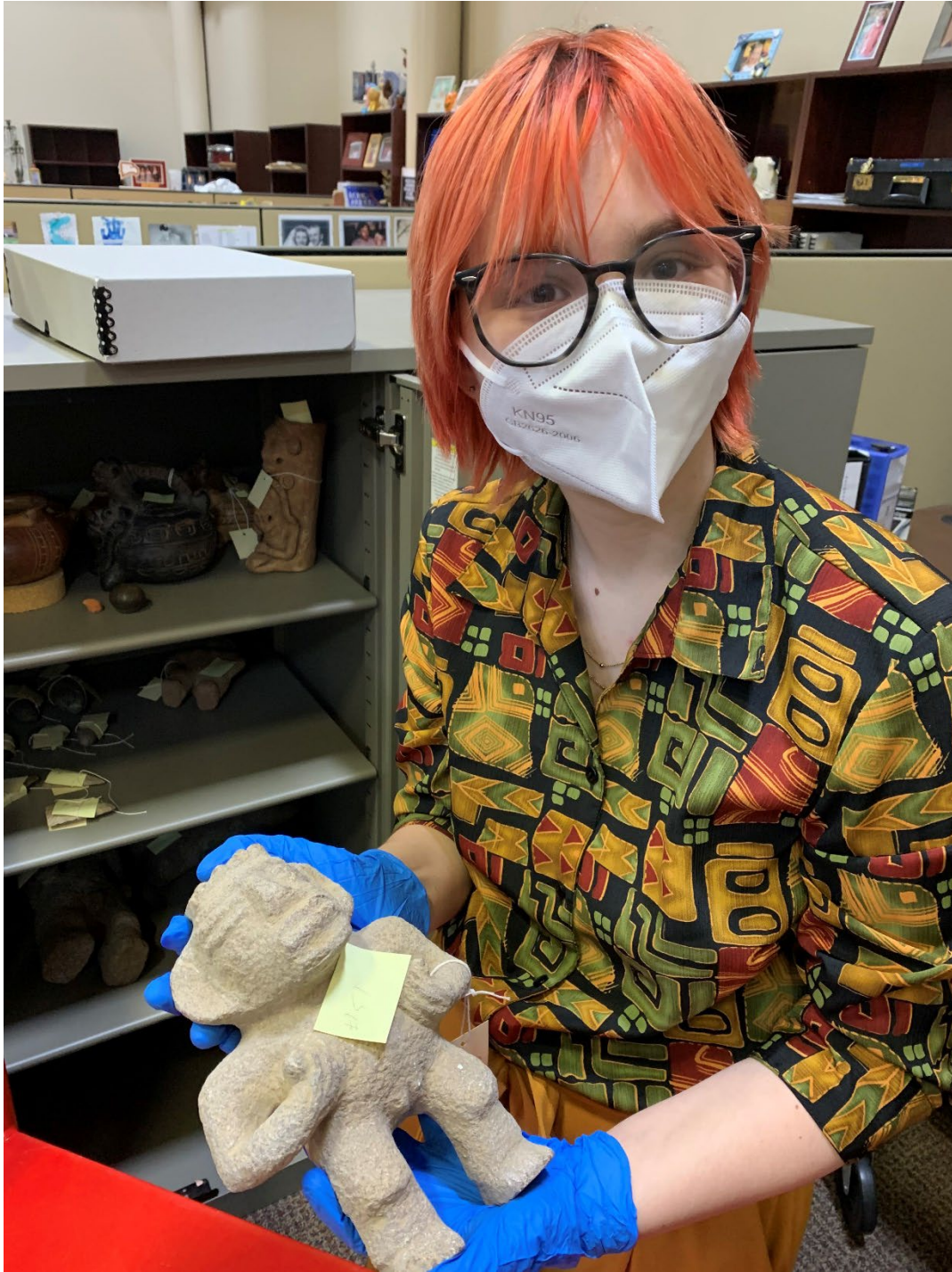
WVU Undergraduate Art History Major and Research Apprenticeship Program Student, Riley (Red) Klug, serving as a presenter on items like this brazier in the Salazar Collection exhibit at Winthrop University, Sept. 16, 2021



WVU Undergraduate Art History major, Samuel Hensley, presenting on the stirrup-shaped mano (left) and crocodilian metate (right) in the Salazar Collection exhibit at Winthrop University, Sept. 16, 2021



Riley (Red) Klug, Samuel Hensley, and Megan Leight exploring additional objects in the Louise Pettus Archive at Winthrop University, Sept. 16, 2021



Riley (Red) Klug exploring additional objects in the Louise Pettus Archive at Winthrop University, Sept. 16, 2021



Samuel Hensley exploring additional objects in the Louise Pettus Archive at Winthrop University, Sept. 16, 2021