

National Hispanic Cultural Center “MUNDOS DE MESTIZAJE”

IMAGE GUIDE: PART TWO

This image guide provides descriptions of the images in Frederico Vigil’s “Mundos de Mestizaje” buon fresco, located in the Torreón on the campus of the National Hispanic Cultural Center, with historical and other relevant information.

NORTH PENDENTIVE



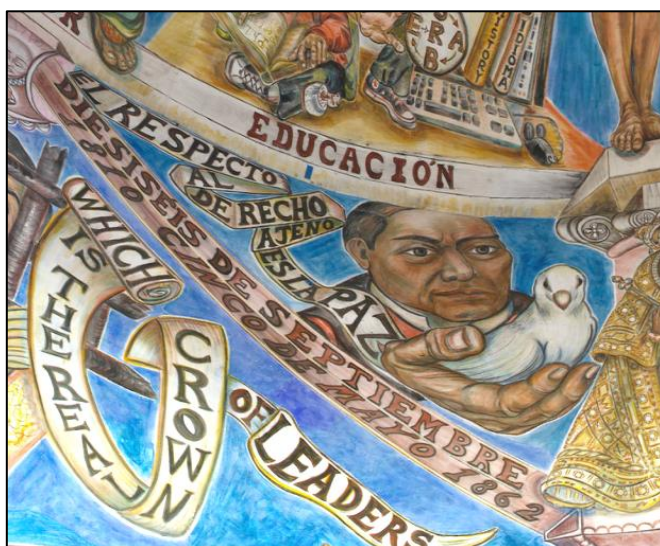
Virgen de Guadalupe, Extremadura (PN1)

The Virgen de Guadalupe, Extremadura, is housed in the monastery of Santa María de Guadalupe in the town of Guadalupe in Cáceres, a province of Extremadura, Spain. The almost two-foot-high (59 cm) Romanesque statue is carved from cedar, making her features dark; she holds a scepter in her right hand, and the divine child in her left. It is believed that she was carved by St. Luke the Evangelist (died 84 AD) and given to the bishop of Sevilla by Pope Gregory I, known as Saint Gregory the Great. When Sevilla was invaded by the Moors in the 6th century, priests fled and buried the statue for safekeeping. Popular accounts say that she was discovered 600 years later by a shepherd. Legend holds that the shepherd saw an apparition of the Virgin Mary, who instructed him to bring a local bishop and dig at the spot where she appeared. The Virgen de Guadalupe was found intact with documents proving its authenticity, and a

shrine was created for the statue. A chapel was later built on the site, which became a very popular destination for pilgrimage in the 15th century. It would eventually be the location where Columbus met with the monarchs Isabella and Ferdinand in 1486 to negotiate a contract. This was also the site where Cortés and his conquistadors would come to pray before they embarked on their journey west.

Benito Juárez (PN4)

Benito Pablo Juárez García (1806-1872) was one of the world’s greatest civil rights leaders, as well as one of the most important political figures in Mexican history. He was born Indigenous Zapotec, in Oaxaca, Mexico. Juárez began his formal education as a young teenager, and after receiving his law degree with honors, he initiated his career in politics as a state court magistrate and served as governor of his home state from 1847-1852. In 1855, Juárez became the Minister of Justice, presiding over the Supreme Court for a year. Following this period, Juárez and his peers fought for liberal social and political change, calling for a separation between church and state, an end to tithing, civil marriage, and the confiscation of all church property not being used for religious purposes. In 1861 the conservatives lost power and Juárez became the president of Mexico. Upon his return to national politics, he inherited a



country mired in debt. In order to recover from the economic crisis, he put a two-year hold on debts owed to Great Britain, France, and Spain. France took advantage of Mexico's then weak economic position, invading and then controlling the country by 1863. Juárez and the Mexican people subsequently forced the Napoleonic forces to withdraw and executed France's appointed King Maximilian in 1867. Juárez was successfully re-elected in 1871 and died a year later of heart failure.

The leader is popularly remembered today for his famous motto: "Entre los individuos, como entre las naciones, el respeto al derecho ajeno es la paz/Among individuals, as among nations, respect for the rights of others is peace." This phrase is depicted above the figure's left shoulder with a white dove in Juárez' hand, representing peace.

Dieciséis de Septiembre 1810 – beam below Benito Juarez (PN2)

Dieciséis de Septiembre, 1810, or September 16, 1810, is recognized as Mexico's Independence Day, marking the beginning of the Mexican War of Independence, which lasted for ten years. In the fall of 1810, Father Miguel Hidalgo y Costilla and his collaborators planned an armed uprising against Spanish Colonial authorities. On September 16, Hidalgo, aware of his impending arrest by the authorities, rang the bell of his church for morning mass in the central Mexican town of Dolores (now Dolores Hidalgo). The mass included a call to arms, El Grito de Dolores, and signaled the beginning of the long fight for independence. Today September 16th is celebrated throughout Mexico as the country's biggest holiday. Fiestas are held in towns and cities throughout the country, culminating with the president of Mexico stepping out onto the balcony of Mexico City's Palacio Nacional where he rings the bell that Hidalgo originally rang and gives "El Grito de Dolores." He then calls the names of heroes of the war of independence and ends with a shout of "¡Viva Mexico!"

Cinco de Mayo 1862 – beam below Benito Juarez (PN3)

Historically el Cinco de Mayo (the 5th of May) marks the date in 1862 when Mexico battled with French forces in Puebla, Mexico. When Benito Juárez became president of Mexico in 1861, the country's resources were depleted and Mexico was in debt to France, Britain, and Spain. While Juárez attempted to negotiate the debts with these forces, the French saw the economic state of the area as an opportunity to overtake the Mexican Republic. This Battle of Puebla is remembered as the 19th century victory for Mexico that quelled French forces for a time until the French Archduke Maximilian returned as king, and was in control of Mexico from 1864-1867. The Americanized holiday is often mistaken for Mexico's Independence Day on the 16th of September; however, the date of the legendary Battle of Puebla is not celebrated in Mexico as it is in the United States.



George Washington (PN5)

George Washington (1732-1799) is well known for being a general during the American Revolution and first president of the United States. He was primarily involved in the development of the U.S. military and the expansion of territory westward. The territorial, political, and economic expansion organized by leaders like George Washington was made possible because of the foundations provided by the enslavement of Africans and Indigenous peoples, and the financial and military support from European powers to aid in

the country's growth. George Washington, among the other Founding Fathers of the United States, was an enslaver. He enslaved 317 people by the time of his death at the Mount Vernon estate and plantation, and, in his lifetime, liberated only one of those enslaved by the name of William "Billy" Lee. After his death, Washington's previously silent opinions about anti-enslavement surfaced. In these accounts he

reportedly felt that voicing his opposition during his lifetime would have torn apart the nation that he built on foundations of enslavement and war. In the fresco, George Washington is depicted near two horses and a treasure chest. These images evoke the monetary support garnered from Spain during the American Revolution. Such support often came with the exchange of livestock, goods, and enslaved peoples. Depicted in small text near the side of the treasure chest is “Bando 1780,” referring to the ban of 1780 in Pennsylvania which did not put an end to enslavement, but set the abolitionist movement in motion.

Señor antes que el rey esta la ley – beam below George Washington (PN6)

The phrase “Señor: antes que el rey está la ley” or “before the King, comes the law” is a saying from Bernardo de Gálvez. Accused of working for France, Bernardo de Gálvez made this statement to the King of Spain, Carlos III, in defense of actions that had benefited French interests. Following this event, in his military support for the United States, he eventually garnered financial assistance from Spain to fight the British in the American Revolution.

Galvez Pesos Fuertes Carlos III – beam below George Washington (PN7)

Bernardo de Gálvez (1746-1786) is considered a hero of the American Revolutionary War. In the early development of the U.S., when Spain declared war against England in 1779, Gálvez formed an army in the Louisiana Territory to fight against the British. With the assistance of the Spanish military, Gálvez’ victories in capturing Fort Charlotte in Mobile, Fort George in Pensacola, and the British naval base in New Providence, Bahamas were instrumental in the United States achieving its independence. Born in Málaga, Spain, Gálvez followed in the footsteps of his family and chose a military life. In 1769, he came to New Spain with his uncle and fought against Native Americans; a crossing on the Pecos River was named Paso de Gálvez. In 1772, he returned to Spain and France for more military training, and in 1776, he was transferred to Louisiana, where he was soon promoted to colonel of the Louisiana regiment. In 1777, he became governor of Louisiana. Before Spain officially declared war against England, Gálvez worked with Patrick Henry and Thomas Jefferson to secure the Port of New Orleans, making it impossible for Britain to use the Mississippi River. American troops were able to send arms, ammunition, and money up the river to reinforce George Washington’s troops. After the Revolution, Gálvez was chosen by Carlos IV to be the viceroy of New Spain in Mexico City, where he died at the age of forty. Galveston, Texas, and Galvez, Louisiana are both named after him. The words “Pesos Fuertes” and “Carlos III” also appear on this beam. Pesos fuertes were the monetary units developed by the Spanish and consisted of gold or silver coins. “Carlos” refers to Carlos III, the King of Spain from 1759-1788.

EAST PENDENTIVE



Our Lady of Guadalupe (PNI)

Our Lady of Guadalupe stands as one of the most important cultural and religious icons in Mexican and Mexican American history and identity. This complex figure has played an integral role in the lives of her worshippers since her appearance in 1531. Our Lady of Guadalupe appeared to the Aztec Juan Diego on the hill of Tepeyac, outside Mexico City, asking him to build a temple for her. Her image blends Nahuatl and Christian spiritual codices and religious traditions; her blue hued mantle representing royalty and the heavens, and pink tunic connecting her to earthly beings. To Indigenous Mexicans, Guadalupe closely resembled another virgin goddess mother known as Tonantzin. The image of Guadalupe was used during the Spanish conquest of the Americas as a way to reinforce the colonial agenda and assimilate the Indigenous populations of Mexico. Her image later became a symbol of revolutionary struggle and protection of the oppressed

in Mexico's liberation from Spain and the 1910 Mexican Revolution, where she appeared on the banners of Pancho Villa and Emiliano Zapata. Similarly, she became an icon of the farm workers' strikes of the 1960s. Pope John Paul II declared her the Patroness of the Americas in 1999. In recent years, Chicana artists, authors, and feminists have reinterpreted the image of Our Lady of Guadalupe to shift the marginalized perceptions of female identity within their culture and counteract the passive assumptions of women's roles that characterized the previous adoration of the figure of Guadalupe. Today, her basilica in Mexico City receives more visitors than any Catholic church besides the Vatican.

The Railroad in New Mexico (PE4)

This image includes the states California, Nevada, Utah, Arizona, Colorado, New Mexico, and Texas which were ceded from Mexico to the United States in 1846 (depicted on the train). The railroad connected New Mexico with the East Coast, eliminating the use of wagon trails from the Camino Real with faster transportation. The first railroad of the Atchison, Topeka, and Santa Fe arrived in New Mexico in 1879, with the massive rail soon reaching into the counties of Mora, San Miguel, and Santa Fe. Within five years, three other companies, including the New Mexico and Southern Railroad Company and the New Mexican Railroad Company, had constructed 1,255 miles of railway in New Mexico, connecting the state to the rest of the country.



The influx of modern goods and peoples of different ethnic backgrounds due to the railroad added another layer to the cultural landscape of New Mexico. It brought new industries and job opportunities to the area, employing Indigenous and Hispano peoples in the areas of ranching, timber, coal, photography, medicine, and the arts, among others. Hotels were built on Pueblo lands which became tourist stops along the railroad, and the opportunity to “experience” Native American culture became an attraction for people traveling to the Southwest. The touristic promotion of Pueblo culture changed the way that Puebloans in New Mexico were viewed, leading to a need for privacy, protection, and cultural preservation of sacred Pueblo traditions and practices. The arrival of the railroad became a catalyst for the romanticization of Pueblo culture, and also furthered the folkloric idealization of this period in New Mexican and Southwestern history, known as the “Wild, Wild West.” Historical figures of this time include Billy the Kid, Pat Garrett, John Kinney, and Maria Gertrudis “Tules” Barceló. Also associated with the railroad in the Southwest were Fred Harvey, the Harvey Houses, and the Harvey Girls.

Manifest Destiny – beam under The Railroad in New Mexico

The phrase “Manifest Destiny,” coined in an 1845 article by the *Democratic Review* became the catch phrase for white expansionists and politicians in the United States. The philosophy behind Manifest Destiny was verbalized by journalist John Louis O’Sullivan, who advocated that the United States possessed a divine right to expand and colonize throughout North America in order to sustain the country’s growth and acquire needed resources. The phrase Manifest Destiny put a name to the colonial trend of expansion and enslavement for the betterment of the United States, and furthered the settler-colonial agenda which continues to displace and erase a perspective of American history in which many Indigenous cultures were greatly impacted. The settler-colonial philosophy of Manifest Destiny is evident in the westward expansion of the United States, including but not limited to the annexation of Texas and Oregon, the justification of the Mexican-American War, and the expansion of the railroad “from sea to shining sea.”

Tratado de Guadalupe Hidalgo – beam under The Railroad in New Mexico

El Tratado de Guadalupe Hidalgo, or The Treaty of Guadalupe Hidalgo in English, is the treaty between the United States and Mexico that ended the Mexican-American War in 1848. The Mexican-American

War was a land dispute and armed conflict regarding the Southwestern states of New Mexico, Utah, California, Arizona, Wyoming, Nevada, and Texas that extended the United States' southern border to the Rio Grande. After the Mexican-American War, the U.S. doubled their land to what is now the Southern border, and significantly reduced the size of the Mexican Republic's territory. Through the Treaty of Guadalupe Hidalgo, the U.S. government made it possible for Mexican citizens to become U.S. citizens and have the right to vote at a time when other minority and immigrant groups, including Native Americans, African Americans, Chinese, and Japanese, were not granted the same freedoms or civil rights. Though Mexican-Americans were led to believe they would be receiving all of the same rights as their white American neighbors, at the ratification of the Treaty of Guadalupe Hidalgo, the United States did not abide by the land and property rights they had signed for. The Mexican-American War, treaty-signing, and the national trauma for Mexico, is a point of contention and cultural misunderstanding for many still today. The event also led to the formalization of familial acreage to ownership of land through official grants such as the Atrisco land grants, referenced on the Southwest Wall.



Dennis Chávez (PE6)

Dennis Chávez (1888-1962) was the first U.S.-born Spanish-American elected to the United States Senate. Dennis “Dionicio” Chávez was born in Los Chávez, New Mexico in 1888. In 1895, his family moved to Albuquerque, where he began learning English. When he was in 7th grade, Dennis had to drop out of school to help support his family by delivering groceries. Without consistent access to formal schooling, he studied engineering and surveying at night and eventually obtained a position as an engineer with the City of Albuquerque. In 1918, Chávez became assistant executive clerk for U.S. Senator Andrieus A. Jones,

translating his speeches to reach Spanish-speaking voters. This opportunity motivated him to move to Washington, D.C., where he studied law at Georgetown University. After graduating, he established a law practice in Albuquerque. Chávez ran for and was first elected to the New Mexico state legislature in 1922, serving for one term. In 1930, he was elected as the Democratic candidate for the U.S. House of Representatives. In 1934, he ran for the U.S. Senate where he served for 27 years until his death in 1962. As a senator, Chávez supported higher education in New Mexico, backed legislation for farmers, and protected New Mexico's stake in the Colorado River. He co-sponsored the Fair Employment Practices Commission Bill, was involved in legislation pertaining to Native American affairs, and was an advocate for the Good Neighbor Policy with Latin America. In the fresco, Dennis Chávez holds the American flag, with a scroll reading the anonymous quote, “There is only one reason for which any candidate should dare ask people to trust him in public life and that is devotion to public service.”

American Before Plymouth Rock and New Deal Civil Rights Women Rights – beam under Dennis Chávez (PE5)

These phrases refer to movements that Dennis Chávez believed in and advocated for. “American before Plymouth rock,” references the colonization of the Southwestern United States and Americanization of immigrants to the U.S., and “new deal, civil rights, women's rights,” refer to Chávez' workplace reform efforts regarding rights for the equality and inclusion of New Mexicans in the programs put in place by President Franklin Roosevelt during the Great Depression in the 1930s and 1940s.

SOUTH PENDENTIVE



Our Lady of Remedies (PS1)

In 1574, La Iglesia de Nuestra Señora de los Remedios was built near Mexico City in honor of the Virgin. There are different variations of the story of Our Lady of Remedios, but all claim that she appeared to the Spanish following the battle of La Noche Triste (the “Sorrowful Night”) when they left Tenochtitlán in defeat. In one version of the story, the Spanish were losing ground when the Virgin appeared on the hilltop of Totonilco, inspiring them to subsequent victory. Cortés then built a shrine in her honor on the hilltop. Another version, disseminated later, tells of a Spanish man who brought the image with him and concealed it during battle. The statue was found years later by an Otomí man; he carried it home, but it kept miraculously returning to the same spot. The Otomí people then convinced the Franciscans to build a shrine on the spot where it was found. The differences between these stories lend themselves to the

competing symbolism between cultural groups. For the Spanish conquistadors, Our Lady of Remedies represented a warrior, sure to bring victory. For her Indigenous followers, Our Lady of Remedies was believed to protect them from drought, famine, and disease. In the fresco, Our Lady of Remedies is depicted holding an infant on one side, and a medicinal tool on the other. A half moon, depicted below the figure, is common in depictions of the Virgin; symbolizing the Immaculate Conception.

Courage, Fuerza, Doña Euphemia (PS3)

Doña Euphemia, pictured wearing a blue head cover, was a woman noted to have been exceptionally courageous among the many women who accompanied Oñate’s expedition through New Mexico. Her full name was Doña Euphemia de Sosa and she was married to the officer Alférez Francisco de Sosa Peñalosa. She was said to have kept the people going as they tired during their long journey to what would be the first Spanish capital, then named San Juan de los Caballeros. Doña Euphemia also gathered women to march along the walls of the fort at San Juan as a defense strategy. The two women depicted next to Doña Euphemia represent the women who stood beside her. Fuerza, meaning strength, and courage correspond to this image.



Villa Alburquerque & San 1706 Manzco Xavier & Bosque – beam under Courage, Fuerza, Doña Euphemia (PS2)

Villa Alburquerque refers to the Villa de San Felipe de Alburquerque, founded in 1706 by Governor Francisco Cuervo y Valdés in defense of the Atrisco Valley. Villa Alburquerque was sometimes synonymous for the Valle de Atrisco. Due to the Anglicization of the area over the years, the extra “r” in Albuquerque has been dropped. San Francis Xavier is the original name of the first church in Albuquerque, built in 1706. The church is known today as San Felipe de Neri church, located in Old Town, Albuquerque. Bosque Grande de San Francisco Xavier was one of the first names given to the row of cottonwood trees along the Rio Grande, in part venerating this patron saint. The meaning of the

cursive, reading as “manzco,” may refer to the instance recorded in Don Juan de Oñate’s journal, where upon meeting the Puebloans of the area he heard “manxo manxo, micos micos,” which he interpreted to mean peaceful ones. The city of Albuquerque, and the story of its founding on Pueblo land, continues to be disputed today.



De Anza and Cuerno Verde (PS6)

This image depicts Juan Bautista de Anza (also referred to as Anza), commander and governor of New Mexico beginning in 1777, and the Comanche chief Tabivo Naritgant, also known as Cuerno Verde (Greenhorn) by the Spanish due to the bison-horned headdress that he inherited from his father, who had been killed in a battle by Spanish settlers in 1768. Cuerno Verde sought to avenge his father’s death by leading the Comanche nation in continued pressure on the Spanish as retaliation for their forceful efforts to colonize northern New Mexico. Several battles would ensue at this

time. After a large battle led by Anza in 1779, believed to have taken place in present-day Colorado, the Spanish overtook Cuerno Verde and took his life. Years later, a peace treaty was signed between the Spanish and Comanche in February of 1786; this is depicted in the fresco with Cuerno Verde’s broken bow and Anza’s bullet-less rifle. This official pact lasted about 50 years before war and colonization of land would return to the area. Some Pueblos in New Mexico recognize these crucial moments in history in the form of a folk drama performed with song and dance, displaying the clash between the powerful cultural groups which has contributed to some Indigenous and Hispanic notions of mestizaje.

El Dia de Gracias 1598 – beam below De Anza and Cuerno Verde (PS4)

El día de gracias, or the Spanish Thanksgiving took place in April of 1598. While leading the colonizers into New Mexico, Oñate was forced to move away from the Rio Grande, taking his colonial expedition far off course. He headed 90 miles north through the treacherous Jornada del Muerto, called the Journey of Death due to the scarcity of food and lack of water sources along this stretch of land. After they traversed the deadliest part of their route, they arrived near Ohkay Owingeh Pueblo and held mass and feast in the name of Thanksgiving. Following this event, Oñate was granted the land as part of the Spanish Empire. This site became the first Spanish capital on Pueblo lands, known as San Juan de los Caballeros.

1681 Recopilacion de Leyes de los Reynos de las Indias – beam below De Anza and Cuerno Verde (PS5)

The *Recopilación de Leyes de los Reynos de las Indias*, the compilation of laws of the Kingdoms of the Indies is included in the fresco starting at the South Pendentive and continuing to the West Pendentive. Throughout the 400 years of Spanish presence in the Americas, the laws were compiled several times; most notably in 1680 under Charles II, which informed the 1681 laws referenced in *Mundos de Mestizaje*. This body of laws was issued by the Spanish Crown for the American and Philippine possessions of its empire. They accounted for the social, political and economic actions of the Spanish colonial government in the area, and regulated and incorporated Indigenous American, and Moorish, land management, agricultural, and water irrigation practices into the Spanish colonial lifestyle.

WEST PENDENTIVE

Our Lady of Peace, La Conquistadora (PW1)

La Conquistadora is located in the St. Francis Cathedral Basilica in Santa Fe, New Mexico, and is the oldest statue of the Virgin Mary in the United States. She stands 30 inches high, carved from the wood of a willow tree. The wood, dating between 1448 and 1648, is believed to have been brought to the Southwest from Spain. Fray Alonso de Benavides brought her to Santa Fe in 1625, where she was first venerated at the church of the Assumption in Santa Fe. During the Pueblo Revolt in 1680, the colonists fled with the statue to El Paso del Norte (present-day Juárez, Mexico.) After Don Diego de Vargas re-secured the city of Santa Fe in 1693, he named her La Conquistadora, a name meant to capture her conquering love, rather than the literal English translation that references conquest. In 1717, St. Francis Cathedral became her permanent home, and she was declared patroness of New Mexico and Queen of Heaven. The artist Gustav Baumann restored the statue in 1930, and also carved a replica, La Peregrina, to be used for processions outside the cathedral. La Conquistadora is also known as Our Lady of Peace. La Conquistadora and La Peregrina are continually preserved, protected, and prepared for procession today by the “Cofradia del Rosario,” the confraternity of the St. Francis Basilica whose formation dates back to the late 1600’s.



Frederico Vigil II (PW2)

Here, we see the name of Frederico Vigil, master-artist of the *Mundos de Mestizaje* fresco. Born and raised in Santa Fe, New Mexico, Vigil grew up inspired by the rich history that has become the trademark of his art. He first became involved with the ancient art of fresco during a visit and internship in the 1970s with Lucienne Bloch and Stephen Pope Dimitroff, apprentices to the renowned Mexican artist Diego Rivera. Vigil has

received many awards throughout his career, including the 2002 Governor’s Award for Excellence in the Arts, the 2000 Art in America Award which features the Best Public Art Projects in the United States, the Visual Arts Fellowship Award by the National Endowment for the Arts, and many more. In addition to his art, Vigil received his Bachelor of Science degree in Biology from the College of Santa Fe. He spent close to a decade creating the monumental 4,000 square foot work, *Mundos de Mestizaje*, located in the National Hispanic Cultural Center’s Torreón.

Padre Antonio José Martínez (PW4)

Antonio José Martínez was born in Abiquiú, New Mexico in 1793. During his lifetime, he saw the disintegration of the Spanish empire in Mexico, the Mexican rule of New Mexico from 1821-1846, and annexation of New Mexico to a United States territory thereafter. In his younger years, he became involved in business and trade along the Camino Real. He married María de la Luz Martínez (no relation) in 1811, but his marriage fell short when she died a year later from complications during childbirth. His daughter survived the event but, due to the poor quality



of life at this time, only lived for twelve years. In 1816, he entered the monastery to become a priest, officially becoming ordained as Padre Martínez in 1822. In the fresco, Padre Martínez is depicted next to a printing press. At a time when instructional materials were scarce, he was reportedly the first in New Mexico to acquire a printing press which he used to publish religious and educational texts – the first print of which was titled *Aviso*, depicted in this fresco image. Padre Martínez went on to open the first major co-ed school in New Mexico. Toward the end of his life, he was increasingly involved in politics, becoming the first president of the New Mexico territory in 1851. This role brought conflict and opposition between Padre Martínez and other well-known names in New Mexican history; Kit Carson, a frontiersman from Kentucky, and Bishop Lamy of Santa Fe. Although Bishop Lamy set out for his excommunication, Padre Martínez sought refuge to practice his faith in Taos, where he was said to have been involved with Los Hermanos Penitentes, a religious order referenced on the Southwest Wall. The Hermanos later honored Padre Martínez in the organization of his funeral services when he died in 1867.

San Juan Bapta del Okeh 1598 (PW3)

This beam, with the words, “San Juan Bapta del Okeh,” references the Spanish colonial history of the first established capital in New Mexico known as San Juan de los Caballeros. San Juan Bautista is the name of the mission which was also established there in 1598 with the arrival of Spanish colonizer Juan de Oñate. In the 16th century, the Spanish colonists who arrived there renamed the Pueblo as San Juan de los Caballeros. However, the lands near Ohkay Owingeh had been occupied by Puebloans since about 1200 BCE. The Pueblo has since reclaimed their name of Ohkay Owingeh, meaning “Place of the Strong People.” A famous leader who came from this Pueblo is Po’pay, known for unifying and coordinating Pueblo leaders to success during the Pueblo Revolt of 1680.



Coatloxopeuh (PW7)

Coatloxopeuh, also known as Tonantzin and Tlecuauhtlapcupeuh, are the Indigenous Mexican names in the Nahuatl language for Our Lady of Guadalupe, or the Virgin of Guadalupe (depicted on the East Column). Scholars have also found the version of Guadalupe known as Tonantzin to be synonymous with Coatlicue, the earth mother and serpent goddess.

According to legend, the image of Guadalupe appeared to Cuauhtlatoatzin (Talking Eagle) also known as his Spanish Catholic name, Juan Diego, north of Mexico City on the hill of Tepeyac in December of 1531. The image of Guadalupe is said to have appeared on Juan Diego’s tilmàtli, or tilma, a garment worn by men in late Postclassic, Aztec-era Mexico. After this event, the Indigenous Mexica urged Spaniards to build a place of worship at the top of the mountain where the image appeared. Thus, the legend of Coatloxopeuh or Guadalupe references a cultural synthesis of Indigenous Mexican oral tradition and Spanish Catholic beliefs that for a time merged in colonial New Spain. The Indigenous names for Guadalupe have been interpreted to have various meanings, including she who “crushes the serpent,” or she who “comes like a flaming sun with wings.” The depiction representing Coatloxopeuh in the fresco takes on the version of she who “comes like a flaming sun with wings.”

Studium Victoria de Indis – beam under Coatloxopeuh (PW5)

Francisco de Vitoria was a 16th century Spanish Dominican friar, theologian, jurist, and philosopher whose studies revolved around the wellbeing of humanity, in particular the treatment of the Indigenous peoples in the Americas by the Spanish. In his arguments he also questioned the morality of colonization and the rationale for just war. In 1532, Francisco de Vitoria gave the lectures “De indis recenter inventis” and “De jure belli Hispanorum in barbaros” at the University of Salamanca, where he taught for 20 years. These lectures described the foundation from which Spain gained political power as being due to the uncivilized enslavement and control of Indigenous peoples in the Americas. Despite an awareness of the wrongdoings of colonial officials in the Americas, Spain was still dependent on the

profit coming from the labor systems there, and thus de Vitoria's conclusions were not universally well received by the Spanish crown. His points were, however, used in creating the *Nuevas Leyes* which intended to regulate the acts of the Spanish colonial officials in the Americas. These later provided the philosophical base relating to the 1681 *Recopilación de Leyes de los Reynos de las Indias*.

1254 Nuevas Leyes 1542 – beam (PW6)

The years 1254 and 1542 frame the creation and implementation of the “Nuevas Leyes,” or “New Laws for the Government of the Indies.” Sinibald dei Fieschi was born in Italy in 1185. His studies and expertise in law and administration would lead to his reign as Pope Innocent IV, from 1243-1254. Despite being challenged by a rise in theological and philosophical thinking at the time, Pope Innocent IV's efforts were directed toward unifying Europe in Christendom and advancing the Roman Catholic Church's role in political affairs. As a part of his reign, Pope Innocent IV upheld that rulers in power should authorize Christian missionaries to proselytize in their countries, whether that ruler was Christian or not. The legacy of Pope Innocent IV's reign meant that succeeding rulers in Europe would have a stronger influence in the way new territories were colonized. This would include the conversion of people residing in other lands to Christianity, which became more apparent in the 15th and 16th centuries. Pope Alexander VI, who reigned from 1492-1503, granted Spain and Portugal the new territories of the Americas with the sole purpose of converting the masses. After the Spaniards were allowed to carry out missionary work in the Americas, they abused this privilege with the enslavement of Indigenous peoples for free labor and economic gain.

The “Nuevas Leyes,” or the “New Laws for the Government of the Indies and for Preservation of the Indians,” were created in 1542. The *encomienda*, which preceded the *Nuevas Leyes*, was a system of free labor unwillingly provided by the Indigenous peoples of the Americas upon the arrival of Spanish colonizers. The *encomienda* system granted *encomenderos*, who were the Spanish owners of the *encomiendas*, a large profit from it. The *Nuevas Leyes*, introduced in 1542, were intended to regulate the Spanish *encomenderos*' profit off the system, and later put an end to the enslavement of Indigenous peoples; however, disagreements between the Spanish crown and Spanish colonial officials in the Americas caused some laws to be repealed, while others continued to be enforced. There were 54 articles included in the *Nuevas Leyes*, among which disingenuous concerns for the wellbeing and status of Indigenous peoples were included. Revisions to complete the laws abolishing the *encomienda* were met with opposition by the *encomenderos* and officials of New Spain, especially by the *encomenderos* in Peru, who strongly believed in the political and economic power that was disproportionately granted to them by the system. The lack of enforcement regarding certain laws would later inform the 17th century *Recopilación*; a document that also attempted to regulate the conduct of colonial Spanish officials in the Americas. The enslavement of Indigenous peoples by the Spanish which began in the 16th century continued as colonizers moved north into the Southwest. This period in Spanish colonial history left a legacy of systemic racialization that still affects Native Americans in the Southwest today.

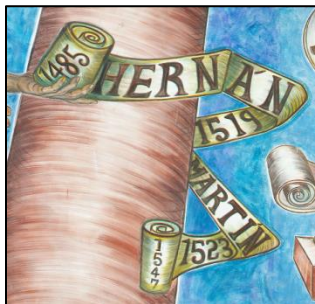
NORTHWEST WALL

Inverted Figure and Banner: Protección Language Property Religion (NW1)

The banner surrounding an unclothed figure reads “protección (protection) (of) language, property, and religion.” This banner refers to the Treaty of Guadalupe Hidalgo, which was to grant Mexican-Americans the right to their own language, property, and culture. As a result of the Mexican-American War (1846-1848), the Treaty of Guadalupe Hidalgo displaced many Mexican-Americans and left a legacy of racialization that continues to affect the Mexican diaspora in the United States today. The position of the figure's body entangled in the banner is reminiscent of the way an



infant comes out of their mother's birth canal during childbirth. There are other figures in a similar position and images that reference motherhood around the fresco.



Banner: 1485 Hernán 1519 Martín 1523 1547 (NW2)

Hernán Cortés was born in Medellín, Spain in 1485. He is known as a colonizer who conquered the Aztec empire. In 1519 Cortés was appointed to explore Mexico. Cortés met the Aztec emperor, Moctezuma II, in the ancient city of Tenochtitlán (present-day Mexico City). It was believed that the Aztecs thought Cortés' arrival was fulfilling an ancient prophecy, inviting the Spanish to stay in Moctezuma's palace; however this idea is being researched further by scholars today. During this time an Indigenous woman, Malintzin (also known as La Malinche or Doña Marina) served as the translator between the two powerful leaders. When conflict erupted between the Aztecs and the Spanish and their Totonac allies, Cortés took Moctezuma prisoner. Political and religious pressure from the Spanish ultimately led to war, where Cortés emerged victorious and captured Tenochtitlán. In 1523 he became governor and chief justice of "New Spain," but was obliged to return to Spain five years later to respond to charges against him that led to the stripping of his titles. He was never restored to his governorship. He went back to Spain in 1541, and died there while preparing to return once again to Mexico in 1547.

Martín Cortés, known as "El Mestizo," was the son of Hernán Cortés and Malintzin. He was one of the first mestizos (a person of both European and Indigenous ancestry) born circa 1523. Martín was separated from his mother as an infant and sent to Spain at the age of 6 for his education. Little information exists beyond Martín's move to Spain. His father Hernán had children with many Spanish and Indigenous women, and thus Martín may have been overshadowed by other siblings. In his adulthood he returned to Mexico, where he and his brothers were accused of plotting against Spanish rule in 1568. He later managed to make his way back to Spain, where he remained in service to the king until his death.

Charles V Coat of Arms (NW5)

The symbol of the double-headed eagle was used both by the Holy Roman Empire and by Charles V (Carlos V) on his coat of arms, representing the power shared between the king and the church. Charles V (1500-1558) was born into the Hapsburg dynasty (spelled Habsburg in German, and also known as the House of Austria, a German royal family) by his mother's royal lineage. At age 16 he inherited control over the Netherlands, Luxemburg, and Burgundy, and by 19 he controlled Hapsburg and was elected Holy Roman Emperor. In addition to this title, he also became King of Spain and Archduke of Austria. His ultimate goal was to rule a universal Catholic empire, stretching from one end of Europe to the other. His reign was challenged by constant battles against the French and the Ottoman Empire, and the rise of Protestantism and the success of the Reformation greatly weakened his hegemony. In an attempt to quell the latter conflict and regain the confidence of Protestant dissenters, he assembled the Council of Trent to examine the abuses of the Church. Charles was himself a devout Catholic, but was often in conflict with the papacy - at one time advocating a war against the Pope. Nearing the end of his life, Charles V abdicated his throne due to his poor health. At the time of his death he had Spain, Italy, the Netherlands, and half of Germany under his control, as well as numerous colonies in the west. The Coat of Arms of Charles V is depicted in the fresco with two symmetrical eagles surrounding a shield bearing reference to the many lands under his rule and symbolizing the power of his empire.





Plus Ultra (NW4)

The words “Plvs Vltra,” depicted on the scrolls draped around two columns representing the Pillars of Hercules are an element of the coat of arms of Charles V. He designed the imagery with the motto, “Plus Ultra” when he was just 16 years old. Some scholars believe the motto was borrowed from the mythological story of the Pillars of Hercules, believed to mark the end of the known world, which bore the words in Latin “Non Plus Ultra” (“nothing further beyond”) as a warning to navigators of the dangers of venturing past the Strait of Gibraltar into the open sea to the

west. “Plus Ultra,” then, has been interpreted as a motto adopted by Charles V to encourage him to take risks, go “farther beyond,” and transcend nationality in ruling over much of Europe. It subsequently became the motto of Hapsburg Spain and is featured on the present-day Spanish flag, along with the Pillars of Hercules.

Ship and Sea Animal (NW6)

The ship with red and white sails was depicted to represent the vessels used on Christopher Columbus’ first voyage. Columbus’ first and most famous expedition was his journey across the Atlantic Ocean with three ships, the Niña, the Pinta, and the Santa Maria. Nearby the ship is a sea animal, depicted to mimic the whale imagery drawn on maps as warnings to seafarers. During the age of discovery, the explorers who traversed across these expansive waters had limited knowledge of what lurked in the ocean depths below them, and were often challenged by tempestuous winds which took them farther from land than was sometimes planned. Mariners turned to the stars or flight patterns of birds to aid in wayfinding when no land was in sight.



Christopher Columbus (NW8)

Cristóbal Colón, or Christopher Columbus (1451-1506) was a colonizer and explorer from Genoa, Italy, who unintentionally landed in the Americas when he tried to reach the “East Indies”; what he thought would be South and Southeast Asia, by sailing west from Spain. Columbus’ legacy is mixed and controversial. Some historians credit him for opening up the Americas for European colonization with the first of his four expeditions. There is, however, heated debate regarding the ongoing annual celebrations of Columbus’ accomplishments in various countries. His severe rule resulted in the displacement and depopulation of Indigenous peoples in the Bahamas, Cuba, and Hispaniola (today’s Haiti/Dominican

Republic), the exploitation and mistreatment of native peoples through forced labor and enslavement; and the erasure of Indigenous cultures through forced conversion to Catholicism. Because of his brothers’ (Bartholomew and Diego) alleged mismanagement of the Hispaniola settlement, Columbus was stripped of his titles as governor of the Indies after his third voyage and, ultimately, died penniless. As of 2019 in New Mexico, the previously known celebration for Columbus in October has become recognized instead as Indigenous Peoples’ day, honoring the Indigenous side of this history. The depiction of Columbus in the fresco is holding grass in his hands, kneeling next to a planted cross to show the artist’s interpretation of what Columbus did when he landed in the Bahamas.

Anchor and Parrot (NW7)

The anchor, depicted coming towards the viewer, represents the anchor to the Americas. Colonial settlers first arrived in the Americas in the late 15th century with Columbus’ first voyage. In an effort to discover a different route to Asia, they instead landed in the Caribbean, mistakenly referring to the land as the “Indies,” and its Indigenous peoples as “Indians.” The parrot sitting on top of the anchor was meant to reference the Caribbean and the tropics where the Spanish conquistadors landed.





Guanahani, San Salvador (NW9)

Guanahani and San Salvador are two names referring to the island where Christopher Columbus was said to have landed in the Bahamas. Before the arrival of the Spanish in the 16th century, the Bahamas were occupied by a complex of Indigenous peoples; the island known as Guanahani was named so by the Indigenous Lucayan peoples who inhabited it prior to contact with Spanish settlers. The name given by Spanish conquistadors, San Salvador, means “holy savior.” In 1925 the island was officially recognized as

San Salvador, however, scholars have argued whether this was the exact island that Columbus reached in the 15th century. In the 1980’s, an investigation by National Geographic proposed that the actual site of Columbus’ landing was at the island of Samana Cay, though this is not agreed upon by all historians. The rock representing this island is depicted with both names. Depicted below these names is an example of the way Christopher Columbus signed his letters. Even in his time, readers of the letter were not sure how to decipher this signature, but it was the consistent way he ended his messages, with only slight variance among the 15 letters that are now archived material.

Mexican Coat of Arms (NW10)

The Mexican Coat of Arms is a historical symbol of the convergence of peoples and the birth and rebirth of a nation. According to legend, in the 14th century the Aztecs were migrating north with instructions from Huitzilopochtli, god of the sun, to settle in a land where they found a fierce brown eagle with a serpent in its mouth and talons on a nopal, a cactus native to Mexico, growing from stone. The depiction of the Mexican Coat of Arms in the fresco reflects this origin story. The land where the Aztecs settled would become known as Tenochtitlán.



When Mexico gained independence from Spain in 1821, the image of the eagle, serpent, and cactus became a vibrant representation of the newly forged and historically rich identity of Mexico; the legend of which has been sustained through many civilizations and time periods, and is now depicted on Mexico’s flag.



Quetzalcoatl (NW11)

Quetzalcoatl, the plumed or feathered serpent, is considered one of the most important deities in ancient Mesoamerica. Known as the creator of humanity and the god of wind, he appears as early as the Olmec civilization (1500-500 BCE) as an earth and water deity, often associated with the rain god, Tlaloc; associated with fertility and creation, as well as destruction. After Nahuatl-speaking tribes migrated from the north he became the God of the Morning and Evening Star, also seen as a symbol of death and resurrection. For the Aztecs, he was the patron of dog priests and the inventor of the calendar. Many accounts surround Quetzalcoatl and the god’s dualistic nature. In an Aztec creation myth he and his companion or alter ego Xolotl, a dog-headed

god, journey to the underworld of Mictlán, where he gathers bones from ancient remains and anoints them with his blood to create the first humans in the present universe. In another myth, Quetzalcoatl is driven out of the Toltec capital of Tula by Tezcatlipoca, the god of the night sky, but promises to return. Some scholars argue that when Cortés arrived in Mexico in 1519, Montezuma II believed that he was Quetzalcoatl returning to his people, and welcomed him accordingly with gifts of gold upon his arrival.

Phoenicians (NW12)

The Phoenicians were an ancient civilization occupying many of the coastal regions of the Mediterranean, including the Iberian Peninsula, circa 1,500 BCE to 300 BCE. Research to decipher any lasting Phoenician scripts began in the 18th century. They left little written source material, but the information that does exist from Assyrian annals and references in biblical texts has incredible historical and linguistic importance. The Phoenicians were known for their dominant colonization and prosperous maritime trade throughout the Mediterranean, extending from present-day Jordan to the Iberian Peninsula. Phoenician supremacy in trade gave them political independence and the ability to expand and create their own city-states in the region. The Phoenicians' name derives from Greek for "phoenix," referencing their use of brightly colored red, pink, and purple dyes. They were indeed known for trading raw materials to the Assyrians and creating precious dyes from Murex snails, which is highlighted in the fresco depiction in the purple pigments surrounding the Phoenicians. Another of their most important contributions is an alphabet from which all major modern alphabets are derived; an example of this Phoenician script is depicted on the side of their boat. The Phoenician language is under the Semitic language family, linguistically close in relation to Hebrew, Moabite, Ammonite, and Edomite. It is believed that the Phoenician language was the lingua franca, or common language, of the ancient Mediterranean during this first millennium. The Phoenician Empire fell when Alexander the Great conquered all of the Phoenician city-states in 334 BCE, which led to the rise of the Roman Empire.



Viracocha (NW13)

The origin of the staffed figure depicted in *Mundos de Mestizaje* begins over 4000 years ago. Viracocha, or the Staff God, was a deity known as the god of creation, worshiped throughout the Andes as far back as 2250 BCE. For thousands of years the deity's story was passed on through oral tradition and has appeared at several archaeological sites; linking it to various Andean cultures. In 2002, archeologists in Pativilca Valley, Peru discovered a gourd fragment with the earliest known depiction of a Staff God from the Norte Chico civilization, who occupied the Andean plateau as early as 3,000 BCE. One of the most well-known depictions of the Staff God can be found on the Gate of the Sun located at the ancient city of Tiwanaku near Lake Titicaca in Bolivia. The Gate of the Sun (circa 800-1000 CE) is a single volcanic andesite stone, approximately 9'x12' feet, with the Staff God figure carved in the top-center, above an opening resembling an entrance. The Staff God also became known as Viracocha, Wiracocha, Apu Qun Tiqsi Wiraqutra, and Con-Tici, and was said to have emerged from Lake Titicaca to create all things, including the sun, moon, and humankind. The image of Viracocha in the fresco includes yellow pigments and "rays" resembling the sun around its head, holding a staff in each hand.

Coatlicue (double-headed serpent)

Coatlicue is the Aztec goddess of life and death, creation and destruction - also known as the earth-mother goddess. According to Aztec mythology Coatlicue was defending the top of Coatepec (Serpent Mountain) where she was impregnated by feathers that fell from the sky. This resulted in the birth of her offspring Huitzilopochtli; the solar god who was revered as the embodiment of the rise of the ancient Aztec empire. The Templo Mayor at the ancient city site of Tenochtitlán, once the Aztec capital, includes much serpent imagery and images of Coatlicue, referencing this origin story. The imagery of serpents twisted around one another is meant to reference their connection to larger deities like Coatlicue; serpents acting as the umbilical connection to the deity giving them power. Depictions of Coatlicue in Aztec art highlight her ritual or ceremonial importance as the bringer of life and death. In the fresco, part of Coatlicue is depicted, recognizable by the two symmetrical serpent heads at the top of this image. This depiction of Coatlicue is modeled after a stone slab sculpture, or stela, which is now housed



at the Museo Nacional de Antropología in Mexico City, Mexico. The name Coatlicue itself has been deciphered to mean “She of the Serpent Skirt”; referencing another common depiction of the goddess where anthropomorphic (human-like) sculptures are adorned with a skirt made of entwined serpents.



Mask of Itzamna

Noted in the ancient texts of the Books of *Chilam Balam* and *Popol Vuh*, Itzamna is the most commonly depicted deity in the Mayan pantheon of gods. Itzamna is known as the visible face and son of the invisible Hunab Ku; the creator of the universe in Mayan belief. With Hunab Ku as the creator of the universe, Itzamna as his offspring represents the first sorcerer of creation, according to the myth describing the origins of the Mayan ball game in *Popol Vuh*. The god Itzamna is a Mayan deity who held importance as the ultimate giver of life and culture hero credited for the books, writing, calendars, and medicine developed in the ancient Mayan society. The oldest known depictions of the avian god Itzamna date to the Late Preclassic period from 400 BCE-100CE. Itzamna is characterized as having manifested himself in the form of a bird; commonly depicted with a long nose resembling a beak. In Mayan architecture, imagery of Itzamna was placed at the entrances of buildings to signify them as “sorcery houses,” known under a similar name “Itzam Nah.” Itzamna also appeared at ball courts to signify the god’s role in the creation of the universe, which is reflected in the act of the Mayan ball game.

The artist’s depiction of the Mask of Itzamna appears to include a floral headdress, a common characteristic in Itzamna iconography that signifies the avian god sitting atop the World Tree in Mayan belief. The Mask of Itzamna image is depicted close to the image representing Coatlicue.

Bison of Altamira (NW16)

This image of a bison references the famous Paleolithic cave paintings located in Santillana del Mar, in Northern Spain. The paintings are within the cave system known as Altamira, dating back to 35,000-11,000 BCE. That the cave paintings are deeply embedded in the earth helped with the preservation of the art. The space where the paintings are located ranges from 3’-9’ feet in height, and the common imagery among the paintings is of animals such as horses, bison, and deer, and human hands.



Archaeological research has found that the paintings appear to have a series of additions to them, signifying that the caves were occupied by different groups of people who thrived and flourished at different times. An area of the cave containing ash, animal bones, and flint tools suggested that people once resided and found shelter there. Scholars note that these paintings are exemplary of the prehistoric Magdalenian culture, in existence during the late Paleolithic (Old Stone Age from approximately 2.5 million years ago to 10,000 BCE) and early Mesolithic (Middle Stone Age from 10,000 to 5,000 BC) eras. Locals in the 19th century knew of this cave system, but the area of the cave that contains the paintings was not found until 1879 when an archaeologist was examining the area and his 8-year-old daughter happened upon the cave art. This led to a series of excavations over the years, and in the 20th century the caves were open for a time to tourists. The traffic from tourists, however, affected the paintings and the Altamira caves have since been closed to the public. Museums in the area have opened exhibits to show artifacts found in the area, and have even created replica caves in place of visiting them. The artist often begins his tours by highlighting the image of the bison of Altamira as the oldest historical image depicted in the fresco.



Bulls of Guisando (NW17)

Los Toros de Guisando, or Bulls of Guisando, is a set of four large granite sculptures known as verracos, located in El Tiemblo, Ávila, Spain. They are believed to have been created by the Vettones in the 3rd - 2nd century BCE. At this time the Iberian Peninsula was occupied by many different ethnic groups, among them the Vettones. These many groups present at different times in the Iberian Peninsula are now referred to as Celtiberian in origin, describing the sometimes indistinguishable lines between the Iberians who

inhabited the area from c. 1600 BCE, and the Celts who arrived in approximately the 7th - 6th centuries BCE. Verracos (monumental zoomorphic sculptures) were common in the Iberian Peninsula between the mid- 4th and 1st centuries BCE. Los Toros de Guisando are known as verracos because of their resemblance to animals such as boars, pigs, or bulls. The Vettones placed a high importance on their cemeteries and cremation ceremonies, as well as on the care of their livestock. As such, the verracos are thought to honor or protect livestock, act as landmarks, or be used as funerary urns.

This image of Los Toros de Guisando relates to a few other images around the fresco. Another famous Iberian sculpture, La Dama de Elche, is also of Celtiberian origin. Miguel de Cervantes, depicted on the Southeast Wall, is also said to have referenced the bulls in Don Quixote. Lastly, the site of Los Toros de Guisando became known later as the place where Henry IV of Castile recognized his sister Isabella (who later became Queen of Castile) as heir to the throne, in El Tratado de Los Toros de Guisando (Treaty of the Bulls of Guisando) in 1468; Queen Isabella is also referenced on the Southeast Wall, in the banner image depicting “Isabel como Fernando, Monta Tanto Tanto Monta.”

Chakana, Incan or Andean Cross (NW18)

The Chakana symbol is referred to by many names, including the Andean cross, Inkan cross, Square cross, Southern cross, Stepped cross, and Cross of the Andes. It can be depicted in numerous ways, but some important elements of the Chakana are its symmetry, steps or ridges around the edges of the cross, and a dot or hole in the center. The number of steps or ridges lining the outside of the cross vary, and the Chakana itself may be more elaborate and filled with a design



or made as an outline of the stepped cross, left empty. The Chakana as a symbol holds meaning in some Indigenous groups of the Andes including the Aymara, Inka, and Quechua cultures. One of the oldest known representations of the symbol (circa 400-1000 CE) are the two large Chakanas cut out of a stone wall in the ancient city of Tiwanaku, located near Lake Titicaca in Bolivia. Artistic interpretations of the Chakana can also be found in South American jewelry and textiles. In one version of the Chakana known as the Southern Cross (Wak'a Jach'a Qhana), the symbol was named because of its resemblance to a similarly shaped constellation. In the Quechua language, “chakay,” included in the word Chakana, means to cross or to bridge. Per the Andean belief of “alax pacha,” in which the cosmos as a whole work together to create balance, the Southern Cross constellation is considered the bridge connecting humankind to the stars. Vigil’s depiction of the Chakana in *Mundos de Mestizaje* includes 12 steps on the outside of the cross, with radiating circles of yellow and green in the inside of the symbol.



Foods of the Americas (NW19)

In this fresco image representing foods of the Americas are tomatoes, squash, peanuts, cacao, and beans. These are among the many biodiverse foods that were cultivated and domesticated over thousands of years in the Americas prior to European contact in the 15th century. The arrival of the Europeans at this time resulted in the introduction of foreign crops brought from overseas, and the exportation of these plants native to the Americas to the rest of the world. Over half of the plants we eat today can be traced

back to the Indigenous diet of the Americas. Of the foods depicted in the fresco image, tomatoes originated in Central and South America, squash from North America, peanuts from Argentina, cacao from Central America and Mexico, and beans from North and South America. Indigenous communities today are working to restore agricultural practices involving these, and many more Native American

plants. Organizations such as Native Seeds SEARCH in Arizona currently gather and conserve seeds that are native to the Southwest United States, successfully collecting over 2,000 seed varieties from Colorado to northern Mexico. This image is in contrast with the image of the Female Figure with Basket, which includes foods that were brought to the Americas from the Iberian Peninsula, depicted on the Southwest Wall.

Tetrahedron (NW20)

The tetrahedron depicted in white and light pink pigments, and planes above it depicted in orange, were included to reference mathematics and the advanced concepts of geometry that informed the construction of pyramids among the civilizations of ancient Mesoamerica. In geometry, a tetrahedron consists of four triangular plane faces, forming a triangular pyramid-like shape. This image was included to reference the development of pyramids in Mesoamerica, depicted on the Northwest Wall.



La Dama de Elche (NW21)

La Dama de Elche was discovered August 4, 1897 at the archaeological site of La Alcudia in Elche, Spain. The sculpture is currently housed in the Museo Arqueológico Nacional in Madrid, Spain. It is a life-sized, polychromed bust originating between the 4-5th centuries BCE. The bust is adorned in an elaborate headdress and necklaces, whose style are thought to have derived from Greek and Celtic influences. This limestone sculpture is one of the most recognized figures in Iberian art, yet it is still unclear to scholars exactly who the figure represents. The sculpture features a cavity in its back; which, after a study in 2011, revealed that the Dama de Elche was used as an ancient

cinerary urn. Similar artifacts found at Spanish archaeological sites show how common cremation was as a funerary practice in the Iberian world. The image of La Dama de Elche in the fresco is painted to resemble the pigments described by scholars, however, current photographs of the sculpture show the color of the stone used, due to deterioration of the original colors of the sculpture over time.



Cuneiform Script (under La Dama de Elche)

Cuneiform is the writing system used throughout ancient Persia, Mesopotamia, Ugarit, and Sumeria circa 3500-3000 BCE. It consists of wedge-shaped pictograms inscribed on clay slabs that

represent entire words and concepts through the use of many thousands of characters. In *Mundos de Mestizaje*, the base of the image of La Dama de Elche features script in Cuneiform that translates to, "We are all the same, all like God," included by the artist to reference his personal religious beliefs.

Triskelion (NW22)

The triskelion, also known as a triskele or triple spiral, is a symbol characterized by three symmetrical legs or spirals that appear to be in rotation. It is believed to be an ancient symbol of pre-Celtic and Celtic belief, but the meaning of the symbol varies depending on the culture, time period, or mythological tradition. Celtic artistic contributions include an array of symbols and designs that are found among and adapted by many different cultures, and also commonly found on various governmental flags. Migrations of Celtic peoples to the Iberian Peninsula occurred in phases whose accuracy is debated by scholars. However, it is believed that the first "Celtiberians," as they were identified by the Romans, occupied the Iberian Peninsula circa 3rd century BCE. The triskelion symbol is depicted in gold in the fresco, with a blue and red Celtic cross with a Celtic knot below it.

